

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXIX

NEWARK, N. J., JULY, 1940

NO. 1

INDIANAPOLIS CONVENTION AN HISTORICAL MILE-POST

President Joseph N. Weber Retires After Forty Years of Service—James C. Petrillo, of Chicago, Succeeds Him as President of the A. F. of M.

By CHAUNCEY A. WEAVER

The Forty-fifth Annual Convention of the American Federation of Musicians, which convened at Indianapolis, on Monday, June 10, 1940, will be recorded as an historic mile-post in the life-story of the organization. It terminated the Joseph N. Weber era of forty years duration. It witnessed the installation of James C. Petrillo, the dynamic labor leader of Chicago, to the Weber succession. It celebrated the half century existence of Local No. 3 of Indianapolis, the entertaining host. It convened the greatest convention in Federation history.

From this focal point one of the largest units in the organized labor movement, with a membership of over 135,000, covering both the United States and the Dominion of Canada, ventures forth to envision new vistas, blaze new trails, and to grapple with the new problems of an ever-changing world.

The heat was languor producing, but the old-time animation was constantly in evidence. International war-clouds cast deepening shadows day by day, but the hope that springs eternal in the human breast attached a silver lining to the over-hanging clouds.

The convention sessions were held in the Indiana Ballroom, adjacent to the Claypool Hotel, official headquarters—the air-conditioned atmosphere helping to form a welcome retreat. The American and Canadian flags greeted the eye from the opening day while the ear was charmed by the inspiring music of the Indianapolis Concert Band, under the direction of William Schumacher. Both national airs were rendered and the vast concourse of delegates and visitors cheered.

Prayer was offered by Dr. W. R. Lewis, asking that the hour might be hastened when those harmonies which are the attribute of divinity might eliminate and forevermore prevent those discordant notes which destroy the peace and concord of a war-smitten world.

Brother Abe Hammerschlag of Local No. 3, presided over the opening session, welcomed the visitors, and introduced the official greeters.

Governor M. Clifford Townsend voiced the welcome of the state.

Chief of Police Michael Morrissey substituted for Mayor Sullivan.

Brother Hugh Gormley brought greetings from the Indianapolis Central Labor Union.

Then the big convention settled down to business with President Joseph N. Weber in the chair.

President Weber Retires

After forty years' service as President of the American Federation of Musicians, President Joseph N. Weber announced his retirement from the arduous duties of the office. Advancing age, and the condition of his health forced him to take this reluctant step. His voice broke as he uttered his formal valedictory and the sadness of the delegates at the necessity for this ruptured relationship was plainly in evidence. In retiring, however, he pledged himself to be at all times available for a word of advice and counsel to all who should elect to call upon him. And it is quite safe to predict that as long as the



JAMES C. PETRILLO, PRESIDENT OF THE A. F. OF M.

lamp of life shall hold out to burn, those who have trusted, honored and rejoiced in his leadership will continue to find a pathway to his door. To ease his burdens, smooth his pathway and place him beyond the zone of privation and want, the convention made ample provision—as a more detailed citation elsewhere in report of the official proceedings will demonstrate.

Petrillo Assumes Leadership

With the Weber leadership in twilight hour, the Petrillo star on the horizon grew more luminous as the convention period progressed. The Petrillo leadership in Chicago had attracted wide attention. His rise had been steady, his methods rationally aggressive, his accomplishments notably picturesque.

(Continued on Page Three)

OFFICIAL PROCEEDINGS OF THE 45TH ANNUAL CONVENTION

Epitome and Daily Minutes of the Forty-fifth Annual Session of the American Federation of Musicians, Held at Indianapolis, Indiana.

OPENING SESSION INDIANA BALLROOM

Indianapolis, Ind.,
June 10, 1940.

Following a concert by the Indianapolis Concert Band, under the direction of William Schumacher, President Weber called the Convention to order at 2:20 P. M. He turned the gavel over to Abe

The following Committee on Credentials is appointed:

Jack T. Balfe, Eddie T. Burns, Alfred C. Light, Carl Metz, Otto L. Rahn, W. Clayton Dow, Bert Lapetina, O. C. Bergner, Joseph R. Morrone, Thomas H. Barber, Sid De Feo, Mack Kelley, James Hurley, Madea Cetta, Angelo Purpura, John De Drott, Arthur Hart, Earl Janda, A. H. Arbaugh, Ralph Foster, Enrico Serra, William S. Mason, Patsy Brindesl.

Roll call of delegates followed.

Local No. 1, Cincinnati, Ohio—Oscar F. Hild.

Local No. 2, St. Louis, Mo.—Clarence E. Maurer, Samuel P. Meyers, August Schwendener.

Local No. 3, Indianapolis, Ind.—Reagan Carey, Abe Hammerschlag, William Schumacher.

Local No. 4, Cleveland, Ohio—B. W. Costello, Lee Repp, Elmer H. Wahl.

Local No. 5, Detroit, Mich.—George V. Clancy, Jack Ferentz, Eduard Werner.

Local No. 6, San Francisco, Calif.—Eddie T. Burns, Charles H. Kennedy, Eddie B. Love.

Local No. 8, Milwaukee, Wis.—Volmer Dahlstrand, Walter L. Homann, Walter F. Strassburger.

Local No. 9, Boston, Mass.—George Gibbs, Bernard Grishaver, Herbert Nickerson.

Local No. 10, Chicago, Ill.—Emil F. Borre, David Katz, Alfred G. Rackett.

Local No. 11, Louisville, Ky.—Edwin A. Lorenz, Joe C. Stone, Adam W. Steubling.

Local No. 13, Troy, N. Y.—Henry W. Baylis, Ralph W. Eycleshimer.

Local No. 14, Albany, N. Y.—Henry Becker, Shields Bruce, Frank Walters.

Local No. 15, Toledo, Ohio—Hal Carr, John C. Hahn.

Local No. 16, Newark, N. J.—James Buono, Russell DeNucci, James Mayer.

Local No. 17, Erie, Pa.—Samuel G. Anderson, Oscar L. Nutter.

Local No. 18, Duluth, Minn.—Roy Flaaten.

Local No. 19, Springfield, Ill.—Frank E. Leeder.

Local No. 20, Denver, Colo.—Charles C. Keys, Michael Muro, Nick Romeo.

Local No. 21, Columbia, S. C.—Neil D. Altee.

Local No. 22, Sedalia, Mo.—Leo E. Eickhoff.

Local No. 23, San Antonio, Texas—John H. Anderson, R. S. Atchison.

Local No. 24, Akron, Ohio—Alfred C. Light, James Richards, Logan O. Teagle.

Local No. 25, Terre Haute, Ind.—Paul D. Johnson, Raymond B. Leonard.

Local No. 26, Peoria, Ill.—John W. Glasgow, A. Kiefer, A. T. McCormick.

Local No. 29, Belleville, Ill.—Frank J. Glogovsek, George Tuerck.

Local No. 30, St. Paul, Minn.—Frank C. Nowicki, Edward P. Ringius, Ernest W. Winter.

Local No. 31, Hamilton, Ohio—Charles E. Fordyce.

Local No. 32, Anderson, Ind.—Eugene Slick.

Local No. 33, Port Huron, Mich.—W. J. Dart.

Local No. 172, East Liverpool, Ohio—Howard Cochrane.

Local No. 34, Kansas City, Mo.—Frank K. Lott, A. W. (John) Luyben, Carl Meta.

Local No. 35, Evansville, Ind.—George Dauble, Bert Reed.

(Continued on Page Nineteen)

The Convention resolved into a business session.

International Musician

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

Subscription Price - Thirty Cents a Year

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

Vol. XXXIX.

No. 1



CHARTER LAPSED

366—Winchester, Virginia.

CONDITIONAL MEMBERSHIP ISSUED

A 1077—Adam Popovich.
A 1078—Eli Popovich.
A 1079—Marko Popovich.
A 1080—Theodore Popovich.
A 1081—Kenneth Elliott.

CONDITIONAL TRANSFERS ISSUED

349—Rex Mueller.
350—Vern Malstead.

DEFAULTERS

Milton Blake, also known as Manuel Blanke, and also known as Tom Kent, is in default of payment in the sum of \$225.00 due members of the A. F. of M.

Mrs. Evelyn Cox, Kansas City, Missouri, is in default of payment in the sum of \$20.50 due members of the A. F. of M.

La Societe des 40 Hommes & 8 Chevaux, (the 40 & 8 Club), Bradford, Pa., is in default of payment in the sum of \$20.00 due members of the A. F. of M.

Leo Senecal, Verdun, P. Q., Canada, is in default of payment in the sum of \$27.00 due members of the A. F. of M.

Harry "Pony Boy" Weinzimmer, owner, Avalon Club, Cleveland, Ohio, and Cleveland Heights, Ohio, is in default of payment in the sum of \$21.40 due members of the A. F. of M.

Tony Shayne, manager, Capitol Park Casino, Hartford, Conn., is in default of payment in the sum of \$500.95 due members of the A. F. of M.

Ray Thomas, Burlington, Vermont, is in default of payment in the sum of \$50.00 due members of the A. F. of M. for services rendered.

O. T. Shelton, Gary, Indiana, is in default of payment in the sum of \$183.10 due members of the A. F. of M. for services rendered.

Jack Shannon, New York, N. Y., and Canajoharie, N. Y., is in default of payment in the sum of \$42.50 due members of the A. F. of M. for services rendered.

Floyd Foster, owner, Merry Mixers' Tavern, Bemidji, Minnesota, is in default of payment in the sum of \$90.00 due members of the A. F. of M.

Don Moist, Columbus, Nebraska, is in default of payment in the sum of \$76.00 due members of the A. F. of M. for services rendered.

Murray Birnbaum and Walter Roden, operators, Murray's, Tuckahoe, N. Y., are in default of payment in the sum of \$4,163.56 due members of the A. F. of M. for services rendered.

Herb McCarthy, operator, Bowden Square, Southampton, L. I., N. Y., is in default of payment in the sum of \$47.25 due members of the A. F. of M.

Ann Dempster, Hollywood, California, is in default of payment in the sum of \$113.20 due members of the A. F. of M.

The Moana Company and Charles C. Goltzy of Tulsa, Oklahoma, are in default of payment in the sum of \$4,540.75 due members of the A. F. of M.

George Lloyd, Rochester, N. Y., is in default of payment in the sum of \$112.00 due members of the A. F. of M.

H. W. Shutz, proprietor, Cross Keys Hotel, New Oxford, Pennsylvania, is in default of payment in the sum of \$326.00 due members of the A. F. of M.

NOTICE!

The following musical instruments were stolen from the New Hanover High School, Wilmington, N. C., on June 3, 1940:

One American Artist Trombone, silver-plated, in case, No. 11888; 1 American Artist Trombone, silver-plated, in case, No. 12038; 1 Conn Trombone, silver-plated, in case, No. 317293; 1 Conn Eb and F French Horn, silver-plated, in case, No. 317993; 1 Conn Eb and F Mellophone, silver-plated, in case, No. 31058; 1 Conn Eb and F Mellophone, silver-plated, in case, No. 313191; 1 American Victor Mellophone, silver-plated, in case, No. 271117; 1 American Artist Trumpet, silver-plated, in case, No. 9493-B; 1 American Artist Trumpet, silver-plated, in case, No. 9508-B; 1 Conn Tenor Saxophone, silver-plated, in case, No. M-274863; 1 Pedler Metal Bass Clarinet, silver-plated, gold bell, in case, No. 35722; 1 Pedler Metal Alto Clarinet, silver-plated, gold bell, in case, No. 37880; 1 Victor Metal Clarinet, in case, No. 2371-B; 1 Victor Metal Clarinet, in case, No. 2209-B; also 1 Conn Trombone, silver-plated, in case, number not known.

Any information about the above instruments should be sent to Mr. H. N. Roland, Supt. County Schools, Wilmington, N. C., or Chief Joseph Rourk, Wilmington Police Department, Wilmington, N. C.

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

NOTICE!

To All Locals and Members of the Federation.

Kindly note changes in the jurisdictions of the following locals. Members playing engagements in the places mentioned will kindly govern themselves accordingly.

The jurisdiction of Local 287, Athol, Massachusetts, has been extended to include Rindge, New Hampshire.

The jurisdiction of Local 529, Newport, Rhode Island, has been extended to include the island of Block Island.

The jurisdiction of Local 634, Keene, New Hampshire, has been extended to include, Hinsdale, Winchester, Richmond and Fitzwilliam, all in New Hampshire.

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

THE DEATH ROLL

Atlantic City, N. J., Local 661—Rocco Pepino, St. Elmo Pompeji.

Boston, Mass., Local 9—George A. Pierce.

Buffalo, N. Y., Local 43—Fred Duge.

Chicago, Ill., Local 10—H. B. Pierce, Frank Maulella, Julius Kretlow, John (Jack) F. Graf, Julius Blakkestad, Aurelius Kleist.

Cincinnati, Ohio, Local 1—Joseph Kolmschlag.

Des Moines, Iowa, Local 75—James Horrabin, Jr. (Jimmie Corbin).

Detroit, Mich., Local 6—James H. Harris, John Learmonth, William Newby, Vincent F. Kasperki.

Houston, Texas, Local 65—Jesus Gutierrez.

Indianapolis, Indiana, Local 3—Charles F. Engelhardt, William Mitchell.

Kansas City, Missouri, Local 34—H. O. Wheeler.

Leesburg, Pa., Local 476—Harold Snyder.

Los Angeles, California, Local 47—Bert Dering, A. Lowinsky, Shad Rosebrook, Frank Bliss, Vincent Giorgio, Dr. Ray Hastings, Joseph Pasternak, Peter Vredenburgh.

Minneapolis, Minn., Local 73—B. A. Rose.

Nashville, Tenn., Local 257—Tony Rose.

Newark, N. J., Local 16—William Oscar, Harry Kaplan.

New York, N. Y., Local 802—Broughum Craft Dea Verney, Carl A. Edwards, Paul South, Octave Sage, Morris Zuckerhandel, Alexander Archimede, Harold R. Basch, Pasquale Bianculli, John B. Blondi, Sam Cohen (drums), George M. Chadwick.

Philadelphia, Pa., Local 77—E. Glen Haines, Pasquale Bianculli, William P. Weiszer, Jr.

Quakertown, Pa., Local 669—Arthur Blometrom.

Quebec, Canada, Local 119—Miss C. Lebrun.

St. Paul, Minn., Local 30—Joseph H. Barrett.

San Diego, Calif., Local 325—Roy K. Falconer.

Seattle, Wash., Local 76—Julius Blakkestad.

Toronto, Ont., Canada, Local 149—John Bell.

York, Pa., Local 472—Walter L. Rohrbach.

REMOVED FROM FORBIDDEN TERRITORY

Maryland Club Gardens, Washington.

GILBERT & SULLIVAN on RECORDS!

"TRIAL BY JURY"

THE NATIONAL LIGHT OPERA COMPANY
Conducted by HAROLD SANFORD

Featuring Walter Preston, Fred Huismith, Margaret Drum, Colin O'More, Edward Wolter, Harry Donaghy, and Chorus

Four Twelve-Inch Records in Album 42 — Price \$4.50

The Nation's Popular Favorites on RECORDS!

YOU THINK OF EVERYTHING (8306) IT'S THE LAST TIME I'LL FALL IN LOVE (8349)

JOHNNY MESSNER and His Orchestra
PLEASE TAKE A LETTER.
MISS BROWN (8312)

HARRY JAMES and His Orchestra
HER NAME WAS ROSITA (8311)
LANG THOMPSON and His Orchestra

35c Per Record at Your Neighborhood Dealers!

The United States Record Corporation 1780 BROADWAY • NEW YORK, N. Y.

Every Trumpet Player Needs This Book

HOW TO BUILD UP ENDURANCE IN TRUMPET PLAYING

Hayden Shepard's book containing his articles on ENDURANCE and TONGUING, with a complete set of exercises, is now out. PRICE \$1.50. Send orders to

HAYDEN SHEPARD, 112 W. 48th Street, NEW YORK

See Article on ENDURANCE in Trumpet Playing on Page 18

COMMUNICATIONS FROM

The President

JAMES C. PETRILLO

NOTICE!

To All Members of the American Federation of Musicians; More Particularly Those in Wisconsin:

CLIFF and VIC REICHENBERGER, who at various times have held either licenses or sub-licenses to book orchestras composed of members of the American Federation of Musicians, no longer hold such licenses.

Under the laws of the American Federation of Musicians, any member who accepts engagements from bookers who do not hold licenses automatically terminate their membership in the A. F. of M.

Inasmuch as neither CLIFF nor VIC REICHENBERGER holds any license at the present time, all members of the Federation are warned not to accept engagements from them, for if they do so, such act will constitute their automatic resignation from the A. F. of M.

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

Attest:

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

FORBIDDEN TERRITORY

St. Mary's Auditorium, Mt. Angel, Oregon, is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 315, Salem, Oregon.

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

Ye Olde Mill Tavern, Olean, New York, is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 115, Olean, New York.

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

Hi Ho Club, Des Moines, Iowa, is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 75, Des Moines, Iowa.

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

The Patio Grill of the Roosevelt Hotel, Jacksonville, Florida, is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 44, Jacksonville, Florida.

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

Old Mill Tavern, Salt Lake City, Utah, is declared Forbidden Territory to all members of the A. F. of M. except members of Local 104, Salt Lake City, Utah.

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

WANTED TO LOCATE

Anyone knowing the whereabouts of one HERBERT CLAUDE SMITH, at one time a member of Local 105, Spokane, Washington, kindly communicate with the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Information is requested regarding the locals in which VINCENT COURTNEY and FRANKIE GERARD hold membership. Kindly address all replies to Carl N. Wallnau, Secretary, Local 123, A. F. of M., 3318 Patterson Ave., Richmond, Va.

CHANGE OF OFFICERS

Local 59, Kenosha, Wis.—President, Ralph Ritter, 320 68th St.

Local 245, Muncie, Indiana—Secretary, E. C. Souders, 120 East Main St.

Local 358, Livingston, Montana—President, Gerald P. Bruner, 309 South "H" St.; Secretary, Roy E. Williams, 123 South 10th St.

Local 470, Rock Springs, Wyoming—President, Kaine Loya, 902 McKean Ave.; Secretary, Ole Anselmi, 624 Elias Ave.

Local 528, Cortland, N. Y.—Secretary, Robert K. Murphy, 33 Lincoln Ave.

Local 641, Wilmington, Delaware—Secretary, Leon Fisher, 1020 No. Dupont St.

Local 664, Lewiston, Idaho—President, Paul Troon, 15th and Maple Sts., Clarkston, Wash.

CHANGE IN OFFICERS' ADDRESSES

Local 44, Ocean City, Maryland—Secretary, Richard W. Cooper, 309 North Pinehurst Ave., Salisbury, Maryland.

Local 157, Lynchburg, Virginia—President, Glenn Smith, Box 544; Secretary, Noel A. Nelster, 1101 Cabell St.

Local 197, University, Mississippi—Secretary, Harold Sherman, Box 131, McComb, Mississippi.

Local 365, Great Falls, Montana—Secretary, Robert Ralph, 1404 First Ave., South.

Local 392, Helena, Arkansas—President, Earl Wells, Jr., Route A, Box 49; Secretary, John Welch, Route A, Box 49.

Local 402, Yonkers, N. Y.—Secretary, Wolden Ted Kleley, 8th Ravine Ave.

Local 413, Columbia, Missouri—President, Carl Stepp, 100 Stewart Road.

Local 443, Oneonta, N. Y.—Secretary, James Keeton, 18 Walling Ave.

Local 469, Watertown, Wisconsin—Secretary, Paul H. Hoppe, 809 Dodge St.

Local 489, Rhinelander, Wisconsin—Secretary, John J. Anderson, R. R. No. 2, Box 3.

Local 528, Cortland, N. Y.—President, Lawrence W. Harrington, 14 Parker Ave.

Local 534, Winston-Salem, N. C.—Secretary, Harold Gale, 810 North Cherry St.

Local 620, Joplin, Missouri—Secretary, Abe Radunsky, 1730 Main St.

Local 644, Corpus Christi, Texas—Secretary, J. A. Henry, P. O. Box 1845.

Local 717, East St. Louis, Illinois—Secretary, Edwin J. League, 1812 Belmont Ave.

"OLD GOLDS" SIGN UNION CONTRACT

7,000 Workers of Lorillard Company Gain Wide Benefits.

WASHINGTON, D. C.—A tremendous forward stride in the organization under the A. F. of L. banner of all workers in the cigarette industry was achieved with the signing of union contracts with the P. Lorillard Company, makers of "Old Golds" and other tobacco products.

More than 7,000 workers are covered in the contracts, the first union agreement ever negotiated with this company. Its plants in Jersey City, Richmond and Louisville are all included.

Wide benefits were gained by the workers under the new contracts. Outstanding are provisions for a 40-hour week, a flat five per cent wage increase, a week's annual vacation with pay, the granting of seniority rights, union recognition and adjustment of shop disputes.

The unions which already have signed contracts with the P. Lorillard Company are the Tobacco Workers International Union, Cigar Makers' International Union and the International Association of Machinists. Federal Labor Union 19897 is expected to sign a contract in a few days for its members, the warehousemen.

All unions are covered in a single master agreement covering general conditions of employment, while wage rates are fixed in separate contracts with each union.

Francis P. Fenton, National Director of Organization for the American Federation of Labor, who played an active role in the contract negotiations, was jubilant at the successful outcome. He said:

"Nothing can stop us now from organizing the entire American cigarette and tobacco industry. We already have organized some of the largest plants in the country. The addition of the P. Lorillard Company is a great achievement for the A. F. of L. unions and will spur the drive for complete unionization of the industry."

Those who took part in the contract negotiations included R. E. Van Horn, president of the Cigarmakers, and Maude Lenz, secretary-treasurer of two locals in Richmond, who signed the agreement for that union; E. Lewis Evans, Samuel L. Evans and J. E. Lentle, who signed the agreement for the Tobacco Workers, and Eric Peterson, General Vice-President, and A. A. Thompson, Business Agent of Lodge 10, who signed for the Machinists. Signatories for the company were G. D. Whitefield, executive vice-president; E. S. Bowling, vice-president, and Todd Wool, secretary.

JOHN F. GATELEE IS DEAD; EX-LEADER OF MASS. LABOR

SPRINGFIELD, MASS.—John F. Gatelee of Springfield, former president of the Massachusetts State Federation of Labor, died of cerebral hemorrhage June 20 while on a fishing trip at Moosehead Lake, Maine. He had been ill for some time. He was fifty-one years old.

Mr. Gatelee was head of the Springfield Central Labor Union for sixteen years. He was vice-president of the State Federation of Labor for nine years, and became its president in 1934, serving four years in that capacity. More recently he was representative in the Eastern United States and Canada for the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators.

LASSER QUITS AS HEAD OF WORKERS' ALLIANCE

WASHINGTON, D. C.—David Lasser resigned as national president of the Workers Alliance of America, charging that the organization of relief workers had come under the "domination and control" of a "political group."

He refused to name the group he meant but it was learned that his letter of resignation to the national executive board and locals said the "group" was the Communist Party.

Lasser declared that "the overwhelming majority of the members of the Workers Alliance are not members of the political group nor do they subscribe to its philosophy."

He said his resignation followed a futile five-month effort to alter the policies of "the dominant political group." These policies, he added, "had driven out of the organization many thousands of sincere militant unemployed who did not wish to be under the thumb" of this group.

INDIANAPOLIS CONVENTION AN HISTORICAL MILE-POST

(Continued from Page One)

Petrillo was born on the West Side in Chicago in 1892 and is therefore forty-eight years of age. As a lad he sold papers, served as an elevator operator and sold peanuts and popcorn on Northwestern trains. Incidentally he played trumpet. He is married and has three children—James, 23; LeRoy, 20, and Marie, 16.

Petrillo served three years as vice-president of the Chicago local before his election as president in 1922. He is a member of the Chicago Park Board. One of his earliest official dreams was a Chicago-land to be made notable as a vast civic music center. He wanted to see music in the parks and the army of Chicago musicians put to seasonable work. That dream may sometimes come true is evidenced in the spectacular program through which daily or nightly band and orchestra programs are heard, at Grant Park and elsewhere, from the first week in June until Labor Day. The attending crowds are overwhelming in numbers and enjoy wide popular approval and support.

President Petrillo will appreciate the far-flung horizon-line of his new influence, power, and responsibility, and his friends expect him to measure up to the exacting and ever-changing demands which will be made upon him.

President Green Appears

President William Green was given a rousing welcome on Tuesday as he arrived to bring greetings from the American Federation of Labor, of which the American Federation of Musicians is one of the largest units. He demanded that the United States furnish everything needed to the Allies—even if such aid be given on credit terms. He declared that labor "is willing to give a full measure of cooperation in the national defense program. He pledged the A. F. of L. to a program of sitting around the conference table to avoid strikes but insisted that employers must deal fairly with labor. The American Federation of Labor will not be satisfied until every idle man is pressed into employment."

Calling Hitler, Stalin and Mussolini the mad men of Europe, Green described the wiping out of free labor organizations under dictatorships.

And further he said: "We are interested in our Canadian brothers who are called on to make the supreme sacrifice. When the British government moves to Canada the United States will be with them in the fight. We, in America, are against all 'isms' but 'Americanism'."

Abounding Hospitality

Local No. 3 acted the part of host like one to the manner born. It had reached the half century mark of its own organized existence and had for a long period been eager to entertain the Forty-fifth Annual Convention as an event worthy of the occasion. The Federation was glad to extend the right. Entertainment forces were thoroughly organized. There was harmonious working from first to last. There were banquets, theatre parties, and automobile sightseeing trips and the convention was obliged to surrender Tuesday afternoon for a picnic at Riverside Park.

Indianapolis is a city of 450,000 population, the capital of a great mid-western state, rich in diversified resources, notable for patriotic fervor in both war and peace—a Hoosier commonwealth whose history is adorned with names notable in literature, education and art.

Among the points of interest may be mentioned:

The State Capitol Building, costing \$10,000,000; concerning which the proud boast is made that it is the only building of the kind in the nation to have been built within the range of the original appropriation.

World War Memorial, \$1,500,000. Scottish Rite Cathedral, \$2,500,000. Churches, colleges, the "House of a Thousand Candles", where Meredith Nicholson lived when he wrote the book of that name.

Wide streets, beautiful homes, well-kept lawns. The far-famed two and one-half mile speedway.

The residence of Benjamin Harrison, President of the United States, elected in 1888.

The home of James Whitcomb Riley whose songs and poems glorify the commonplace in human life, endeared him not only to the people of his home city and state, but which won for him the affectionate regard of people everywhere.

The afternoon was spent in visiting, comparing notes, feasting—diverse features imparting new strength and vigor for the hard work of the remaining week.

Local No. 3 is officered by the following members:

President, John Goll; Vice-President,



Will Hudson Section
Ray Heath, Walter Bultson,
Will Hudson — 100% Rudy Mück

Heids Section
Horace Meib, A. Shiles,
W. Webb — 100% R. Mück

Sonny Dunham
Sonny Dunham Orch. Also
plays Rudy Mück Trombone



Andy Nindlar
NBC "Manhattan
Merry-Go-Round"

Mike Burns
Joy Freeman Orch.
N. Y. World's Fair

Alonso Hopkins Section
Norman Greens, Bernard Archer,
Ezy Hagen — 100% Rudy Mück

Rudy Mück
155" TROMBONE
With Interchangeable Tone Mouthpipe (Pat. Pend.)

Now You Can Switch Bore To Select Your Own Tone!
Imagine changing the bore of your horn in 25 seconds—to produce a rounder tone, "bigger" tone or more brilliant tone. Imagine changing the bore of your horn to suit your job—when you move from hotel spot to recording studio or ballroom!

With Rudy Mück's Interchangeable Tone Mouthpipe, Magic-Motion Slide and other features, the new Rudy Mück "155" is the greatest trombone ever built. Used exclusively by the artists shown above and many more.

Ask for Free Trial Today!
Try the new Rudy Mück Trombone today—at your local dealer's. Or write for illustrated literature explaining Interchangeable Tone Mouthpipe principle. Free trials arranged.

Exclusive National Distributors:
SORKIN MUSIC CO.
Dept. IM-740, 251 Fourth Avenue, New York

Russell Stubb; Secretary, Abe Hamerschlag; members of the Executive Board: Thornton Smith, Elmer Kruse, Richard Bauer, Paul Williams, Reagan Carey, Carl Van de Walle and Paul Brown.

All hail to them, and the members of the fine organization which they represent!

The possibilities of international war was a menace which could not be overlooked. Newspapers were carefully scanned, radio anxiously listened to, and the prospect of American involvement became a matter of interested discussion. The convention early declared itself. Delegate James D. Byrne, Local 69, Pueblo, Colorado, early offered a resolution proclaiming that, "Allegiance to the American Flag and to the Government of the United States is reaffirmed and republished; that the Congress of the United States continue its patriotic service of purging from American life all subversive and treacherous 'isms'; and to that end that Congress do all in its power to enact such legislation as is necessary to make it unlawful for parties with subversive inclinations to be voted for or recognized at the polls or otherwise." The sen-

timent was endorsed with an inspiring Hurrah!

The official roster for the new Federation year is as follows:
President, James C. Petrillo of Chicago.
Vice-President, C. L. Bagley of Los Angeles.

Treasurer, H. E. Brenton of Boston.
Secretary, Fred W. Birnbach of Newark.
Executive Board: J. W. Parks of Dallas, A. C. Hayden of Washington, Oscar Hild of Cincinnati, Chauncey A. Weaver of Des Moines; Canadian member, Walter M. Murdoch of Toronto.

Delegates to the American Federation of Labor at New Orleans, in November: C. L. Bagley of Los Angeles, A. Rex Riccardi of Philadelphia, Edward Canavan of New York, Harry J. Steeper of Jersey City.

The closing convention day was like the finale scene of an impressive drama. The alternations of smiles and tears were frequent. The over-arching sky was draped with the rainbow of sincere promise, and on the borders of a new horizon gleamed the star of hope.

Band Concerts

If ever a type of music was made for the great out-of-doors, it is band music. For there it need not mute its natural exuberance but can sound out to the four winds with the full assurance that the further the tones reach the more entrancing they become. Time and again, on hearing strains of a distant band, we have felt a tingling down the spine and have followed that Pied Piper's beckoning to its source. Thus the band, enhanced by fields and skies and winds, reigns supreme in the summer season, where, in stadiums, on athletic fields, in parks and on parade, it can flaunt its full-blown harmonies.

New York

NEGOTIATIONS between Jack Rosenberg, genial president of Local 802, Mayor Fiorello La Guardia and John Burke of the Friedsam Foundation have resulted in the inauguration of the third season of summer concerts in the neighborhood parks of the city of New York. The cost of these concerts is divided equally between Local 802 and the Friedsam Foundation. The number of concerts has been increased from ten to twenty and the band has been increased to forty men.

The committee in charge has arranged for a number of outstanding conductors. The opening concert was directed by Dr. Frank Black, well known as one of the conductors of the N. B. C. Symphony Orchestra and as conductor of many top-notch radio programs over the National Broadcasting circuits. The second was conducted by Rosario Bourdon, conductor and cellist, who is well known through his work with the Cincinnati, Philadelphia, St. Paul and Montreal symphony orchestras; the Victor Recording Orchestra of Camden; and the Cities Service, Stromberg Carlson and Maxwell House radio programs. Philip James, noted American composer and director, and Giuseppe Creatore, nationally famed bandmaster, have also been engaged to conduct several concerts. Others will be selected at a later date.

The programs selected include a number of compositions by Herbert, Kettelhey, James and Kelley, noted American composers; lighter classics of Johann Strauss, Grieg and Elgar, as well as selections of Wagner, Dvorak, Massenet, Tchaikovsky, Sibelius and Verdi.

With the full moon shedding a tranquil radiance over the assembled audience of 22,000 persons, the first band concert of



RICHARD FRANKO GOLDMAN
Associate Conductor, the Goldman Band

the Daniel Guggenheim Memorial Series opened June 19th, in Central Park. Dr. Edwin Franko Goldman, the band's conductor for twenty-three consecutive seasons, had arranged a program of unusual interest. Conductor Goldman opened the concert with "Marching Song" by Gustav Holst. Later during the same evening the composition, "The Immovable Do" by Percy Grainger, received its premiere, given in a band transcription made by the composer especially for this band. Two compositions by Dr. Goldman, "Freedom Forever" and "The New Yorker", were also heard for the first time. The soloist was the young cornetist, Leonard

B. Smith, who has achieved much success during the past four seasons.

The second concert of the season was given in Prospect Park; the cornet soloist on this occasion was Frank Elsass.

Special offerings of the second week were a program devoted entirely to the works of Wagner (June 24th, in Central Park), two devoted to Grand Opera (June 25th, in Prospect Park, and June 28th in Central Park) and one devoted to Russian composers (June 27th, in Prospect Park). Soloists included Leonard B. Smith, Frank Elsass and Ned Mahoney.

The third week opened in Central Park, June 30th, with an all-Tchaikovsky program, followed on July 1st by a concert of all-Russian composers. The first half of the evening of July 2nd was devoted to the music of Bach. There was a children's concert, July 3rd and two all-American programs, one in Prospect Park, July 4th, and one in Central Park, July 5th.

To Mr. Richard Franko Goldman, associate conductor, goes the credit for the happy selection of program material. He became officially associated with the Goldman Band in 1937 and has since contributed, both by his writings and by his musical discrimination, to the success of this organization. A review of Mr. Richard Goldman's book, "The Band's Music" appeared in the May, 1940, issue of THE INTERNATIONAL MUSICIAN.

Chicago

WHEN a Park Association, a Board of Education and a Local of the American Federation of Labor get together, they make a practically unbeatable combine. At least this has proved to be the case in Chicago, where the Chicago Park District, the Chicago Federation of Musicians and the Chicago Board of Education joined forces to put on an interesting series of concerts as the City of Winds has ever enjoyed.

It all began June 1st when seventy-five members of the Chicago Symphony Orchestra under the direction of David Van Vactor played the first half of a concert and the Marshall High School Orchestra, directed by Merle J. Isaac, the second half. The following afternoon's (Sunday's) concert the Woman's Symphony Orchestra divided the program with the Schurz High School Band, while on the evening of that day the Glenn Bainum Band shared honors with the Senn High School Band.

All sections of the city were represented in the closing week of the Chicago Park District's June concerts at the Grant Park Band shell. Following was the school schedule from Monday, June 24th, through Sunday, June 30th.

Kelly High School and Manley High School Orchestra, June 24th; Tilden Technical High School Band, June 25th; Harrison High School Orchestra, June 26th; Kelly High School and Manley High School Band, June 27th; Lane Technical High School Band, June 28th; Farragut High School Orchestra, June 29th; Harrison High School Band, June 30th; Lane Technical High School Orchestra, June 30th.

So during the month of June, the professional bands got their innings in what is usually the slackest month of the year, and the amateur bands had an appreciative hearing.

Meanwhile expert music critics were selecting the outstanding school organizations, and, some time after July 1st, those bands and orchestras are scheduled to play in competition. Individual musicians of the winning group will receive memberships in the Chicago Federation of Musicians.

This is what happens, when education, city administration and labor work together!

From July 1st to Labor Day sixty-six concerts will be given in Grant Park in line with the usual summer schedule.

Saratoga Springs, N. Y.

A FREE Municipal Band Concert at Congress Park was the event of the Spring Season in Saratoga Springs, New

Why Experiment

... when the most up-to-date methods, written by America's most modern musicians are within your easy reach!

Ask for **ROBBINS MODERN METHODS**

JIMMY DORSEY SAXOPHONE METHOD

The most complete, modern saxophone method published! Studies and exercises in technique, phrasing, tonguing, chords, improvisation, etc. Also includes Jimmy Dorsey's sax solo arrangements of Beebe, Tailspin, Oodles Of Noodles and others.

Price \$1.50

BUNNY BERIGAN MODERN TRUMPET STUDIES

Acquire perfection through these studies in technique, phrasing, chords, etc., by the foremost trumpet virtuoso. Also contains 12 complete Berigan trumpet solos, including *In A Mist*, *Pagan Love Song*, *Flashes*, etc.

Price \$1.00

JACK TEAGARDEN MODERN TROMBONE STUDIES

Incomparable studies for tonguing, liping, chord formation and other essential exercises to develop style and technique; plus 14 full-length hot choruses by Jack Teagarden, including an analysis of the "blues."

Price \$1.00

Write for FREE Catalog

ROBBINS MUSIC CORPORATION
709 SEVENTH AVENUE

Vibrator Handmade Reed

NEW YORK 1 1½ 2 2½ 3 3½ 4 4½ 5 5½ PARIS

DON'T SCRAPER YOUR REED

Soft Soft Medium Medium Stiff Medium Stiff

TEN DIFFERENT NUMBERS OF STRENGTH

For **SAXOPHONE and CLARINET**

MADE OF COSTLIEST CANE. VIBRATORS ARE THE MOST SENSATIONAL REEDS ON THE MARKET TODAY BECAUSE OF THEIR HIGH QUALITY AND PERFECT TONAL PERFORMANCE

Ask Your Dealer!

H. CHIRON CO., INC. - - 1650 Broadway, New York, N. Y.

When writing our Advertisers for information, please mention
The International Musician

GRETSCH and GRETSCH-GLADSTONE DRUMS

FIRST CHOICE OF THE GREATEST NAMES IN EVERY FIELD OF MUSIC!



NICK FATOL BENNY GOODMAN



WILLIAM D. GLADSTONE

DAVE GRUPP

Type of Music	Organization	The Drummer	The Drum
Symphony	Arturo Toscanini's N. B. C. Symphony Orchestra	Dave Grupp	Gretsch-Gladstone
Theatre	Erno Rapee's Radio City Music Hall Symphony Orch.	Wm. D. Gladstone	Gretsch-Gladstone
Concert Band	Dr. Edwin Franko Goldman's Band	Phil Grant Frank Kutak Gus Helmcke	Gretsch-Gladstone
Swing Band	Benny Goodman's Orchestra	Nick Fatool	Gretsch-Gladstone
Swing Band	Count Basie's Orchestra	Joe Jones	Gretsch-Gladstone
Small Combination	Benny Goodman's Sextette	Nick Fatool	Gretsch-Broadcaster
Show Band	Horace Heidt's Musical Knights	Bernie Mattinson	Gretsch-Gladstone
Continental	Xavier Cugat's Orchestra	Alberto Calderon	Gretsch-Gladstone
All-Girl Show Band	Phil Spitalny's All-Girl Orchestra	Mary McClashan	Gretsch-Gladstone
Feature Band	Bobby Byrne's Orchestra	Sheldon Mann	Gretsch-Gladstone
All-Girl Swing Band	"The Coquettes"	Viola Smith	Gretsch-Broadcaster
"Jump" Band	Al Cooper's Savoy Sultans	"Razz" Mitchell	Gretsch-Broadcaster



JOE JONES

BOBBY BYRNE SHELDON MANN



MARY McCLASHAN



BERNIE MATTINSON



XAVIER CUGAT ALBERTO CALDERON



AL COOPER RAZZ MITCHELL

Send for your FREE copy of the new 84-page, fully illustrated catalogue of GRETSCH DRUMS. Address Dept. Y-71

FRED. GRETSCH MFG. CO.

Drum Makers Since 1863

60 BROADWAY

BROOKLYN, N. Y.



PHIL GRANT

EDWIN FRANKO GOLDMAN

FRANK KUTAK

GUS HELMCKE

York. The opening selection was "Commandant Sypher" by Zangari, and compositions by Ambrose Thomas, Lincke, Buccalosi, Olcott, Wagner and Ponchielli also appeared on the program.

The musicians of Saratoga and thereabouts donated their services for this concert, through the courtesy of the Saratoga Musical Union. Voluntary contributions at the concert helped to pay incidental expenses.

Providence, R. I.

The Goldman Band, directed by Edwin Franko Goldman, opened its summer season on June 9th at Providence, Rhode Island. Dr. Goldman gave several other

concerts throughout New England before beginning the annual series of Daniel Guggenheim Memorial Concerts, June 19th, on the Mall in Central Park.

Swiss Contest

The silver lining of the black clouds of war has been allowed to peep through, in the case of Switzerland, where mobilization has induced the Swiss Radio Broadcasting Company to launch a contest for soldiers' songs and military march music. Though no songs of really outstanding value have come to the fore, some good military marches have been offered by various musicians. Among the winners were Walter Lang, Carlo Hemmerling,

Albert Jenny and the lyric poet, Heinrich Pestalozzi.

The compositions which were accepted by the jury are now being distributed among all Swiss Army bands. The repertoire of peace-time popular bands, as well as that of military bands, has been much enriched with these examples of native talent.

Mechanicville, N. Y.

An outstanding event in the big "Flag Week" celebration in Mechanicville, New York, was the band concert on June 13th, sponsored by Local 318 and played by the Mechanicville City Band under the conductorship of Fred Amodeo.

Throughout, the patriotic note predominated. The concert started with "America" sung by the entire audience. Sousa's "Stars and Stripes Forever" which followed, kept the stirring mood, and later selections on the program, "American Patrol" by Meeham, and "Patriotic Airs" held to the spirit of the occasion. Other compositions played were Thomas's "Raymond" overture, Buccalosi's "Hunting Scene", Luigini's "Ballet Egyptienne" Suite, Gounod's "Faust" selections, and Guzman's "Stephen Foster Melodies".

The audience showed, by the heartiness of its applause, that it appreciated the generosity of Local 318 in arranging the concert and the directing of Mr. Amodeo.

Symphony Orchestras

SUMMER concerts in the United States assume special significance, at a time when the great festivals of countries overseas are becoming a thing of the past, and when interpretative and creative effort in America must of necessity take the place of all such endeavors in a distracted and desperate Europe.

New York

With these facts in view, the Lewisohn Stadium Concert Association has this year planned the most interesting programs offered in all of its twenty-three seasons. The Brahms Series which started with the first concert, June 20th, presenting this composer's C Minor Symphony, was conducted by Arthur Rodzinski, in his first appearance on this podium. Rudolph Serkin was the soloist performing Brahms' Second Piano Concerto.

On the evening of June 21st, an all-French program was given, with Franck's Symphony in D minor, Debussy's "La Mer" and Ravel's "La Valse".

On June 22nd, in a program which attained both gayety and depth, Weber's "Oberon" Overture, Richard Strauss's "Till Eulenspiegel" and various works of Johann Strauss were performed. Albert Spalding was the soloist on this occasion, playing the Brahms Violin Concerto. The "Water Music" of Handel-Harty opened the concert of June 23rd, followed by Brahms' Second Symphony, Stravinsky's "Petroushka" Suite and Ravel's "Daphnis et Chloe" Suite, No. 2, a program which presented the music of three centuries. The evening of June 25th Paul Robeson, American baritone, was the soloist, heard in "Ballad for Americans", music by Earl Robinson and text by John Latouche. This evening, which featured American music, included a first performance of the ballad, "And They Lynched Him on a Tree", by William Grant Still, who composed it as a musical setting for the poem of that name written by Katherine Garrison Chapin, wife of United States Solicitor General Francis Biddle. A chorus of fifty voices from the Schola Cantorum, trained by Hugh Ross and a similar Negro group, the Wen Talbert Choir, assisted the Philharmonic-Symphony Orchestra in the performance of this score. Arthur Rodzinski conducted.

On this same program Roy Harris' new choral work, "Challenge, 1940", was given, a short score written by Harris just after Italy's entrance into the war. The second of the all-Brahms program of the season was presented June 26th. At the concert of July 1st Lily Pons was the soloist, in a program directed by Andre Kostelanetz.

Of the fifty-six events scheduled for the summer in this Stadium series, at least sixteen are being conducted by Alexander Smallens. He first assumed the baton for the concerts of the Ballet Theatre, June 27th and 28th, when the works offered were "Les Sylphides", "Peter and the Wolf", and "Voice of Spring". In the "Peter and the Wolf" number the choreography was by Adolph Bolm, the music by Sergei Prokofiev, the scenery by Lucinda Balford. The dancers were Eugene Loring (Peter), Annabelle Lyon (Bird), Miss Conrad (Duck), Edward Caton (Grandfather), and David Nillo (Wolf).

Edwin McArthur was the director for the concerts of July 8th, 9th and 10th, on the first of which Kirsten Flagstad was the soloist in an all-Wagner program. On July 11th, Mr. Smallens conducted the annual George Gershwin memorial concert through a program including excerpts from "Porgy and Bess" and other favorite compositions of this American composer. Oscar Levant soloist in the "Rhapsody in Blue" and the Concerto, conducted one selection, the "Rumba".

Frieder Weissmann conducted on July 12th, 13th, 14th, 18th and 19th. Beginning July 20th, Efreim Kurtz will conduct five successive concerts, when Marian Anderson will be the soloist. The guest artist of the evening of July 22nd will be Robert Casadesu who will play Mozart's Concerto in A, and Liszt's Second Concerto. Mr. Kurtz's final program will be devoted to Russian compositions.

On the podium from July 25th to July 28th and August 3rd and 4th will be Hans Wilhelm Steinberg, and his programs will include two consisting wholly of the works of Tchaikovsky, the first on July 25th when Mischa Elman will be heard in the Violin Concerto and the second on July 27th when Mr. Serkin will play the Piano Concerto in B flat minor.

Josef Hofmann will appear as soloist

August 5th, performing, by popular request, the "Emperor" Concerto. The conductor from August 7th to 11th will be Massimo Freccia.

As was the procedure last summer, industrial and professional groups will be offered tickets at a twenty per cent discount. One hundred and eighty concerns are already cooperating, eighty-seven of which are taking advantage of this plan for the first time this year. The reduction applies only to orchestral concerts, however, since the purpose is to increase audiences for symphonic music. Due to the tremendous cost involved, gala special programs are not included.

The Philadelphia Orchestra will give ten concerts in New York next season. Eugene Ormandy will conduct seven, Leopold Stokowski, two, and Jose Iturbi, one. The soloists will be Beveridge Webster, Paul Robeson, Joseph Szigeti, Ezio Pinza, Albert Spalding, Mr. Iturbi and Helen Traubel.

Over the Air

FIVE outstanding contemporary conductors were chosen by the National Broadcasting Company to direct a series of full hour concerts during Toscanini's absence. Dr. Frank Black, outstanding American conductor-pianist and general music director of the National Broadcast-



DR. FRANK BLACK

ing Company conducted June 2nd, 9th, 16th and 23rd. For his final concert Dr. Black chose "Famous Movements from Famous Symphonies", including works of Dvorak, Beethoven, Franck, Tchaikovsky, Mozart, and Haydn. Edwin MacArthur began conducting June 30th, and will continue on the podium until July 21st. Efreim Kurtz will direct July 28th; Erich Leinsdorf, August 4th to September 8th; and Isler Solomon, September 15th, 22nd and 29th.

Newark

THE ninety-piece orchestra of the Essex County Symphony Society, Alexander Smallens, conductor, opened its summer season June 3rd, at the City Schools Stadium, Newark, N. J., with its numbers augmented by fifteen members from the orchestras of Minneapolis, Pittsburgh, Washington and the Metropolitan Opera Company. The soloist for this concert was Marian Anderson.

On June 12th, in a concert twice postponed because of rain, Mischa Elman, violinist, was soloist in an all-Tchaikovsky program, playing the Concerto for Violin and Orchestra in D major. "March Slav" opened the evening's performance. This is one of the many compositions which Tchaikovsky wrote for occasions of national import, in this case a veterans'

benefit for the aid of the Serbian wounded. Tchaikovsky dedicated the Concerto in D major (1878) originally to Leopold Auer (then professor of violin at the Imperial Conservatory) who pronounced it unplayable. Perhaps due to this dictum the work had no public performance until 1881 when Adolph Brodsky, after two years of practice, essayed it. Even then, it was doubtfully received, and hisses mingled with the applause. One of the critics, Hanslick, wrote a review that rankled in the mind of the sensitive Tchaikovsky until his death. Yet, time rights many wrongs. Auer himself finally played the "unplayable" and taught it to his favorite pupils, among them Mischa Elman, who has demonstrated its beauties in all the corners of the earth.

The concert of June 17th was to have presented as soloist Lauritz Melchior, but war had laid its heavy hand upon his plans and he was in Canada becoming a citizen of that country. Danish by birth, he chose this means of throwing his efforts on the side of England. Oscar Levant took his place at the concert. The other soloist was Helen Traubel.

Rudolf Serkin, pianist, was soloist on June 25th, when Schubert's Overture to "Rosamunde", as fresh as a nosegay, opened the program. Schumann's Concerto for Piano and Orchestra followed. Intermission preceded the Symphony in E minor of Sibelius.

The Essex County Symphony Society reports that more than 20,000 subscriptions have been taken for this series of stadium concerts in Newark, the total exceeding that of last year by twenty per cent. The attendance of all four concerts will thus hover near the 100,000 mark.

Boston

IN a program for the benefit of the MacDowell Colony, the Women's Symphony Orchestra of Boston conducted by Alexander Thiede, gave a concert July 7th, at the Town House, Peterborough, New Hampshire. This concert inaugurated the first annual MacDowell Festival and was devoted to works by American composers who have been connected with the Colony at Peterborough. On the program were "Two Miniatures" by Joseph Wagner; Concertino for Piano and Orchestra with the composer, Margaret Starr, as soloist; "Deep Forest", by Mabel Daniel; "Two Fragments after 'Roland's Song'" by MacDowell; and two movements from the Symphony in E minor by Mrs. H. H. A. Beach.

Halifax, Vermont

REID HOLLOW, at Halifax, Vermont, is the scene of a symphony orchestra in the making. It started with a membership of fifteen, a nucleus gradually augmented by a score or so of Vermonters from neighboring towns. Under Peter Page, conductor, the orchestra is working on a series of programs consisting of music by Purcell, Bach, Handel, Haydn, Mozart, some early Italians and one or two contemporary Americans. Once the programs are prepared, the orchestra will tour the neighboring communities.

Long Island

THE Suffolk County Philharmonic Orchestra, under Max Jacobs, gave its first anniversary concert June 12th in Sayville, L. I. A feature of the program was Joseph Schlecta's Symphonic poem, "Rain", which received its premiere performance at that time.

On June 15th, the anniversary concert of the Long Island Symphony Orchestra, under Benjamin Van Praag, was given at Lawrence, L. I. Phyllis Cohen, seventeen-year-old pianist, was the soloist. The program included works of Mozart, Beethoven, Schubert and Sibelius. Two other concerts will be presented in that town this summer by the same organization.

The Piano Concerto in D minor by MacDowell was a high point on the program of the Nassau-Suffolk WPA Orchestra on the evening of May 23rd. William Holden, the soloist, gave an interpretation which brought out the freshness and depth of the works of that most revered of American composers. Compositions by Massenet, Schubert, Sibelius, Vriónides, Hadley and Strauss were also included on the program which ended with that favorite among finales, the "Bolero" of Ravel.

Philadelphia

TWO thirty-seven millimeter anti-tank cannon, operated as part of the score of Tchaikovsky's 1812 Overture, keyed the opening concert at Robin Hood Dell, on June 18th, to the pitch of these times. A capacity audience of 7,500 was there to enjoy war's bombast without its blood. First, however, on this all-Tchaikovsky program, the listeners were treated to fine performances of the "Pathétique" Symphony and the "Romeo and Juliet" Fantasy Overture. At the final number, written to commemorate Napoleon's retreat from Russia in 1812, all ears strained, all eyes

**EVERY BAND
NEEDS
A SET!**



**THE NEW
Selmer
PORTA-DESK**

Better-looking than ever... this new model is made of deluxe material embossed in a handsome black "leatherette" effect. Flat surface—no corrugations visible. Porta-Desk is the No. 1 orchestra stand... low-priced, lightweight, strong, full-sized, folds flat, has extra shelf. Buy now and receive a \$1 Porta-Carry case with every four Porta-Desks at no extra charge!

\$1.95
\$2.35
West
of
Rockies

Selmer, Elkhart, Indiana

Ask Your Local Music Dealer.

**BAND INSTRUMENT
REPAIRSHOP EQUIPMENT**

Pads—Tools—Parts—Buffing Supplies
Complete Shops Furnished
Catalog to Repairmen Only
KB. MYERS MUSIC COMPANY
3023 PACIFIC ST. OMAHA, NEBR.

widened as Sylvan Levin crouched over his score, flashlight in hand, and gave the signal to Charles Lemisch (union) who relayed it to the official "bombardiers" (non-union), gunners of the 111th Infantry. It was—as far as sound went—total war, and when the smoke of battle cleared away, one felt impelled to look around for the dead and the dying.

During the course of the evening, Samuel R. Rosenbaum, president of the Dell concert, spoke of the season's plans and significance. Other speakers were William F. Kurtz, and Judge Eugene V. Alessandrini.

Lily Pons was soloist on June 19th, when the orchestra was conducted by Andre Kostelanetz.

The American premiere of Darius Milhaud's Piano Concerto, "La Fantaisie Pastorale" is scheduled for August with pianist Stel Anderson and the Philadelphia Orchestra under the direction of Alexander Smallens. The work with Miss Anderson as soloist had its world premiere in Paris last year.

The following soloists have been announced by the Philadelphia Orchestra for the season of 1940-1941: Beveridge Webster, Paul Robeson, Joseph Szigeti, Ezio Pinza, Albert Spalding, Jose Iturbi and Helen Traubel.

The Pennsylvania Philharmonic Orchestra Society, under the direction of Luigi Carnevale, gave for its second concert of the season at Town Hall a well-rounded program which opened with the overture, "L'italiana in Algeria", followed by Mendelssohn's Symphony No. 4.

Sharing the honors on the podium with Mr. Carnevale was Dr. Herbert J. Tily who conducted his own arrangement of Victor Herbert's "Te Deum". The soloist, Emily Mickunas, soprano, sang Verdi's "Ah! fors' e' lui" from "La Traviata" and the Mad Scene from "Lucia" by Donizetti. The program closed with a request playing of Carnevale's "Capriccio Orientale".

Washington

THE National Symphony Orchestra's sustaining fund campaign for \$107,600 having been carried to a successful conclusion the orchestra is assured a twenty-week series of concerts during the coming Winter and also an eight-week season at the Potomac Water Gate this Summer. The latter group of concerts was made possible by an anonymous donor who guaranteed to underwrite the Summer concerts if the Winter season was guaranteed. The first of these was given July 8th.

Baltimore

THE second series of Summer concerts given in the Stadium by the Baltimore Stadium Civic Symphony started June 23rd. The orchestra, consisting largely of Baltimore Symphony players, has about seventy-five members.

Cleveland

ON June 19th a series of twelve "pop" concerts was inaugurated by the Cleveland Summer Orchestra with the assistance of fifteen soloists and two conductors,

MACCAFERRI ISOVIBRANT REEDS

TRADE MARK REGISTERED ALL OVER THE WORLD
 PATENTED IN U.S.A. — ENGLAND AND UNITED
 KINGDOM — FRANCE — GERMANY — ITALY, Etc.

ACCEPTED AND ADOPTED
 ALL OVER THE WORLD
 BY THOUSANDS OF
 TOP-RANKING
 PLAYERS



MADE OF
 CHOICEST
 FRENCH CANE
 ON IRREFUTABLE
 SCIENTIFIC PRINCIPLES
 BY EXCLUSIVE PROCESS ON
 PATENTED PRECISION MACHINES.

Ask your Regular Dealer — or write us for Price List

FRENCH AMERICAN REEDS MFG. CO., INC. Dept. I
 1658 Broadway, New York City

The World's Best Players ~ Play the
 World's Finest Reed!

"MY MASTERPIECE"



Ask your Regular Dealer — or write us for Price List

FARMCO 1658 BROADWAY NEW YORK

Rudolph Ringwall and Massimo Freccia. The latter will conduct on July 18th and 19th.

Chicago

THE Ravinia Festival Association began June 25th its six-week summer series of out-of-door concerts by the Chicago Symphony Orchestra, given Tuesday, Thursday and Saturday evenings and Sunday afternoons. Eugene Ormandy, conductor for the first week, was welcomed back to these summer events after a year's absence. For the concert of June 29th Vladimir Horowitz was soloist. This was Mr. Horowitz's first summer engagement in America and credit for obtaining him should probably go to George Voevodsky, his Russian compatriot, on the Ravinia board of trustees.

Following Mr. Ormandy on the podium, Artur Rodzinski directed for a fortnight, July 2nd to 15th. A special feature of his opening week was the concert of July 7th when Paul Leyssac was heard as narrator and commentator, repeating his indubitable success with Prokofiev's "Peter and the Wolf" which he had introduced to Chicago during the winter. American works performed while Rodzinski occupied the podium were Roy Harris' Third Symphony and a new Concerto for Viola by David Van Vactor, butlist of the Chicago Symphony Orchestra. The latter played by Milton Preves, first violist of the orchestra.

On July 13th, Albert Spalding, violinist, was soloist (playing the Brahms Concerto) and he will appear again on July 16th, this time under the baton of Nicolai Malko, Russian conductor. Mr. Malko was formerly conductor of the St. Petersburg opera. He will conduct the orchestra during its fourth week, in which he will present the Fourth, Fifth and Sixth Symphonies of Tchaikovsky.

For the fifth and sixth weeks the orchestra will be under the direction of John Barbirolli. The last two concerts of the season, August 3rd and 4th, will have an especial appeal in that Kirsten Flagstad, soprano, is to be the soloist. The first of these concerts will be conducted by Mr. Barbirolli, the latter by Edwin McArthur.

The Chicago Symphony Orchestra is settling down to planning its Golden Jubilee year with a light heart, in view of the fact that its campaign to meet the \$127,000 deficit and to organize a permanent income plan is a spectacular success.

Credit must be given the Illinois Symphony Orchestra for revealing both a worthy artist and a worthy composition, in their concert of May 27th. The artist was David Moll and the composition Concerto in A by the Lithuanian composer, Mieczyslaw Karłowicz. Mr. Moll played the solo part of this "folky" music with silken tone and immaculate workmanship.

Milwaukee

OUR budding conductor, Lorin Maazel, all of ten years old now, is making a place for himself among baton brandishers as authentic and firm as any attained in the United States by individuals twice as old. In Milwaukee, on May 8th, he amazed his audience of 3,000 persons by exercising full and sensitive control over 100 members of the Young People's orchestra in Schubert's "Rosamunde" overture. His delicate interpretation of "Cradle Song", written by Dika Newlin, brought such loud huzzahs from the audience that it had to be repeated.

Lorin is scheduled for a return engagement in November.

Minneapolis

BEGINNING May 20th and ending May 31st, the Spring season of the Minneapolis Symphony Orchestra's popular concerts brought musical offerings as lavish as those gifts granted by Nature during the same period in the way of flowers and sunshine. Guy Fraser Harrison, conductor, showed his usual ingenuity in the selection of music. Recently rediscovered waltzes of Johann Strauss were on the program of the 20th attended by thousands despite a torrential downpour. On the 22nd, such old favorites as Elgar's "Pomp and Circumstance", and Liszt's Second Rhapsody were enthusiastically received, the concert building up to a climax with the Polka and Fugue from "Schwanda". Dvorak's "New World" Symphony was played on the evening of May 27th. The stage was aglitter with the flashing purple and gold spangled South American costumes of the Arthur Murray dancers. On the 29th an amusing performance of "Peter and the Wolf" by Prokofiev was given, the humor made more delightful by the subtle presentation of Cedric Adams, the narrator. On May 31st while compositions by Strauss, Sibelius and Berlioz and, finally, the insistent theme of Ravel's "Bolero" echoed through the municipal auditorium, the largest audience of any till then assembled, bade an affectionate farewell to its symphony concerts for the 1939-1940 season.

San Francisco

THE first concert in Sigmund Stern Grove this summer took place on June 16th, when Pierre Monteux, conductor of the San Francisco Symphony Orchestra, directed eighty-five members of the symphony in a concert in the open air. There are to be sixteen programs in the series.

Hollywood

JOHN BARBIROLLI appeared at the Hollywood Bowl as director on July 12th and will again conduct on July 19th.

Montreal

THE Concerts Symphoniques de Montreal and a choir of 300 voices performed, June 10th, the full score of

Johann Sebastian Bach's Passion According to St. Matthew. This, the first concert in the annual four-day festival of Montreal, was received enthusiastically by the first night audience. William Mortan, young Toronto tenor, had the role of the evangelist. Other soloists were Miss Lydia Summers of the Chicago Opera and Mack Harrell, Norman Cordon, Arthur Carron and Miss Rose Bampton of the Metropolitan Opera. The concerts on the three other days included an opera, Debussy's "Pelleas et Melisande", Beethoven's "Missa Solemnis" and an outdoor matinee concert for students.

The conductor of Les Concerts Symphoniques de Montreal, in its concert of June 27th, was Fabian Sevitzyk, brilliant young Indianapolis Symphony director.

Mexico City

EMANUEL FEUERMAN, cellist, will appear as guest soloist with the Orquesta Sinfonica de Mexico, under Carlos Chaver, August 30th and September 1st, in Mexico City.

Toscanini

ARTURO TOSCANINI, accompanied by his wife, his grandson, Walfredo, and the one hundred members of the NBC Symphony Orchestra, including orchestra librarian, baggage master, and officials of the company, sailed on May 31st for South America. John F. Royal and Samuel Chotzinoff not only represented the orchestra in an official capacity but also served as "shock-absorbers" indispensable on tours made by the temperamental Toscanini.

In a message wired by Dr. Leo S. Rowe, director-general of the Pan-American Union at Washington, D. C., to the president of the National Broadcasting Company, Major Lenox R. Lohr, this tour is described as a cultural and artistic linking of the two continents. It states in part, "The importance of this move cannot be over-emphasized. It is an essential element in placing Inter-American relations on a firm and solid basis."

The series began with a concert in Rio De Janeiro on June 13th, the maestro's first visit there in fifty-four years. In 1886, when he was only nineteen (and Brazil was still an empire), Toscanini was playing cello there as a member of the orchestra of an opera company. The impresario, Ferrari, had not engaged a foreign company for that particular season, but had formed instead a "Syndicato Lyrico" which organized a national opera company with the best available talent. The orchestra, formed for the most part by musicians from Parma, was excellent. But this "Syndicato" endeavoring to be nationalistic, proposed Leopoldo Miguez, an excellent local composer, as conductor. Having had no experience in conducting he appeared unsure and the orchestra did not feel itself in competent hands. Therefore, when the company was to open its opera season with a performance of Verdi's "Aida", the orchestra staged a

sit-down strike, refusing to sound a note. A young violinist in their ranks was brought up to the podium, but the group would have none of him. Then, at their own suggestion, a thin, gangling young man rose from the cello section. He stepped to the podium, closed the scorebook and conducted the entire opera from memory. It was Arturo Toscanini.

This scene of so many years ago took place in the Teatro Lirico, which, unfortunately, was torn down in 1932, so that the seventy-three-year-old maestro could not repeat, on the same spot, the success of his youth. However, there was ample proof that the audience rejoiced in being able to listen to him anywhere. It thunderously applauded his interpretation of Beethoven's "Eroica", the Prelude to Wagner's "Die Meistersinger", and Smetana's "Moldau". His brilliant directing of the Scherzo, "Queen Mah" from Berlioz's "Romeo and Juliet" and the "Congada" of the Brazilian composer, Francisco Mignone, were received as tumultuously.

All told, Toscanini gave four concerts in Rio de Janeiro, two in Sao Paulo, eight in Buenos Aires, two in Montevideo. As a representative work by a North American composer, Toscanini played in every city of the Itinerary Samuel Barber's Adagio for Strings and "Essay", for full orchestra.

The maestro will return to New York, July 22nd. The entire tour was marked by intense enthusiasm on the part of all music lovers on the southern continent, as attested by the fact that six hours after the tickets had been put on sale in the four cities where he played, the concert halls were completely sold out.

News Nuggets

OTTO KLEMPERER, in the course of recovering from a long and serious illness, has returned to the West Coast and is spending the summer there making plans for again assuming the post of conductor of the Los Angeles Philharmonic Orchestra.

Another conductor who is enjoying the Californian climate is Igor Stravinsky. He expects to conduct a concert of his own works in Los Angeles in the not-too-distant future.

Mme. Jeannette Ysaye, widow of Eugene Ysaye, the famous Belgian violinist, arrived lately in the United States from Belgium to teach and to give concerts.

Caddie's Come-Back

A STORY that has been going the rounds has to do with the conductor of the Chicago Symphony Orchestra, Dr. Frederick Stock. It seems Dr. Stock was out on the golf course and that he wasn't getting along so well. Annoyed, he turned to his caddie and asked him, "Can you tell me what's the matter?" "Mister", the caddie answered promptly, "You ain't got rhythm."

Grand Opera

FRANCE, Italy, Germany—fountainheads of opera. And the streams gone dry! Opera houses darkened, violins dust-coated, wind instruments tarnished, ink caked on pens. All music lost in boom of cannon, whiz of bullets, crash of window panes, screams of women, curses of men. Yet, as long as birds sing, trees sigh and children laugh, music cannot perish. Now America has caught cadences made stronger for their fading-out in Europe.

Especially in the operatic field has music become increasingly popular in America. One indication of this has been the over-subscription of the Metropolitan Drive; another has been the vast success of smaller operatic ventures, such as the San Carlo Opera Company; a third—perhaps the most convincing—is the Philadelphia Opera Company's announcement for the coming season.

Philadelphia

THE Philadelphia Opera Company, for its third and thus far longest season of 1940-1941, is proud of the fact that all except one of the seven operas to be given will be sung in English, the exception being "La Boheme" given in Italian, the language in which it was composed. Debussy's "Pelleas et Melisande" will be sung in English for the first time in this country.

The complete list of operas for the coming season are:

Eugene Onegin	Tchaikovsky
Bartered Bride	Smetana
La Boheme	Puccini
Pelleas and Melisande	Debussy
The Cloak	Puccini
The Spanish Clock	Ravel
Marriage of Figaro	Mozart

An infant organization, the Philadelphia Opera Company cannot yet point to any more definite marks of permanency than other such attempts that have perished a-borning. But just now, when the need is urgent and the conditions right, it seems as if this opera, produced by local and American artists, might become a permanent and successful institution. Last season (its second) the company functioned at a nominal deficit of \$6,000. The prices of seats were fifty cents to \$2.50 and will be the same the coming year. Some thirty guarantors made up the difference. It is calculated that the utmost possible deficit for 1940-1941 would be \$8,500, certainly not too large an amount for thirty faithful philanthropists to meet.

In choosing the members of the cast of this opera company, emphasis has been laid on dramatic interpretation, physical appearance and on histrionic instinct as well as on the vocal qualities of the singers. "Name" artists are eschewed on its rostrums. The average age of the singers is twenty-seven, and they are resident singers, Americans by birth or naturalization.

The repertory is chosen with the abilities of particular singers in mind as well as of the collective capacity. There is a healthful sense of competition among the members since nearly all of them exchange first and secondary roles, since operas alternate casts and since the management is absolutely impartial. There is no prompter. To employ one, they feel, would be an unnecessary extravagance, since any singer who cannot remember his lines would be unsatisfactory anyway.

The orchestra of fifty members is solidly union, as is also the chorus.

In preparing the operas for presentation, the point kept in mind is always "good theatre". The rehearsals are exhaustive; operas in English are given especially careful preparation; the scenery is modern and simple, in order to facilitate rapid shifting between acts. The ballet, under the direction of Binney Montgomery, is prepared carefully as an integral part of the performance. In charge of practical affairs is C. David Hocker. The conductor and musical director is Sylvan Levin, the stage director, Hans Wohlmut. Except for twenty-four tickets given to the press at each performance there are no complimentary seats. Those unsold remain empty. However, there are very few of these. Two performances last year were complete sell-outs; four had audiences of 2,900 each.

To stimulate American enterprise, a prize is being offered for an American composition deemed worthy of presentation to the public. Should an opera of the required calibre not materialize, it is the present intention of the organization

to produce some other American work already known.

Those who wish to send in operas they have written should keep the following points in mind:

1. They must be in English.
2. They must not take more than two hours and a half of musical time.
3. The Philadelphia Opera Company gets the right of first performance and any subsequent performances without payment of royalty.
4. All manuscripts must be received by the Philadelphia Opera Company on or before August 15th.

The final events in the first week of the Robin Hood Dell season which began June 18th were two performances of "Carmen" with Rose Pauly, Armand Tokatyan and other Metropolitan artists in the cast. Alexander Smallens conducted.

New York

THE roster of the Metropolitan Opera Company will probably contain, in the coming year, a larger percentage of Americans than at any other time in its history. This will to a large extent be due to Italy's participation in the war which has increased the difficulties of obtaining talent from that country. To date there are but three important Italian singers on whom Mr. Edward Johnson can definitely rely for next season's casts: Giovanni Martinelli, Bruna Castagna and Ezio Pinza. Both of the latter have taken out their first citizenship papers; Martinelli is already a citizen.

Last season sixty-five per cent of the artists engaged were American by birth or naturalization. This percentage will doubtless be increased considerably the next season.

In his declaration that he trusted foreign artists would never be hindered from appearing on the Metropolitan stage because of national boundary lines, Mr. Edward Johnson has given Americans a timely warning not to confuse artistic and political ideals.

San Carlo

FOR eleven evening and two matinee performances of the San Carlo Opera Company in New York, in May, approximately 50,000 were turned away. No wonder the impresario, Mr. Fortune Gallo, decided to extend the season by two long week-ends! Extra performances were given as follows:

Traviata	May 23
Madame Butterfly	May 24
Aida	May 25
Barber of Seville	May 26
Carmen	May 30
Cavalleria Rusticana	May 31
Pagliacci	May 31
Tosca	June 1
Trovatore	June 2

Norina Greco headed the cast of Aida, singing the title role. Lyuba Senderowna was the Amneris, Arnaldo Lindi, the Rhadames, and Mostyn Thomas, the Amnasro.

The cast of Rossini's "The Barber of Seville" was headed by Lucille Meusel as Rosina, Franco Perulli as Almaviva and Ivan Petroff as Figaro.

Bizet's "Carmen" was the holiday (May 30th) offering and was heard by an appreciative audience. Coe Glade appeared in the title role. The Tosca of the performance of June 1st was Bianca Saroya, giving an impressive impersonation. Sydney Rayner was the Cavaradossi and Mario Valle the Scarpio.

The final performance of the San Carlo Opera season was "Il Trovatore", given on June 2nd, before an enthusiastic, sold-out house. In the principal roles were Mmea. Greco, Senderowna and Manning, and Messrs. Lindi, Thomas and Curci.

Some 68,000 persons attended the twenty-one presentations given by the company during the eleven-day season and the eight-day post-season. Fourteen

JACK TEAGARDEN'S

first trombone and first trumpet

have switched to

MARTIN



JOSE GUTIERREZ

JOHN FALLSTICH

Both men are terrific! Two of *That Man of The Blues'* finest and most dependable artists who are contributing plenty to the astounding success of the band. The parade of big name players to Martin marches on! Try a Martin today!

MARTIN

BAND INSTRUMENT CO.

Dept. 701

Elkhart, Ind.

\$500 CASH CONTEST!

It's easy. Write today for free copy of the "Martin Bandwagon" with full details—also pictures of over 150 prominent Martin players.

WAR RELIEF



Urgent needs of war-stricken civilians throughout Europe have prompted the American Red Cross to issue its first war relief appeal since the World War. A drive is now under way throughout the country to raise a minimum of \$20,000,000 to purchase all kinds of relief supplies. The above poster has been selected to carry the appeals to the nation.

DANCE POSTERS

New, flashy stock designs as low as \$10.00 per 1,000; in multi-color. Special engraved designs, \$2.00 up. 25% deposit, balance C. O. D. Write for prices and date book. W. & C. SHOW PRINT - WICHITA, MISS.

DEMAND THE UNION LABEL

ORCHESTRATIONS

Dance, Vocal and Concert Orch. By Best Arrangers. Best discount for 2 or more. Immediate shipment C. O. D. without deposit. We pay the postage and supply any music published. Free to Union Members. Write for free Catalog of Orch., Solo, Poets and Special Free Offer. GLADSTONE HALL MUSIC CO. 1480 Broadway, Times Square, N. Y.

different operas and a one-act ballet were performed. Large houses were the rule, with a high percentage of capacity audiences. In the Autumn the company will return to the Center Theatre.

A testimonial performance of "Aida" was given June 23rd at Mecca Auditorium to mark the eighth anniversary of Alfredo Salmaggi's inauguration of his popular-priced opera seasons in New York City. An extremely enthusiastic audience of 3,000 was present. Members of his company and the large number of his affiliates and friends arranged the affair. Among those attending were 200 members of Local 89 of the International Ladies' Garment Workers' Union, headed by Luigi Antonini, the local's general secretary.

A performance of "Carmen" was given June 28th at the Mecca Temple, New York, for the benefit of the British War Relief. Mrs. George Seymour Repton, wife of Captain Repton, of the Irish Guards, was the chairman. The title role was sung by Coe Glade. Others in the cast included Jean de Las Cases as Don Jose, Lillian Taiz as Micaela and Nino Ruisi as Zuniga. Anton Dolin and a group of dancers from the Ballet Theatre appeared at the benefit.

Long Island

"PAGLIACCI" and "Cavalleria Rusticana" were given their usual double billing in a performance at the high school auditorium, Patchogue, L. I., by the Cosmopolitan Grand Opera Company, June 9th. Ello Lupo conducted both operas, and the singers were Luisa D'Angelo, Vincenzina Franchini, Sula Wing, Grace Dworkin, Alfonso Attanasio, Roland Partridge, Nino Ripepi, David Prentis and Costante Sorvino. The operas were given under the auspices of the Christopher Columbus Lodge 194 of the Sons of Italy. Alfredo Verrico was general director.

Jersey City

GIUSEPPE BAMBOSCHEK conducted a presentation of Verdi's "Aida" on June 22nd, at the Jersey City Armory, under the auspices and for the benefit of the Albert L. Quinn Post, No. 52 of the American Legion. The company totaled 300 persons. The main roles were taken by Carmela Ponselle, Mobley Lushanya, Pasquale Ferrara and Rocco Pandiscio.

Cincinnati

THE Cincinnati Summer Opera season comprising thirty-six performances, began its annual season at the Zoological Gardens, June 30th. "Aida" was the opening performance, with Rose Bampton in the title role. The opera was given again July 3rd. On July 1st and 5th the "Barber of Seville" was presented and on July 2nd and 6th, "Madame Butterfly". Among the singers engaged for the season are Elisabeth Rethberg, Carolina Segrara, Rose Bampton, Gladys Swarthout, Giovanni Martinelli, James Melton and Jan Peerce. Fausto Cleva and Wilfred Pelletier are the conductors. Other operas scheduled are "Samson and Delilah", "Carmen", "Lucia di Lammermoor", "La Traviata", "Lohengrin", "Tosca", "La Boheme" and "Otello".

St. Louis

MAY HOPPLE, soprano, and John Gurney, Metropolitan bass, appeared with the St. Louis Municipal Opera Company during the first two weeks in July.

Chicago

PLANS for the 1940-1941 opera season in Chicago have already reached a stage at which at least a partial report of them can be made. The series will open with the thirtieth anniversary performance of Verdi's "Aida". Other operas that have already been decided upon are "Il Trovatore", "Falstaff", "La Traviata", "Cavalleria Rusticana", "Pagliacci", "L'Amore del Tre Re", "Don Giovanni", "Rigoletto", "Otello", "Carmen", "The Jewels of the Madonna", "Hansel and Gretel", "Der Rosenkavalier" and "Martha". Of these "Falstaff", "Martha" and "Hansel and Gretel" will be given in English.

The assigning of roles in these operas is also well under way. The Alice Ford in "Falstaff" will be Dusolina Giannini, a role she sang under Arturo Toscanini's direction in Salzburg. Her initial appearance of the season will be made as Malibella in "The Jewels of the Madonna". A third role will be as Santuzza in "Cavalleria Rusticana".

Marjorie Lawrence, who has not been heard in the Chicago Opera Company since 1936, will sing the title role of "Carmen" as well as portray several other important parts (perhaps "Salome"). Miss Bampton will have opportunity to display her gracious talents as Leonora in "Il Trovatore", one of the several principal roles assigned her. Karin Branzell will sing Amneris in "Aida", in the opening performance and at a later date will portray Azucena in "Il Trovatore". The

Nanette in "Falstaff" will be sung by Virginia Haskins, young coloratura soprano who made her debut with the company last year. Risé Stevens, Metropolitan mezzo-soprano, has also been engaged. It is probable that Grace Moore will make her Chicago debut as Flora in "The Love of Three Kings" with Italo Montemezzi, the composer, conducting. Dusolina Giannini will sing in "Falstaff" and also in "Jewels of the Madonna".

Male roles already cast are Rhadames in the opening "Aida" which will be sung by Giovanni Martinelli; Don Ottavio in "Don Giovanni", by Tito Schipa; Avlio in "L'Amore del Tre Re" by Charles Kullman; Iago and Rigoletto by Lawrence Tibbett; and Falstaff, given in English, with John Charles Thomas.

The cast will, of course, be augmented by members yet to be chosen; and by two winners of the company's nation-wide auditions (held in the Chicago Civic Opera House).

The conductors will be Roberto Moranzoni, Paul Breisach, Carl Arwin, Leo Kopp and Kurt Adler. Mr. Moranzoni will conduct part of the Italian repertoire. Mr. Breisach, formerly of the Berlin State Opera and musical director of the Mainz Opera, will be with the company throughout the season. Italo Montemezzi will conduct his opera, "L'Amore del Tre Re" as guest director.

Giovanni Cardelli has been appointed assistant to Walter R. Kirk, president of the Chicago Opera Company.

Auditions of the Air

APPLICATIONS to Metropolitan Auditions-of-the-Air have been received by the thousands this year and prove how large a number of young American men and women aspire to operatic careers. Further proof is the response to the announcement by the Chicago Opera Company that it will conduct a series of auditions to discover new talent. Hundreds designated their desire to compete, the applications coming in from all over the United States.

Central City, Colo.

THE city where eager seekers once thronged to glean from the soil its scattered flecks of gold, where all facilities were once given over to mining the yellow dust, stands host this summer to seekers after other treasure, which does not tarnish, which is not dependent for its worth on caprices of monarchs, dictators or stock exchange, but which is found in responsive human hearts. Music is the element sought in this summer's trek to Central City, and music, hoarded in memory, will be the treasure carried away.

The particularly happy choice of this summer—the ninth festival in this city—is Smetana's vibrant and gay opera, "The Bartered Bride." A new adaptation of the score is used, with text and lyrics by Felix Brentano. Mr. St. Leger and Marion Farquhar. The cast is headed by Josephine Antoine and Helen Olheim, both of the Metropolitan. Mr. Brentano stages the production.

San Francisco

IN the season of the San Francisco Opera Company beginning October 12th and closing November 2nd, ten regular subscription performances and a popular series of four works will be given. Operas to be given in the regular series are:

- Don Giovanni
- Rigoletto
- Der Rosenkavalier (local premiere)
- Masked Ball
- Simon Boccanegra (local premiere)
- Aida
- La Boheme
- Lakme
- Manon
- Girl of the Golden West (in English)

On the popular list will be presented "Der Rosenkavalier", "La Boheme", "Lakme" and "The Girl of the Golden West". The rostrum of singers will be enriched by new names while keeping most of the old. Following is the complete list to date.

<p>RE-ENGAGED</p> <p>Sopranos: Marjorie Lawrence Lotte Lehmann Lily Pons Elisabeth Rethberg Bidu Sayao Theima Votipka</p> <p>Tenors: Frederick Jagel Tito Schipa George Stinson</p> <p>Baritone: Perry Askam George Cheanovsky Lawrence Tibbett</p> <p>Basses: Esio Pinza Alexander Kipnis</p>	<p>New</p> <p>Sopranos: Margit Bokor Eliza Zebrankka</p> <p>Mezzo-Sopranos: Suzanne Sten Rine Stevens</p> <p>Tenors: Jussi Bjoerling Alessio De Paula Raoul Jobin Francisco Naya</p> <p>Baritone: John Brownlee Robert Wrede</p> <p>Bass: Loren Alvary</p>
---	---

LEADING MUSICIANS ACCLAIM THE

GLORIOUS TONE

ACHIEVED WITH THE

AMPERITE

KONTAK MIKE

ON ALL STRINGED INSTRUMENTS

"MARVELOUS FOR SOLOS... GIVES RICHER ENSEMBLE EFFECTS... OPENS UP NEW ARRANGING POSSIBILITIES"

These are typical of the comments made by leaders and composers on the Amperite Kontak Mike.



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

GIVES LARGE BEAUTIFUL TONE with minimum of effort!

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

Can be used with ANY AMPLIFIER, including all electric guitar amplifiers. No changes in amplifier, instrument or strings.



MODEL KKH, with HAND VOLUME CONTROL. Any number up to 5 KKH units can be connected in parallel and fed into one input. The volume of any instrument can be varied without affecting the others.
List \$16.00 Plug extra, List \$1.50



AMPLIFIES THRU RADIO SETS, TOO. With the addition of the Amperite Boosting Transformer to the new special high-output type Models SKH or KKH, you can amplify your instrument



Harry Volpe, popular artist, uses the Amperite Kontak Mike.



Anthony Antone, artist and author, sees new richness in Kontak Mike.



George A. Gibbs, ranger, is scoring new heights for new beautiful

Used in
PHILADELPHIA SYM. ORCH.
and by
FAMOUS SOLOISTS

IMPROVE YOUR SOUND SYSTEM WITH

AMPERITE velocity MICROPHONES

NEW YORK BRANCH:
17 West 51st St.
Full Line
BOEHM FLUTES and PICCOLOS
Expert Repairing
Tel. WI 2-3982

WM. S. HAYNES CO.

Makers of HIGH GRADE

Boehm Flutes and Piccolos

108 Massachusetts Ave.
BOSTON, MASS.

EST. 1888

These instruments identify genuine Haynes products



Montreal

AS the climax in the four-day Montreal Music Festival, the Canadian premiere of Debussy's lyric drama, "Pelleas et Melisande", was presented June 14th by a cast of internationally famous artists. Wilfred Pelletier, Montreal-born conductor of the Metropolitan Opera, directed. The orchestra was Les Concerts Symphoniques of Montreal.

The title roles were sung by Marcelle Denya of the Opera de Paris and Raoul Jobin, formerly with the Opera de Paris and now with the Metropolitan in New York. Other important roles were taken by Leon Rothier, Norman Cordon, Mack Harrell and Lydia Summers.

The beneficiary of the performance was

L'Association Francaise d'Action Artistique.

Rio de Janeiro

LATE in July, Jan Klepura and his wife, Marta Eggert, will sing at the Teatro Municipal, Rio de Janeiro, in "La Boheme". This is to be the culmination of an extended opera and concert tour of Brazil and Argentina.

Buenos Aires

MARJORIE LAWRENCE, soprano, is one of the Metropolitan singers to appear at the Teatro Colon in Buenos Aires this summer. She will sing the title role in Gluck's "Alceste", as well as Brunnhilde in "Die Walkure".

Better Your Performance



with a fine
PEDLER
Clarinet

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

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

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

The Pedler Company, Elkhart, Ind., Dept.

New! Transparent Mouthpiece!

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



Buy American!

THE **PEDLER** COMPANY
Custombuilt Woodwinds

Dept. 701, ELKHART, INDIANA

YOU CAN

- HAVE STRONG LIPS
- GET HIGH TONES
- GET LOW NOTES
- READ ANYTHING
- TRIPLE TONGUE
- PLAY ALL NIGHT

Write for our "FREE POINTERS"

VIRTUOSO MUSIC SCHOOL
400 Linwood, Dept. 17, Buffalo, N. Y.

Please send me your "Free Pointers." I play a
NAME..... (name instrument)
STREET.....
CITY.....STATE.....

OBOE REEDS

"WALES RELIABLE" Reeds, made from the best Frejus cane, are correct in pitch (440), always play in tune in all registers of the instrument, play easily. Every reed a good one. Send for Prices.

ALFRED A. WALES
Successor to R. Shaw

110 Indiana Ave., Providence, R. I.

CLARINET MOUTHPIECES

CUSTOM-MADE TO MEET YOUR SPECIALIZED need. Special Model 500 for better tone. Free and easy blowing facings. Hand-made Reeds. Re-facings. PRICE LIST FREE. Sold only to
WM. LEWERENZ, 3010 Tenth Ave., St. Louis, Mo.

EMBELLISHMENTS by Jan Hart



JAN HART

GRACE NOTES: The number of works by American composers performed here by privately sponsored symphony orchestras during the past season was the largest in several years... Loud applause for the American Music Center, a new non-commercial enterprise which has been organized in New York City to make the works of American composers more easily available to all musicians and the general public... More applause for the Junior Programs, Inc., which has sent companies of adult professionals throughout the U. S. A. performing opera, concerts, etc., before audiences totaling over one million juveniles during the past season—and without the assistance of government subsidy... Ernest F. Wagner, piccoloist, has been with the New York Philharmonic Orchestra since 1900.

DA CAPO: Music had reached such a stage of development on this continent before the arrival of Columbus, that a "Council of Music" had already been formed... The Indians considered music an indispensable factor in healing their sick from the witch doctors, and no one else was permitted to use them. (And that brings to mind the feud between ASCAP and BMI—just an old Indian custom?)... As for tooting our own horns, we have every right to, for trumpets, seven feet high, were in existence in America before Columbus landed—and that's something to blow about... The early Puritans regarded the violin as a device of the witches. (Hm, wonder what they'd think about some of these brasses?)

MODULATIONS: Vincent Lopez is adding more strings to his band and going in for more melodic arrangements... Bert Lynn (Hollywood, California) features three electric violins and a cello in his electric orchestra... Raymond Scott has a completely new and quite young personnel in the band now on tour... "Americonga", composed by Peter DeRose and Fausto Curbelo, was the initial offering from Robbins' new Latin-American music department. Jack Robbins has all the hits from his three companies now translated into Spanish lyrics for the Latin-American trade... "Smith" is the most popular musician's name, according to a survey taken of bands recording for Victor-Bluebird... "I'm On the Verge of a Merge", one of the amateur compositions of the Song Hit Guild's talent search and introduced by Mitchel Ayres, was composed by two San Quentin, California, prison inmates... BMI is making those erstwhile scoffers sit up and take notice.

PASSING NOTES: Roamin'-round-the-town: In Otto Link's shop on West 48th Street watching those fine Link mouthpieces being moulded into shape... At Dave Ringle's Rehearsal Studios in the Strand Building where musicians wander in and out, to and from rehearsals... Up the stairs to Feist's where all was serene and unusually quiet... At Hurley's-on-the-corner where musicians gather between broadcasts to curse or praise their fellow-men... Chatting with Lester Laden (of the Vallee office) and listening with "bated breath" for those verbal gems which invariably flow out during his conversation... In a Broadway music shop listening to Bing Crosby and Johnny Mercer sing "Mister Meadowlark", that dandy Decca recording which is backed with "On Behalf of the Visiting Firemen"... Third floor—NBC studios: Meeting for the first time that pleasant and versatile Bernie Hanighen, father of "I Get a Kick Out of Corn", "Show Your Linen, Miss Richardson", and other hits (including, of course, "Dixieland Band"), and his charming wife, Min Pious, of the Fred Allen show... Listening to the rehearsal of the Chamber Music Society of Lower Basin Street, especially the wood-wind arrangements of Paul Laval... Roamin' on and on.

TRANSITIONS: Larry Clinton and his Dipsy Doodlers made such a hit on the outdoor terrace of the RCA Exhibit at the New York World's Fair that Victor is having other top-notch recording bands make similar appearances... Potatoes are developing "hollow hearts"—(another by-product of the jitterbug age?)... Jimmy Dorsey was held over for a third week at the Strand Theatre in New York last month... "We Like It Over Here" is heading for the top on the patriotic list of songs... "Little Curly Hair in a High Chair" is fast becoming the "Sonny Boy" of today... Have you heard Hoagy Carmichael's latest song, "The Nearness of You"? You'll like it, and it was written in collaboration with Ned Washington—'nuff said.

RECORD NOTES: Sammy Kaye is now swingin' and swayin' on the Varsity label (35c) of the United States Record Corp... There were 750,384,450 record needles sold in the United States last year, according to Columbia Recording Corp. which announces a new line of needles ready for market... Don't miss Tommy Dorsey's Victor recording of "Yours Is My Heart Alone" backed with "Hear My Song, Violetta", with Frank Sinatra's vocals—or Decca's "Album of Manhattan" played by Paul Whiteman and his orchestra.

Classical recordings of the month:

- (a) Victor:
 - Symphony No. 4, in B Flat Major (Beethoven, Opus 60), Arturo Toscanini and the N. B. C. Symphony Orchestra.
 - Petite Suite (Debussy), Symphony Orchestra; conducted by Piero Coppola.
 - (b) Royal.
 - Ernani (Verdi), Chamber Orchestra, under direction of Raoul Quere and soloists.
 - (c) Columbia:
 - Danse Macabre, Op. 40 (Saint-Saëns), Chicago Symphony Orchestra; conducted by Frederick Stock.
 - Classical Symphony in D Major, Op. 25 (Prokofiev), Minneapolis Symphony Orchestra; conducted by Dimitri Mitropoulos.
- Popular recordings:
- (a) Victor:
 - "Tanglewood 'Round My Heart" and "It's All Over Now", Art Kassel and his Kassels-in-the-Air.
 - "All This and Heaven Too" and "Where Do You Keep Your Heart?", Charlie Barnet and Orchestra.
 - "Saboo" and "You Bring Me Down", Erskine Hawkins and Orchestra.
 - (b) Varsity:
 - "I Haven't Time to Be a Millionaire" and "April Played the Fiddle", Jan Garber and Orchestra.
 - "Where Do You Keep Your Heart?" and "It Wouldn't Be Love", Johnny Mess and Orchestra.
 - "Blue Lovebird" and "Rigamarole", Duke Daly and Orchestra.
 - (c) Decca:
 - "I Love to Watch the Moonlight" and "I Can't Resist You", Jimmy Dorsey and Orchestra.
 - "Just a Dream of You, Dear" and "My Gal Sal", Mills Brothers.
 - "Clear Out of This World" and "A Latin Tune, a Manhattan Moon and You", Glen Gray and Orchestra.
 - (d) Columbia:
 - "On the Isle of May" and "Playmates", Kay Kyser and Orchestra.
 - "Imagination" and "Make-Believe Island", Kate Smith.
 - "Cecilia" and "Love Song of Renaldo", Dick Jurgens and Orchestra (Vocalion).

BOOK NOTES

"Music in the Secondary School", by Vincent Morgan. Worcester Art Museum.
"The Critical Composer", edited by Irving Kolodin. Publisher, Howell, Soskin.
"The Piano, Its History, Players and Music", by Albert E. Wier. Publisher, Longmans, Green and Company, Inc.

CODA

"Call no conductor sensitive in the highest degree to musica! impressions until you have heard him in Berlioz and Mozart."—George Bernard Shaw.

Do You Pet?
Baby?
Coddle?

Your Needs to Make Them Play?

Are You a NURSE?
Or a MUSICIAN?

A Copy of
"HOW TO FIT A REED"

Awaits Your Request—Write
CONRAD & COMPANY
Ridgefield Park, New Jersey

For This FREE Booklet

Full of Real, Useful, Pertinent Facts

THE BIG NAME BANDS USE

CONRAD

"The Brand of the Big-Name Bands"

- JIMMY DORSEY
- WOODY HERMAN
- JOHNNY MESSNER
- TOOTS MONDELLO
- ARTIE SHAW
- HYMIE SCHERTZER
- ORRIN TUCKER
- GLEN GRAY

And Their Bands

CONRADS MUST BE GOOD!!!

TRY A
BUNDY
TROMBONE
Before You Buy

The Bundy Trombone is guaranteed by Selmer and tested by Selmer experts... your assurance of superior professional performance. You'll like its superb power, "Speed-Flex" slides, and tone.

See Your Local Selmer Dealer

*80 with Air-O case
Catalogue Sent Free Write Dept. 1733

Selmer
ELKHART • INDIANA

MODERN DRUM STUDIES

By SIMON STERNBURG
Member of Boston Symphony Orchestra
312 PRACTICAL MODERN AMERICAN DANCE RHYTHM STUDIES, TANGO, RUMBA, CONGA, BONGO, ORIENTAL DANCE RHYTHMS AND RHYTHMIC SYMPHONY EXCERPTS FOR TYMPANI.
PRICE \$2.00 POSTPAID
SEND FOR 1940 CATALOG Instrumental or Orchestra

ALFRED MUSIC CO., Inc.
115 WEST 43RD ST., NEW YORK

"TUXEDO JUNCTION"
"DOLMITE" "SLIPHORN JIVE"
"GIN MILL SPECIAL"

Lewis Music Pub. Co., Inc.
1610 BROADWAY, NEW YORK CITY

BASS VIOLIN STRINGS

Italian Gut, Our Own Import, Red Waterproof or White
G-750 A-Wire Wound on Gut, \$1.20
D-81.00 E-Wire Wound on Gut, \$1.75
Special Metal Wound on Metal Core Strings
G-81.00 D-81.25 A-81.50 E-81.75
TED BURKE, 309 So. Broad St., Philadelphia, Pa.
Announces All Instruments. Send for Catalog.

Television

THE Federal Communications Commission has placed the problem of commercial telecasting in the hands of the radio industry. When the radio organizations are united in the opinion that television has reached a sufficiently high level to justify public investments, then only, according to the FCC, will the go signal be flashed. It all depends upon the unified efforts of the radio industry in the near future.

"As soon as the engineering opinion of the industry is prepared to approve any one of the competing systems of broadcasting as the standard system", states the FCC, "the commission will consider the authorization of full commercialization." "A single uniform system of television is essential", the report continues. "The public will not have inflicted on it a pot-pourri of various television broadcasting and receiving systems if the FCC can help it. As there has always been sharp rivalry among the radio manufacturers, one wonders just how the Commission will bring about this united front.

Bringing to mind that old law of "the survival of the fittest", many radio men argued that they should be free to develop television in the public interest, that all systems should be licensed and the public permitted to choose. However, the FCC remains firm; no immediate commercialization of telepictures will be permitted.

To date, twenty-three stations have been approved for experimental licenses by the Commission, with more promised.

Ever guarding against the monopoly ogre, the latest rule set down by the FCC states: "No person (including all persons under common control) shall, directly or indirectly, own, operate or control more than three television stations on channels in Group A (main television channels from 50 to 108 megacycles). And no such person shall, directly or indirectly, own, operate or control on channels in Group A more than one television station which would serve in whole or substantial part the same service area as another station operated or controlled by such person. This paragraph shall not apply to stations which do not transmit programs for public reception."

Concerning the delay of commercial television, one radio leader accused the FCC of setting back television five years. "There is no parallel," he stated, "for a new industry having had so many obstacles thrown in its path of progress by a governmental agency, discouraging public acceptances."

Not all of the radio industry is quite so pessimistic, however. Those in favor of the delay argue that much will be gained by holding back.

From Washington it is reported that the FCC and the radio industry will very likely get together during the summer and agree on uniform standards. If so, the red light may be switched to green before the first of the new year.

THE television department of N. B. C. tackled one of the biggest jobs yet undertaken in the sight-broadcast field when it went to Philadelphia to televise the five-day Republican National Convention. Twenty-five hours of programs were telecast from Convention Hall two or three times daily, beginning with each day's opening.

Activities on the floor were interspersed with political commentaries from a special television studio, and informal interviews in or near the lobby of the building.

The crew assigned to the job consisted of twenty men. The program crew was headed by Thomas H. Hutchinson, N. B. C.'s manager of television programs; Burke Crotty, director of outside telecasts, and Roy Meredith. The technical staff was under the supervision of Harold P. See, television field supervisor.

The programs were relayed over more than ninety miles of wire circuits for broadcast over Station W2XBS in New York City, to a potential audience of about 50,000 persons. Most of the viewers were located in and about New York City, with a few in Pennsylvania.

"The television broadcasts from the National Republican Convention have been more than an attack on the highly complex technical problem of relaying programs from one city to another," stated Alfred H. Morton, N. B. C.'s vice-president in charge of television. "They have marked the beginning of a new era, I believe, in which the voter will more closely participate in the affairs of government. Television can do more to promote an intimate acquaintance with, and understanding of, our basic institutions than

any other medium that mankind has been able to devise."

TELEVISION is radio's greatest gift to future aviation, claimed Dr. Alfred N. Goldsmith, veteran radio engineer, when addressing a recent forum of the National Aeronautic Association. Televisibility not only would involve seeing by radio, but would also give the pilot an impression of distance by radio. "It would enable the pilot to set an indicator or pointer in any desired horizontal or vertical direction and then to see at once, by some form of television, the terrain in the selected direction just as if ordinary or optical visibility were possible," he explained. Television represents the ultimate ideal in the application of radio to aviation, in his opinion.

A PATENT for a new television color system was issued to Robert Lorenzen by the U. S. Patent Office last month. This system transmits and receives television images in colors, using a single viewing tele-tube in the receiver.

Mr. Lorenzen has also issued a patent for a cathode ray tube system which is said to provide for increased intensity of the scanning beam, thus effecting a more brilliant picture result.

ALLEN B. DuMONT LABS., INC., announces that new technical bulletins covering three-inch and five-inch teletrons or DuMont Cathode-ray tubes for oscillograph applications are available to any-



Cathode Ray Oscillograph

one addressing their laboratory at 2 Main Avenue, Passaic, N. J.

These bulletins cover the various characteristics of teletrons in considerable detail, together with installation notes, position circuit, typical power supply, base connections and dimensions of each tube.

TELEVISION aided in a test mobilization of civilian power recently when the annual Pacific Coast American Legion mobilization call went out from the Thomas S. Lee television station W6XAO in Hollywood calling a coast-wide mobilization of its members in a simultaneous television and radio broadcast.

TELEVISION flashed its first picture of the launching of a man-of-war on June 13th, when the new 35,000-ton battleship, North Carolina, slid down the ways at the New York Navy Yard, in Brooklyn. The N. B. C. crew were given special permission for this telecast by the Navy Department. For the remainder of the hour motion pictures of America's naval activities were shown.



TOMMY DORSEY'S SUPERLATIVE SAX SECTION ENTIRELY LINK EQUIPPED!

Players who cannot afford to take chances land on Link Mouthpieces. That is why top-ranking professionals and contest-winning Clarinetists and Saxophonists are invariably Link equipped. For over a quarter of a century Otto Link has been supplying the country's finest players, with the world's finest mouthpieces.



HYMIE SERTZER



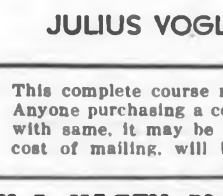
DON LODICE



PAUL MASON



FREDDIE STOLCE



JOHNNIE HINCE

ASK THE MEN WHO PLAY LINK MOUTHPIECES—

- | | |
|------------------|-----------------|
| CHARLIE GARNET | SHIPPY MARTIN |
| HUB LITTLE | BENE KINCY |
| JOHN LINDAM | CURT BLUM |
| OPUS MURPHY | JIMMIE LAMARE |
| CARIE WANSFIELD | BOB FREEMAN |
| MURRAY COHEN | JOE THORAN |
| EDDIE SCALZI | TONY JIMMENE |
| CHAS. SERTZI | JOE ALLARD |
| WILBUR SCHWARTZ | LYALL BOWEN |
| MIKE DUTY | "DOC" BARRISON |
| JOEY IEROME | ARTHUR COLLIER |
| BARB RUBIN | AL BARTIS |
| BREETS WEINFURJ | FRED BARTMAN |
| HERB HAYNES | PETER LUISETTI |
| LEO ROBINSON | ED BAUDAMZ |
| COLEMAN HAWKINS | FRANK SIMONS |
| BENNY CARTER | ART WAMSER |
| BEN WEBSTER | HAROLD FELDMAN |
| GEORGE AULD | HANK FREEMAN |
| WOODY HERMAN | BOBBIE MCORILL |
| LOYEN YOUNG | CECIL LEONER |
| BUDDY TATE | CARREN SACCO |
| GEORGE KOENIG | GEORGE BERG |
| CUDG BERRY | EDDIE FLEMING |
| DOM REDMAN | CECIL NARBACK |
| VIGGO BUSG | WOODY NELSON |
| PAVE MATTHEWS | WALLY RUTAN |
| ARMAND QUINSBERT | MAX FRUPEL |
| CHARLO BRAZIER | WAYNE SONGER |
| HEINE BUNKLE | ALVIN CRUMP |
| BULLY BASHN | JIMMY BAKER |
| JACK MARTIN | LEO COOPER |
| WILLARD BRADY | WINTON GREENE |
| JOE MARALA | FRED FALANSBY |
| ERNE WHITE | BOB RICE |
| BOB BERNARDI | CLARENCE BARRIE |
| PAUL BICCI | ED BARNETT |
| RAM MUSIER | CLIFF GRAY |
| AL FRANKELLA | ROMAN WEBER |
| BOB SYNDER | DON WALMARK |
| CLIN BRAGLEY | BENNY LAMARIE |
| BOB BRAVIE | J. E. HUFFMAN |
| | ART MEGRECHONG |

AND OTHERS TOO NUMEROUS TO MENTION!

FREE INTERESTING BOOKLET CONTAINING COMPLETE LISTING OF OUTSTANDING LINK PLAYERS AND FACINGS THEY USE. WRITE TODAY—DEPT. M2.

ASK YOUR DEALER FOR CATALOG

MOUTHPIECES OTTO LINK & CO., INC.

COMPLETE COURSE IN HARMONY

as taught by

JULIUS VOGLER and JOSEPH HAGEN

This complete course may now be had for the sum of \$5.00. Anyone purchasing a copy of this course and are not satisfied with same, it may be returned and the purchase price, also cost of mailing, will be refunded and no questions asked.

JOSEPH A. HAGEN, 70 WEBSTER AVE., PATERSON, N. J.

WATCHING the horse races over the television sets is becoming quite a pastime in New York. In hotel lobbies, restaurants and bars, on the streets in front of radio shops where television is being shown gather the horse-minded to watch the races. Clem McCarthy has been making the announcements.

OTHER novel features presented by N. B. C. for the tele-viewers the past month include: "The Packard Pleasure Previews", which give the motorist representative samples of the scenery he will see, together with clear directions of the best routes to be taken; a scene of American Red Cross volunteers demonstrating the making of surgical dressings; a musical tour of the World's Fair; "Dawn to Dark Holiday Fashions"; a fashion show displaying resort clothes, and several plays including a mystery melodrama, "The Last Warning."

BETWEEN now and the end of the year, the FCC will issue new allocations for frequency modulation (FM) stations, renumber the television channels and make station assignments. Also a nation-wide shake-up of standard broadcasting stations is being planned on a national scale, which will involve about ninety per cent of the broadcasters.

Concerning frequency modulation, Broadcasting Magazine sees it as "radio history in the making". The journal continues: "Caught in the riptide of conflict between FM and television, as to which should have the right of way, the FCC has given first nod to expansion of an existing service rather than to the development of the new art of sight combined with sound. . . . The real test of FM will be public acceptance. Will the public buy high-fidelity for the sake of better reception alone?" Well, only time can answer that question. In the meantime, the FCC feels it has aided both developments in its revised allocations.

A NEW camera-tube or "eye" to simplify television for amateurs was demonstrated by R. C. A. recently. The tube will retail around \$25.00, and it is esti-

TRY A BUNDY SAXOPHONE Before You Buy

No other saxophone offers you all of the 13 important Bundy features. This professional instrument is guaranteed by Selmer and tested by Selmer experts . . . your assurance of superior performance.

Alto \$110 Tenor \$125
Cases extra
See Your Local Selmer Dealer

Catalog Sent Free. Write Dept. 1723

Selmer
ELKHART • INDIANA

ated that a complete transmitting and receiving station can be built to operate on the amateur television band for approximately \$300.00. (The two-and-a-half meter and shorter waves have been set aside for amateurs by the FCC.)

The tube has a definition of 120 lines and operates at thirty frames a second on the sixty-cycle house electric current. The "eye" has a diameter of one-and-a-half inches.

The unit has only been tested up to one-and-a-half miles, but it is expected to provide a dependable service radius up to fifteen miles, depending upon the height of the aerial.

—GENE HODGES

Top-Flight Bands

WITH a growing sense of our national heritage comes a change in the type of amusement. The barometers of popular taste—top-flight bands—have as usual set the pace for the new trend. Thus we have our national anthem figuring prominently on programs as well as new patriotic songs composed especially for these times. We cite Gray Gordon as an example. At the Green Room of Hotel Edison, New York, he aroused unprecedented enthusiasm, June 16th, by introducing the new song, "I am an American". As a further stimulation of public sentiment he has ordered 50,000 buttons to be made with the words, "I am an American" printed on them. These buttons are being distributed by the "Tic Toc Rhythm" maestro to national patriotic groups such as the Boy Scouts of America, as well as to guests at the Green Room and in fact to anyone writing for one.

Manhattan Merry-Makers

JIMMY DORSEY opened June 7th at the Strand, doubling from the Hotel Pennsylvania's Cafe Rouge. Jimmy's business at the Penn surpassed all expectations, and they just couldn't give him up.

WOODY HERMAN followed Larry Clinton into Hotel New Yorker, July 9th.

BEN BERNIE started a tour of one-



ENOCH LIGHT, popular young orchestra leader, was seriously injured in an automobile accident early last month. At this writing he is still confined in a New England hospital.

night stands immediately after bowing out of the Taft, June 22nd.

FRANKIE MASTERS followed Ben Bernie at the Hotel Taft, bringing his bell-tone into the Grill, June 24th, for three months.

ADRIAN ROLLINI TRIO was at Piccadilly Hotel, New York, in June.

DICK GASPARRE moved into the Persian Room of the Plaza, New York City, May 31st.

DEL COURTNEY has been signed up for an indefinite sojourn at the Park Central, New York, in the Coconut Grove.

AL KAVELIN left Pabst Gardens at the World's Fair to bring his "cascading chords" into the Essex House, Casino-on-the-Park, June 12th.

Fair Fandangos

JACK TEAGARDEN and his indigo blue band played a special one-night arrangement at Michael Todd's "Dancing Campus" at the World's Fair, June 10th. His summer stand at Sea Girt Inn, Sea Girt, N. J., which began June 28th, will keep him there until September 15th.

JOHNNY McGEE, trumpet-tooting band leader, filled a two-week engagement at the World's Fair "Dancing Campus" beginning June 22nd.

WILL BRADLEY and Ray McKinley, now at the "Dancing Campus," New York World's Fair, will play a summer engagement at the Ritz Carlton Hotel in Boston, beginning July 22nd.

BOB CHESTER is set for Chatterbox, Mountainide, New Jersey, for four weeks, beginning July 20th. He will do four

weeks at the "Dancing Campus", World's Fair, New York, starting August 31st.

RAYMOND PAIGE is going to participate in the Fair's "Soap Box Derby Day" event by directing the Fair Band in the first performance of "Just a Soap Box on Wheels", written especially for this occasion.

Atlantic Antics

JOHNNY HAMP, who first got his start in Atlantic City nineteen years ago, returned to the resort July 3rd to play in the Hotel President's Round-the-World Room.

SAMMY WATKINS started his annual stint at the 500 Club, Atlantic City, July 3rd.

AL JAHNS opened Riley's Lakehouse, Saratoga Springs, New York, in mid-July, remaining until the end of August.

VAN ALEXANDER one-nited it June 23rd at Roton Point Park, South Norwalk, Connecticut.

IRVING FIELDS opened at the Prouts Neck Yacht Club in Scarborough, Maine, for the summer, starting July 3rd.

BOBBY BYRNE is set for the summer at Glen Island Casino, New York, zooming business even above its last summer's record.

JOE RINES' ORCHESTRA replaced Van Alexander's band at Rines' Club Evergreen, Bloomfield, New Jersey.

Quaker Quickies

MAL HALLETT went into Kennywood Park, Pittsburgh, for two weeks beginning July the 2nd.

GLEN GRAY did twelve one-nighters following his week's stand at the Stanley Theatre, Pittsburgh, and then went into the Hotel Roosevelt, New Orleans, for a run.

Virginia Knights

HERBIE KAY concluded a two weeks' engagement at the Cavalier Beach Club, Virginia Beach, Virginia, June 16th.

EVERETT HOAGLAND opened at the Cavalier Beach Club June 17th and presented his special farewell program there June 20th.

EDDY DUCHIN and his orchestra made their debut at the Cavalier Beach Club, Virginia Beach, Virginia, at the tea dance June 21st, and concluded his two daily dance programs on June 27th with the supper dance that night on the Show Boat Deck.

PAUL PNDARVIS presented a series of tea and supper dances at the Cavalier Beach Club, Virginia Beach, Virginia, the week of July 4th. Pendarvis comes from an engagement of several months at the Statler Hotel in Buffalo.

EMERSON GILL wound up a three-week run at the Centennial Terrace, Toledo, June 13th, and two nights later began an indefinite stay at the Bayshore Beach Club, Virginia Beach, Virginia.

Sweet Southward Swing

HAL LANBERRY opened at the Belvedere in Baltimore in May, for a ten weeks' stay. He went there direct from the Beachcomber Club, New York, N. Y.

RANNY WEEKS netted a four-weeker at the Claridge Hotel, Memphis, beginning June 29th.

TOMMY TUCKER presided over swing affairs in the Peabody Hotel, Memphis, the week of June 8th.

BUDDY ROGERS followed Tommy Tucker at the Peabody Hotel, Memphis, for a stay from the 15th to the 27th of June. He has a three-week date at the Baker Hotel, Dallas, Texas, beginning July 25th.

TED WEEMS took in two weeks, starting June 21st, at the Meadowbrook Country Club, St. Louis.

MIKE RILEY, as it looks now, will

linger at Fontaine Ferry Park, Louisville, for four more months.

ERSKINE HAWKINS' BAND was elected favorite swing group in a poll conducted at the University of New Mexico.

Ohio Hi-Di-Hoes

FREDDIE FISHER went back again to Old Vienna, Cincinnati, June 3rd.

STUFF SMITH opened at the Old Vienna, July 1st.

LANG THOMPSON stopped off at Coney Island Park, Cincinnati, June 7th to 13th, from thence going (June 21st) to Jenkinson's Pavilion, Point Pleasant, New Jersey, for the summer.

ORRIN TUCKER, footlight fancier, had a week at the Palace Theatre, Cleveland, beginning June 7th, another week at the Stanley Theatre, Pittsburgh, beginning June 14th, and a third at the Capitol Theatre, Washington, beginning June 21st.

LEIGHTON NOBLE swung into the Hotel Cleveland in the city of that name June 6th for an indefinite stay.

Midwest Madcaps

CLYDE McCOY took in a three-day date at the Embold Theatre, Fort Wayne, Indiana, June 24th to 26th.

BOB CROSBY, sitting from footlight to footlight, did the honors at the Lyric Theatre, Indianapolis, for a week beginning June 7th, and at the Strand Theatre, New York, beginning June 28th, for two weeks.

AL GOODMAN is swing leader for the new Al Jolson stage musical which opened June 30th in Detroit.

Windy City

WILL OSBORNE took up the baton at the Edgewater Beach Hotel, Chicago, June 15th, and will do two weeks at the Strand Theatre, New York, opening July 26th.

FREDDY MARTIN went into the Aragon Ballroom, Chicago, June 3rd to July 12th.

RAY NOBLE opened July 4th at Palmer House in Chicago.

MATTY MALNECK came from the coast to follow Ray Noble into the Palmer House.

BILL McCUNE started an indefinite stay at the Trianon, Chicago, June 7th.

DON REDMAN took a band into Chicago's Grand Terrace Cafe in the middle of June.

TED LEWIS opened, July 15th, for an eight-week date at Chez Paree, Chicago.

JACK RUSSELL took over the summer assignment at Howard M. Fox's outdoor ballroom at White City, Chicago, June 8th.

DUKE ELLINGTON will do six weeks at Sherman Hotel, Chicago, beginning September 6th.

JIMMY JACKSON took Emil Filndt's place at the Paradise Ballroom in Chicago.

Minne-Swingers

LARRY FUNK was master of swingeries at Excelsior Park, Minneapolis, June 11th. On July 6th he began a two-week stay at the Buena Vista Hotel, Biloxi, Mississippi.

LOU BREESE and his "breezy rhythm" band will close at Chez Paree in Chicago July 17th, and will begin a week at the Orpheum Theatre in Minneapolis, July 19th.

Wild West

HERBIE HOLMES did a stretch at Buena Vista, Biloxi, Mississippi, starting June 26th.

GLENN MILLER returned to the scene of his childhood at the end of June when he played in Oelwein, Iowa.

CLYDE LUCAS took in the July 11th to 31st period at Elitch Gardens, Denver.

Sun-Kissed Ensembles

JOE REICHMAN'S third engagement at Coconut Grove, Los Angeles, was extended to July 1st.

RUDOLF FRIML, Jr., had a renewal of two more months at the Biltmore Bowl in Los Angeles.

GUS ARNHEIM opened at the Wilshire Bowl, Los Angeles, June 26th, succeeding Phil Harris, the latter taking his band on tour.

HENRY BUSSE'S ORCHESTRA spinning into the Palace Hotel, San Francisco, June 19th, for eight weeks, had his time extended six weeks.

HENRY KING replaced Gus Arnheim, June 24th, in the Peacock Court of Hotel Mark Hopkins, San Francisco.

On the Jump

GEORGE OLSEN played the week of June 7th at Eastwood Gardens in Detroit. He was booked for a week, beginning June 17th, at Cedar Point, Lake Erie resort, near Sandusky, Ohio. Following

HUMIDITY??



CAN TAKE IT!

WHETHER YOU PLAY

VIOLIN, VIOLA, CELLO OR BASS

An entirely new idea in wound strings. Completely moisture and perspiration proof—smooth and resonant in tone. Last far longer than any gut string you have ever used. Ask your dealer for MIRACLE WOUND STRINGS (patented) or write to Department I for full information.

KAPLAN MUSICAL STRING CO.
SOUTH NORWALK, CONNECTICUT

MUSIC COMPOSED TO POEMS

Send poem for consideration. Rhyming pamphlet free. Phonograph electrical transcriptions made, \$7.00 from your word and music manuscript. Any subject considered; Love, Home, Sacred, Swing.

KEENAN'S MUSIC SERVICE

Box 2140, Dept. EM, Bridgeport, Conn.

him will be Sammy Kaye, Hal Kemp and Jan Savitt.

JIMMIE LUNCEFORD, after signing out at the Broadway Fiesta Danceteria, July 4th, will play in College Inn, Hotel Sherman, Chicago, for two weeks, beginning July 19th. Starting August 15th, he is linked up for a six-week stay at the Culver City Casa Manana, in California. Jimmie, by the way, is Joe Louis' favorite band leader.

SAMMY KAYE'S itinerary from June 7th to July 4th began and ended with theatre dates (June 7th-13th, Stanley, Pittsburgh; June 28th-July 4th, Fox Theatre, Detroit). Between were appearances in Detroit, Dayton, Ontario, and various smaller cities.

MILT HERTH embarked upon a fortnight's stay at Chez Hippodrome, Toronto, May 27th.

Pinch-Hitters

BOB SYLVESTER filled in at the Blue Gardens, Armonk, New York, for two weeks starting June 17th, replacing the McFarland Twins, who were doing a stint at the Paramount Theatre during those weeks.

TONY MARTIN takes over the leadership of Bob Zurke orchestra for a string of one-nighters in July.

BOB ZURKE, troubled with an arthritis condition, remained with his band in the usual piano spot, while Tony Martin batoned for him. "Tony Martin and Bob Zurke Orchestra" during this month have had dates in Hershey, Allentown and Johnson City, Pennsylvania, and in Old Orchard, Maine.

LARRY CLINTON'S date at the New Yorker Hotel, New York, was such that it allowed him to take a week off to fill a pre-booked week at the Oriental Theatre, Chicago, beginning June 28th. Joe Venuti subbed at the New Yorker until July 5th, as the theatre date was rated too good to cancel.

Prodigal's Return

ARTIE SHAW and his band returned to NBC on July 1st. They will be featured with George Burns and Gracie Allen. Artie has called back practically all of his old musicians; Tony Pastor who now leads his own band, is among the missing and Buddy Rich, Shaw's old drummer, now plays with Tommy Dorsey.

Hitting It High

GUY LOMBARDO recently went in for speed-boating, and says his boat has already made seventy-eight miles per hour.

GENE KRUPA, tattoo-ist extraordinaire, is holding a contest for amateur drummers at the Fair. At the last report, 350 applications had been received. Krupa has placed twenty-five winners of previous contests in as many bands around the country.

THE MCFARLAND TWINS opened at the Paramount for a week late in June, making their success story a streamlined version. Their present orchestra was organized only last December for a two-week shot at Murray's in Tuckahoe. Then the twins opened at Armonk, and options there were taken up until the Paramount date.

HERE, THERE AND EVERYWHERE

Annual Ladies' Night

LOCAL 284, Waukegan, Illinois, held its seventh annual Ladies' Night on Tuesday, May 14. Two hundred and sixty persons attended the event, the greatest number in its history.

Brother Charles E. Mason acted as toastmaster in his usual jovial manner. Responses were made by all of the officers as well as by guest officers from Racine and Kenosha locals who were accompanied by their wives. Following the banquet, the floor was cleared for a floor show with Gary Stone acting as master of ceremonies. Mr. Stone has a very pleasing voice and introduced the acts in a clever manner. Sister Pearl Meade and the Meade twins gave a very creditable performance. Then came the ballroom dance team, Karre-LeBarron in one of the most enjoyable acts of its kind ever given in Waukegan. Following this act Martin Barnett, magician, entertained the crowd with tricks that seemed almost impossible and proved that he is one of the cleverest in the business. Stone, Karre-LeBaron and Barnett were sent through the courtesy of Brother Jules Stein. Jim Blade played fine piano accompaniments. However, the local talent nearly stole the show, with Dorothy Prestin, Bob Morley, Mitch Osadchuk and Louis Layton, as well as Denny and Romeo and then there were the Grape Nut Brothers who were imported from India and who assisted the magician even though one of them lost his shirt and another his tie. Dancing followed the vaudeville with Mel Hook and his five-piece band putting out some fine music that held the crowd until 1:00 A. M.

New York's Lawful Racket

GREELEY SQUARE . . . New York's noisy spot . . .

The din of pneumatic drills, pile-drivers, compressors, and blasting . . . the yelling of workmen trying to make themselves understood above the clamor (they're digging another subway and pulling down an El) . . . the swish of underground trains . . . the rattle of trolley cars . . . the horn-honking and loudly-voiced comments of impatient bus, truck, and automobile drivers . . . the put-put of motorcycles . . . the grinding of shifted gears . . . the screeching of brakes . . . the explosions of defective mufflers . . . the clang of ambulance . . . the weird sound of police car sirens . . . the chatter of shoppers . . . the pleading of beggars . . . the shouts of street hawkers, newsboys and the "Wanna Red Cap?" of dusky porters . . . the off-key tunes of street musicians . . . the whistles and shouted commands of the young army of policemen on traffic duty.

Yet, above all this bedlam of sound one can almost hear the voice of Horace Gree-

ley urging, from his pedestal on the square, "Go West, young man, go West."

Annual Music Show

LOCAL 30, St. Paul, Minn., held its annual Music Show and Grand Ball in the Marigold Ballroom, Minneapolis, on Monday, May 20th.

One of the features of the annual show is the attendance as invited guests of all dance hall managers within a radius of 100 miles. The local provided them with a real parade of bands this year. Joe Sanders, the "Old Left-Hander", with his orchestra and Dick Shelton and his music (both traveling name bands) teed off at 8:00 P. M. Local bands appeared in the following order: Dick Long, Jimmy Robb, LeRoy Ellickson, Cec Hurst, Clyde Frawley, Glad Olinger, Ted Travers, Sev Olsen, Red Dougherty, The Pettifords, Benny Kurysh, Doc Allen and Doc Coleman.

More than 3,000 persons paid admission to this event which continued until 4:00 A. M.

Manhattan to Staten Island

THE controversy over a bridge to be erected from the Battery to Brooklyn, which recently was silenced by the War Department's rejection of the plan, brings to mind another idea of combining Manhattan with Long Island and extending it to Staten Island. It was given wide publicity in 1911 and continued to be a lively argument in leading publications until 1926.

The proposal at that time was a feasible engineering plan devised by T. Kennard Thomson, consulting engineer and authority on caisson construction, and had Thomas A. Edison as one of its enthusiastic endorsers.

Research workers report that the extension was to have been made possible by building two sea walls from Battery Park to within a mile and a half of Staten Island. These walls, four miles in length, would join the mainland, run to Governor's Island, and be connected near Staten Island with a wall two miles in breadth. After erection of the walls, water would be pumped out by thirty-inch pumps. The result would be a stretch of hard rock bottom covering an area of 800 blocks. It was estimated that this would add \$2,000,000,000 to taxable values, one hundred miles of additional docks, a subway from Manhattan to Staten Island, and an airport that would be only ten minutes by train from Times Square.

A similar method was to have been employed to fill in the East River. Mr. Thomson also planned overlying or multiple avenues for pedestrians, vehicular and rapid transit facilities.

The Oboe

The Oboe is an instrument with a nasal tone. Many are the questions asked if one you chance to own.

Does it make you crazy if you play it long?
I heard it first in a hootchy cootchy song.

"Why is an Oboe?" has not been answered yet;

Though it is cared for like a favorite pet. Should one learn to play it fairly well, Soon he'll tackle "William Tell."

An Oriental Dancer without the Oboe, Is as rare as a clean hobo. To make hips hurray, do arabasques and prance, Without the Oboe she hasn't a chance.

Music hath charms to soothe the savage beast.

Snakes are charmed in the Far East. Had Adam played Oboe and not ate the apple,

We'd all be free from sin to grapple.

—ROBERT NOME, Local 802.

Florida Conference of Musicians Meets at Indianapolis

THE Florida Conference of Musicians met in the Indiana Roof Ballroom, convention hall of the 45th Annual Convention of the A. F. of M., on noon Friday.

President McMaster and Vice-President Singer reported on a conference they had with various WPA officials and the Collector of Internal Revenue in Florida. Secretary Kamper read a letter from Robert H. Hill, deputy collector of Internal Revenue, who stated the position of the agency regarding the employers of musicians, and outlined the method of doing business which would not reflect liability on the leader.

The various locals reported on their problems and it was decided that the State

Comptroller of Florida should be asked to enforce the dance hall tax law more strictly in the case of places using nickle machines.

The election of officers resulted in the re-election of President Phil A. McMaisters, Vice-President Roy Singer and Secretary-Treasurer Howard Kamper. The invitation of the Jacksonville Local to hold the next meeting in that city was accepted. The delegates agreed to ask that their home locals also affiliate with the Southern Conference, as the next meeting will be near enough for Florida delegates to attend. Thirteen delegates representing eight locals were in attendance, all white locals in the state now being affiliated with the conference.

B. A. ROSE

B. A. "Bert" Rose, one of the founders of Local 73, Minneapolis, Minn., and its first Secretary, died at the age of seventy-four in Minneapolis on Sunday afternoon, May 12th, after an illness of ten weeks.

Brother Rose at various times served as vice-president and a member of the executive board of the local. He was founder of the music company which bears his name, and former director of the University of Minnesota Band for twenty-five years as well as organizer of the old Philharmonic Orchestra—a forerunner of the Minneapolis Symphony Orchestra.

Active for many years in Minneapolis musical organizations, Mr. Rose had been in the instrument business for more than half a century. He started with the Metropolitan Music Co. and forty years ago formed the B. A. Rose Music Co. He retired from active business in 1936.

He had been director of the university band for a quarter of a century when he gave up that post shortly before the first World War. Mr. Rose also had been director of the Working Boys' Band for many years.

He was a member of the Evergreen Club, formed by veterans of the city's musical world; of Cataract Lodge, A. F. & A. M.; of the Kiwanis Club, and was one of the original Minneapolis Athletic Club members.

Surviving are two sisters, Mrs. Frank Wilcox and Miss Florence Rose; and two brothers, A. D. Rose, Long Beach, Calif., and Frank Rose, Mexico City.

LORENZO GARDNER WOOD

Lorenzo Gardner Wood, charter member, organizer and first Secretary of Local 626, Stamford, Conn., died in that city on May 22nd at the age of seventy-eight. He served as Secretary of the local from 1912 until 1926.

Born in Katonah, N. Y., on August 30, 1862, he was the son of the late William E. Wood and Lydia Lawrence. Originally a printer, he later became a musician. For many years he was chief trumpeter of the Connecticut National Guard. Mr. Wood was a member of B. P. O. E. No. 899; Stamford Symphony Orchestra and the International Typographical Union.

The deceased is survived by his wife, Ella Rundle Wood; a son, Hilton G. Wood of East Orange, N. J.; two sisters, Miss Harriett L. Wood and Miss Phebie H. Wood of Stamford.

Funeral services were held at the Brady and Chadeayne Funeral Home, May 24th. Rev. Allen Hackett, pastor of the First Congregational Church, officiating. Interment was in Woodland Cemetery.

JOSEPH H. BARRETT

Joseph H. Barrett, for many years president of Local 30, St. Paul, Minn., delegate to a number of conventions and Chairman of the Entertainment Committee for the 1921 Convention, died in St. Paul on June 17th at the age of sixty-one.

Born in St. Louis, Mr. Barrett came to St. Paul about forty years ago and organized what was then known as the Wolf and Barrett Orchestra. In 1910 he was elected president of the St. Paul Musicians' Association and served in that capacity until 1918 and declined nomination for re-election. However, in 1919 he was elected to his old post to fill the unexpired term of Benjamin Green. He concluded his services in 1922.

Mr. Barrett was a deputy sheriff under the late John Wagner for eleven years and then worked in the offices of county auditor and assessor. In 1935 he was named a deputy sheriff by Sheriff Thomas J. Gibbons and was a member of the sheriff's staff at the time of his passing. He retained his membership in the local until the time of his death.

Funeral services were held from Barrett and Mueller's mortuary and interment was in Oakland Cemetery.

IN TIMES SQUARE
MIDTOWN BUS TERMINAL
143 WEST 43rd STREET
BRyant 9-3800

NEW LOW BUS FARES TO ALL POINTS IN THE UNITED STATES
CALL US FOR INFORMATION

All-Expense Tours to Washington, Atlantic City, California, National Parks, Etc.



WE TRANSPORT
RUDY VALLEE PAUL WHITEMAN
TEDDY WILSON and Others

MODERN, UP-TO-DATE STREAMLINE MOTOR COACHES FOR HIRE by DAY, WEEK or MONTH

Insurance to Meet All Requirements
DAY AND NIGHT SERVICE
LOWEST RATES
Write or Wire
RA venswood 8-3330
COSMOPOLITAN TOURIST CO., Inc.
QUEENS OFFICE: 34-05 45th ST., L. I. CITY

The WORLDS FINEST
TRUMPET
Wholly Custom Built
by
BENGE
Formerly
THE TRUMPETER
DETROIT
CHICAGO
SYMPHONY
ORCHESTRAS



E. E. BENGE CO.
2311 N. MAJOR AVE.
CHICAGO, ILLINOIS

Goldentone
REEDS
Better tone, improved results. Buy in handy dozen packet.



Dept. 1773
Selmer
ELKHART, INDIANA

HOT CHORUSES
STYLED IN THE MODERN MANNER
Original Tunes—Rings or Meets. Special Arrangements—4-10 men. ANY INSTRUMENT, 5 for \$1.00; 15 for \$2.00. Arranged to suit your style and ability; none too unobtainable if too difficult. **STRING BASS** Hot. "Walking Bass." 4-10. \$2.00. **GIUITAR**. "How to Play Hot Chord Style." \$2.00. **VARIATION** Hot Riffs. Display your technique. \$1.00 per chorus; Piano Acc. \$2.00; Orchestra Acc. \$1.50. Any Instrument. C. O. D., 10c Extra. **SPECIAL ARRANGEMENTS** in most distinctive style, featuring Hot Choruses, Rags or Blues, 2 or 3 Ways, triple or double tongue background. State combination and style; 4-10 men.
WIN MEHER
Laureldale, Pa.

RAYMOND GUYON
FORMERLY OF CHICAGO, PLEASE WRITE
J. M. PROST, JR., 521 MASON BUILDING,
HOUSTON, TEXAS, RELATIVE TO INTEREST
IN LAND ACQUIRED THROUGH MARRIAGE
TO MRS. GLENDOLYN STEVENSON.

VALUE!
HOLTON
Company

True value is seldom reflected in price... We invite you to appraise any Holton instrument as proof.

Call at any music store or write today

FRANK HOLTON & CO.
7022 N. CHURCH ST.
ELKHORN, WISCONSIN

Stage Shows

THE World's Fair in its role of a glorified State Fair has evidently struck the right note, for its attendance this year more than justifies those who have taken measures to make it attractive to the home folks. Billy Rose's New Aquacade plays to capacity every day, and the other entertainments along the Midway are not far behind. Broadway is perking up its talent to keep step with the times; so, for one and all, a summer of real entertainment is ahead.

Vaudeville and Top-Flight Bands

Vaudeville is holding out with unaccustomed stamina through the summer months. Late in June the Sherman Theatre, Stroudsburg, Pennsylvania, added stage shows Monday to Wednesday. Bookings in other Comerford houses give the last half of the week to the acts.

The Palace theatres in Wilkes-Barre and Scranton are on the circuit.

At Atlantic City, vaudeville was billed at the Hippodrome Theatre for the week beginning June 29th. High-priced acts are paid on a percentage basis.

Frank O. Ackley, manager of the Carman Theatre, Philadelphia, decided against cutting stage shows. He has leased five hundred outdoor billboards to boom "the only stage shows in town".

On June 28th, the Metropolitan Theatre in Boston opened on a spot vaudeville policy with the booking of Bob Hope and his radio unit. The house has not played stage shows in several years.

New York

THE Paramount had a fine stretch of top-flight band talent to show from May 23rd to June 27th. The Charlie Barnet unit in the first two weeks walked off with \$42,500 and \$33,500. Harry James' orchestra the next week brought in \$30,000, which slithered to \$19,000 the following week. The McFarland Twins' Band, week ending June 27th, got a good \$39,000.

Life began at the State the week ending May 30th with Clyde McCoy bouncing in a very all-right \$23,000. Horace Heidt was the big talk at the State week ending June 20th, with a rating of \$20,000. The next week, a holdover, the total was \$15,000.

Sammy Kaye, at the Strand, in the three weeks ending June 6th, built up to a triple total of \$40,000, \$32,500 and \$20,000. Jimmy Dorsey opened there June 7th, getting around \$40,000, a fine sum that slipped in the week ending June 20th to \$28,000. The third week, ending June 27th, it was down to \$23,000. However, all in all, a very profitable twenty-one days.

Chicago

THE State-Lake had Milt Britton the week ending May 30th, pushing the house to the best vaudeville pace in the loop, with a total of \$17,000 as evidence. Louis Armstrong's band held up the box office receipts to a respectable \$16,600 the week ending June 13th. The Ozzie Nelson unit the next week came out with \$18,000.

The Bob Crosby Orchestra, at the Oriental, week ending June 6th, skyrocketed the take to \$32,000. The Bill Bardo unit was there from June 13th to June 27th, showing \$27,000 and \$18,000 respectively for the two weeks.

Washington

CLYDE MCCOY'S ORCHESTRA rode to a good \$16,500 at the Capitol the week ending June 20th.

Pittsburgh

ARATHER sad \$10,500 was the rating of the Jan Savitt Orchestra at the Stanley the week ending May 30th. The week ending June 13th saw Sammy Kaye on the stage and a healthy \$20,000 in the coffers. The following week Orrin Tucker brought in business to the tune of \$20,500.

Detroit

AT the Fox, Frankie Masters Band whirled the wicket to a nifty \$23,000, week ending June 20th. The next week Glenn Miller's Band spun it to a fine \$30,000.

Cleveland

THE week ending June 13th, Orrin Tucker at the Palace copped a splendid \$23,000. The following week the Bob Hope unit on the stage hit a terrific pace timed to a record-breaking \$40,000. Three

police had to be stationed on the pavement to handle the mobs.

Milwaukee

AT the Riverside Theatre, week ending May 23rd, Hal Kemp's orchestra turned in a \$11,300 take, in spite of stiff film competition. The average business there is \$7,000. For the week ending June 20th a fair \$3,600 was turned in by Borrah Minnevitich's Harmonica Rascals. As a promotional stunt in connection with this act, free harmonicas were handed out to all children under twelve attending the Saturday matinee performance.

Buffalo

DUE to Bob Hope's popularity in Buffalo, the gross for the week ending June 27th hovered around \$12,000. The week before, D'Artega and band, Gertrude Lutzl and the Three Hansonettes garnered \$11,700.

At the Century, Little Jack Little and his band zoomed receipts for the July 5th week. The Louis Armstrong Band went over well, too, with Buffalonians. Manager Kemper expects to continue the vaudeville policy throughout the summer.

Indianapolis

AT the Lyric, for the week ending June 6th, Henry Busse and orchestra touched the tape with a good \$13,000. The following week Bob Crosby's Orchestra finished to a fair \$9,500.

Kansas City

CARL MOORE'S ORCHESTRA on the stage did big business to the tune of \$8,800 the week ending May 30th. For the week ending June 13th, Art Kassel's band bounced off a healthy \$7,000.

LEGITIMATE

A MEETING at the office of the Associated Actors and Artists of America, A. F. of L., New York, June 26th, called because of the possibility of a strike that would close the three Broadway burlesque houses, developed into a get-together of the seven theatre unions that have been having difficulties during the past five years. Pointing out that inter-union harmony is especially necessary in these times, they forthwith decided on a program which would make possible concerted and immediate action whenever such action was needed.

New York

THE heat wave and the war news combined to slither gate receipts around the first of June. Even "DuBarry Was a Lady" slipped a bit, as witness the receipts during the five weeks from May 18th to June 22nd: \$25,000, \$22,500, \$18,000, \$23,500 and \$20,000. Still running at a substantial profit, however, this laugh musical is expected to stay through the summer.

"Hellzapoppin'" kept a steadier pace than most, although its ratings, in this same length of time, showed the same tendencies: \$24,000, \$22,000, \$24,000, \$24,000 and \$23,000. Visitors to various conventions helped to swell receipts, just as they did last summer.

Sliding into the Broadhurst, May 23rd, "Keep Off the Grass" gained ground after an initial slump. The first full week ran up a good \$20,000, which fell off week ending June 8th, to \$15,000. However, the week ending June 15th the revue came through with \$17,000, a sum that was increased to \$18,000 the week ending June 22nd. The visitors like this one, too.

"Louisiana Purchase" at the Imperial, presented by B. G. De Sylva, with a score by Irving Berlin, opened May 28th, and registered a whammo \$31,000 in its first seven performances. Counting a benefit showing May 27th, the grand total was \$35,000. For the week ending June 8th, with standees in some performances, it

netted a bright \$32,000, and the following week bettered this by \$1,000, totaling \$33,000. The week ending June 22nd, with standees galore, it chalked up a new record for the house, \$34,000. By far the best grosser in town.

"Walk With Music", originally called "Three After Three", suffered bitter disappointment in its opening week at the Barrymore, clocking up even less than



CAROL BRUCE, Singing Sensation in "LOUISIANA PURCHASE" at the Imperial Theatre.

the \$12,000 needed to break even. In the next week, ending June 15th, the cast was reported to have taken a cut as emergency measure, in view of the gross, \$11,000. The following week, ending June 22nd, with operating costs revised downward, the gross was a disheartening \$8,000.

"Higher and Higher" ran ahead of the previous pace early in the week ending May 25th, and then eased off. The scoring those seven days was \$25,000. The next week it dipped to \$22,000, as per schedule for all shows that week, and the week after plummeted to a sad \$16,000. It suspended June 8th after playing eleven weeks with, on the whole, excellent grosses. It will relight (at the Shubert as before) August 5th.



Morris Ruskind, Irene Bordoni, B. G. DeSylva, Zorina, William Gaxton and Victor Moore (left to right), Irving Berlin at Piano—Authors, Composers and Stars in the Musical "Louisiana Purchase."

In its last four weeks "Pins and Needles", at the Windsor, held consistently to \$5,000 for each week, which is claimed to be slightly better than an even break. All things considered, the labor unionist's vehicle scored an exceptional run, and, after touring for the summer, may be back in the autumn with new material.

Philadelphia

PHILADELPHIA'S legitimate season wound up May 25th with "Louisiana Purchase" ringing up the biggest gross of any finale attraction in years. The \$34,000 it gathered into the money bags exceeded even the first week's take, which was \$32,600. The fire marshal and his aides were over every night checking on the standees. Seems that the Philadelphia populace is good for a summer theatrical season, too.

Chicago

THE end of May was the general check-out date for most of Chicago's legitimate shows. In fact, "Life With Father", in splendid isolation, lorded it over theatrical life during the whole month of June. Its record was of course enviable, with grosses from May 18th to June 22nd beating a steady pace of \$14,000, \$14,600, \$13,000, \$14,000 and \$13,500.

"Little Foxes" in its last two weeks, failed to kindle trade and petered along

LEARN SWING

\$1 Complete 8-Lesson Course, PIANO, SAXO-PHONE, CLARINET, TRUMPET, including 30 pages of text, diagrams, chords, examples and swing solos. C. O. D. upon request, plus postage charges. MENTION INSTRUMENT.

Canada and Foreign, \$1.25.
MERRILL MUSIC COMPANY
1 West 125th St. Dept. 1-M New York City



CLARKE'S TROMBONE METHOD

PRICE \$2.50
ERNEST CLARKE
167 East 89th St., NEW YORK

with \$8,000 and \$11,000. It checked out June 1st.

"The Man Who Came to Dinner" at the Harris, after a most profitable stay of twenty-three weeks, moved out on the same date (June 1st) with \$8,000 to show for each of its last two weeks. It was a long-run winner and grossed all in all considerably over \$300,000.

"Margin for Error" at the Grand checked out May 25th, making \$4,000 the last week, with ATS support.

On July 8th the Grand relighted with the Al Jolson-Ruby Keeler-Martha Raye musical, "Hold on to Your Hats".

St. Louis

WITH the first local presentation of "The American Way", June 3rd, the twenty-second consecutive season of a fresco entertainment sponsored by Municipal Theatre Association in the Forest Park Playhouse got under way. The opening performance attracted a capacity audience and grossed approximately \$5,000. In its run of two weeks, ending June 16th, it rolled up \$30,000 for the first and \$40,000 for the second.

"Naughty Marietta", the first of a cycle of eleven musicals at this open-air playhouse during the current season, wound up one week's engagement (June 17th-23rd) with a fine \$40,000. On June 24th, the first showing of William Lebaron's "Apple Blossoms" grossed \$3,000. Nancy McCord and Lansing Hatfield made a hit in the romantic leads.

Minneapolis

"ABE LINCOLN IN ILLINOIS" did fair business at the Lyceum, with two nights and a matinee bringing in \$5,000. Since it followed directly on the heels of the film of the same name, Raymond Massey became his own rival. Takings were somewhat under expectations.

Los Angeles

THE light opera season at the Philharmonic wound up June 8th with the final performance of "The Red Mill". Previous to that, "The Merry Widow" was the offering. Four weeks of operatic festival brought a fine \$28,000 into the tills.

"Key Largo" with Paul Muni, at the Biltmore, came to an inauspicious close the week ending May 25th with a slim \$6,000 intake.

The dual Gilbert and Sullivan billing, "Pinafore" and "Savoy Serenade", with John Charles Thomas featured, brought a big \$35,000, the week ending May 25th.

"Oscar Wilde" at the El Capitan checked out June 1st with \$2,000 on its final run (the week before it brought in \$3,700). After a week's layoff the piece went to San Francisco.

"Meet the People" at the Playhouse, Hollywood, more than held its own and clicked off, for the weeks between May 18th and June 22nd, \$6,500, \$6,000, \$6,500, \$6,500 and \$6,000. Toward the end it had the town pretty much to itself, its only legitimate opposition coming from Jack Laughlin's "Tattle Tales of 1940" at the Mayan, which was operating almost exclusively on service charge passes.

George Houston's "The Merry Wives Swing It" folded at the El Capitan, June 22nd, after struggling through ten days.

San Francisco

MAURICE EVANS, in "Richard II", closed his second week's engagement at the Curran, June 1st, with a final gross of \$2,500.

A month's run of light opera—which included "The Merry Widow" and "The Red Mill"—closed June 15th with a gross of \$19,000.

The Geary opened June 17th with "Goodbye to Love" and on the same date "Oscar Wilde" opened at the Curran. Summer weather accounted for slim returns from both productions, \$6,000 being the gross in each case.

Seattle

RAYMOND MASSEY, in "Abe Lincoln in Illinois", hauled in a two-day gross at the Metropolitan of \$6,000. Very good!

BOOKS OF THE DAY

HOPE STODDARD

THE PIANO, Its History, Makers, Players and Music. by Albert E. Wier. 467 pages. \$3.50. Longmans, Green and Company, Inc.

The instrument that has contributed more than any other to the growth of musical appreciation is the piano. In the days of meager transportation, when most people had neither the money nor the time to travel the hundred or so miles necessary to hear a symphonic group, and the world was as yet innocent of mechanized and relayed music, the piano was symphony orchestra, radio, phonograph and bands combined. This explains the popularity of "battle marches", strident player-pianos, duets with a drum in the bass and a twitter in the treble, devices all to produce the effect of other instruments or of large ensembles.

As often as not, it was the demure daughter of the household who was called upon to exact these wonders from the instrument. Told to "play her piece" she may have been a miserable performer indeed, but her parents were as proud of her as if she held a whole symphony orchestra under her ten fingers.

The piano, however, stood the test even of its Janes and Jimmies—survived also the onslaught of experimenters and exploiters, tinkers and tamperers. The vicissitudes of its rise as the noblest of musical instruments are the substance of the first chapter of this volume, material as absorbing as the growth of the pioneer expansion of the New World.

The piano's predecessors—the clavichord, the spinet, the harpsichord—some of no mean significance, are first considered. These tinkle their little tunes in royal households (Henry VIII was an expert on the spinet) and in parlors where prim maidens did the honors. With the advent of the pianoforte proper, a new concept dawned on the horizon—the first faint flicker of democracy, if you will, in the musical field. Its inventors, noting that simple people—not only royal households and brocaded aristocrats—were yearning for music, conceived an instrument that spoke bravely all the moods—those of deep sorrow, and wild joy, as well as the sedate musings of the secluded.

Far from springing from inventors' minds fully-formed, however, this instrument passed through a series of metamorphoses no less astounding than transitory. "One of the early absurdities of the piano maker's art", Mr. Wier tells us, "was the construction of a grand piano fitted with an automaton consisting of a small boy blowing a flute; it is said that the boy removed the flute from his mouth during the rests." In another instrument, strings were set in motion by strong currents of air. To give scope to the series of pedals having a sound range limited only by capacities of the human ear, "descriptive" music extended in subject matter from a "prudish maiden operating a spinning wheel to the capture of a whale in the Arctic."

All kinds of wood-wind, brass and percussion gadgets made possible effects most nearly resembling those of the organ in our modern merry-go-round. No less a one than Leopold Mozart "gave a direction for whistling through the fingers" in one of his compositions. Such tricks as using a pedal to slam down the lid in imitation of a report of a cannon were common. "Echo" effects were matters for marvel, and the "harmonic swell" increased tone (as if that were necessary!) through the "sympathetic vibration of an extra length of string provided by two bridges." Chromatic kettledrums operated by long hammers projecting from the back of the piano increased the hub-bub and, not to be behind in visual grotesqueries, a "giraffe" piano followed in general form the outlines of that astonishing herbivore.

Such were the spasms of growth through which the piano passed on its way to maturity.

Not content with so enlivening a resume of the piano's history, the author presents comprehensive findings on the

development of piano music, of piano teaching, as it has been developed through the great masters, of piano technique, of interpretation, and of ensemble and two-piano playing. A comprehensive dictionary of biographies and glossary of terms are the final touches that make this volume probably the most serviceable of any yet produced for the pianist's studio.

The literature of the piano is great, the field vast. It would scarcely be possible for any musician to have all volumes on the subject at arm's reach. So, here, in one condensed, readable book, are the essentials. An indispensable for the pianist.

THE CRITICAL COMPOSER, edited by Irving Kolodin. 275 pages. \$2.00. Howell, Soskin and Co.

The written words of our friends—among whom surely are to be numbered our favorite composers—give a far deeper insight into their personalities than any amount of data about their doings or reminiscences concerning their lives. Perhaps this is the reason why Mr. Kolodin (surely not laboring under the delusion that genius in one field must of necessity excel in another), chooses this intimate fashion of historical research, recording what musicians have said about each other, not so much to broaden the field of musical criticism as to reveal the composer-writer through his own pen. For instance, when we hear Schumann say, "I shiver to the finger-tips when I hear some people declaring that Beethoven gave himself up, while writing his symphonies, to the greatest sentiments—lofty thoughts of God, immortality and the course of the spheres; the genial man certainly pointed to heaven, with his flowery crown, but his roots spread broadly over his beloved earth", we find out more about the limner than the limned, namely that he (Schumann), far from being a creature of flimsy ethereal fancies, was himself firmly planted on the good earth of human sorrows and joys.

When Debussy wrote of Siegfried Wagner's desire to carry on his father's tradition, that it was "not quite so easy as taking over a haberdashery shop", he reveals a piquant humor that casts an illuminating glow on, for instance, his "Gollywog's Cakewalk".

The almost painful subjectivity of Tchaikovsky comes out in the following comment on Mozart: "He alone can make me weep and tremble with delight at the consciousness of the approach of that which we call the ideal. Beethoven makes me tremble, too, but rather from a sense of fear and yearning anguish." Obviously this composer can pen not a single impersonal line, can view no one except in terms of his own reactions.

In praise of simplicity Liszt sums up Chopin in a style essentially ornate. "In his compositions boldness is always justified: his richness, or even exuberance, is never allowed to interfere with clearness; singularity is never permitted to degenerate into an uncouth fantasticality; his sculpturing never wants order; the luxury of his ornamentation is never allowed to overload the chaste eloquence of his leading outlines". If ever wistful searcher after the simple shows himself befogged in a mist of elaborations, Liszt is that one.

No initialing is necessary for the following excerpt, written on Weber's Freischütz: "All around him awakes from its death-like sleep; becomes alive, turns and stretches itself; the howling increases to a roar, the groaning to a raging bellow; a thousand monsters surrounding the magic circle. No shrinking now—or we are lost!" Who could have written this but that composer who staged battles of the gods? Who but Wagner?

This same composer reveals that characteristic which his friends have called sublime assurance, his enemies, consummate nerve, when, in speaking of Beethoven, he says, "The surer he felt of his inner wealth, the more confidently did he make his demands outward; and he actually required from his friends and patrons that they should no longer pay him for his works, but so provide for him that he might work for himself regardless of the world."

So, one by one, each composer subjects a brother composer to the fire of his criticisms—and is himself burned in the flame he has generated. Each in describing what he sees in another inadvertently reveals his own spiritual lens.

As for us, we are twice the gainers, for we see the painter and the portrait both. It is a unique day, though a no less efficacious one, for us to gain an insight into the personalities of the great composers.

"FOOT NOTES" FROM TOP TO BOTTOM

AN EXPLANATION

By JACK REBOCK

FOOT NOTES belong at the bottom,
But here they're up on top;
It's a better place to spot 'em,
When you're talking 'shop'.

The high road, the low road,
It doesn't mean a thing;
FOOT NOTES is your load,
So swing, brothers, swing.

The first strain is easy,
The second one—tough;
The trio—breezy,
I've said enough.

Where there's a will there's also a way,
C'mon, get 'in the groove';
Take a 'shot' and come what may,
We're off, it's now your move.

Dig, boys, dig—give it the 'gun',
Then send me your 'votes';
I'd like to find out just who won,
In the battle with these FOOT NOTES.

Watch the August INTERNATIONAL MUSICIAN for another new number called WEDDING IN SWING

FOOT NOTES

Jack Rebock

Copyright, JACK REBOCK, 168 Manhattan Avenue, Bridgeport, Conn.

"NOTES" YOU'LL LIKE TO "MEET"
ORIGINAL - MODERN - MELODIOUS
FULL LENGTH

SWING SOLOS

8 1/2 by 12 1/2 For

Saxos - Clarinet - Flute - Oboe - Trumpet - Violin - Viola - Guitar - Xylophone
SWINGING 'MINOR' • ETUDE IN SWING • 'NOTES' ON TIME • SHORT WAVES

Send Cash
Postage Paid

2 FOR 25¢

See
FOOT NOTES
in This Issue

Introductory Offer—Buy 4 for 50c and get TAKE-OFF, a Swing Solo, FREE
JACK REBOCK, 168 MANHATTAN AVENUE, BRIDGEPORT, CONN.

IMPROVE YOUR PLAYING

Planists—and for free booklet that reveals a remarkable method to improve your accuracy, sight reading, memorizing, technique and playing through mental-muscular coordination. Quick results—practice minimized. Used by famous pianists and students of classical and popular music. No obligation. Broadwell Studios, Dept. 914-G, Covina, Calif.

1940 July 15th

International Musician

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

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

Subscription Price 30 Cents a Year

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

INTERNATIONAL OFFICERS

— OF THE —

American Federation of Musicians



PRESIDENT

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

VICE-PRESIDENT

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

SECRETARY

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

FINANCIAL SECRETARY-TREASURER

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

HONORARY PRESIDENT AND GENERAL ADVISOR

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

EXECUTIVE COMMITTEE

A. C. HAYDEN.....1011 B Street, S. E., Washington, D. C.
 CHAUNCEY A. WEAVER.....616 Insurance Exchange, Des Moines, Iowa
 J. W. PARKS.....Hamilton Hotel, Washington, D. C.
 OSCAR F. HILD.....206 Atlas Bank Building, Cincinnati, Ohio
 WALTER M. MURDOCH.....22 Royal York Rd., No., Toronto, Ont., Can.

Remember that there is nothing stable in human affairs; therefore, avoid undue elation in prosperity and undue depression in adversity.

—ISOCRATES.

This Changing World

EVEN our beloved Federation is not exempt from the many changes in the kaleidoscopic existence of this world.

Joseph N. Weber, our esteemed President for forty years, found it necessary, because of the condition of his health, to relinquish the reins at the Indianapolis Convention. While the government is no longer in his hands, he has been retained as Honorary President and Technical Advisor for the balance of his life. Fortunate, indeed, are the officers and members of the Federation in having such valuable services ever at their command. His wisdom, foresight and vision are considered remarkable by all who contact him, and we cannot be too thankful that his invaluable services are still available.

Our new President is dynamic "Jimmy" Petrillo of Chicago. He has the sincere good wishes of all officers and members. We extend to him our congratulations, with the wish that he will be equally successful as the head of the Federation as he has been during his eighteen years as President of the Chicago Local.

It is an ever-changing world, but in the case of the Federation we have added a man to our team without having lost one. May our Federation continue to prosper and its influence become an ever-widening circle of protection for its members.

New Laws

A NUMBER of new laws and rules were adopted by the Indianapolis Convention. At the time of going to press they have not been codified so as to permit their publication in this issue of "The International Musician."

Watch the Editorial page of the August issue for all changes in By-Laws, rules and regulations which become effective on September 15, 1940.

The Rest of Us Do

LOTS of people don't need life insurance. The fellow with a fortune in Grade A bonds doesn't. The fellow who lives off a big estate, thoughtfully accumulated by an ancestor, doesn't. And the fellow who doesn't care for the welfare of his family doesn't.

The rest of us do.

The Indianapolis Convention

AS prophesied, the largest of the forty-five Conventions of the American Federation of Musicians will go down in history as one of the most constructive. In spite of the fact that there were 718 delegates representing more than 125,000 members, the Convention never grew unwieldy or unruly. Despite the precarious condition of his health, President Weber presided over every session.

The delegates adopted much legislation that will redound to the benefit of the membership. Probably the most important was that which created the position of Technical Advisor for Joseph N. Weber. The Convention also distinguished itself by rejecting many proposals which could only have resulted in eventual harm to our organization.

It was truly a great Convention.

A Program for Democracy

TO call to active, personal service the citizens in this country who believe in the principles of Democracy so that they may unitedly, wholeheartedly, and vocally excel the organized subversive minorities in their campaigns to destroy Democracy.

To abolish anti-Democratic "isms", not by name-calling, mud-slinging, or personalities, but by stating the facts regarding the advantages of Democracy.

To dignify the humblest citizen so that he may realize that he is a worthy member of a Democracy in which he is regarded as the equal of any other citizen.

To discourage displays of any character, or the organization of any society, or the public demonstration by any group, which has a tendency to create social, racial, or religious hatred.

To make the nation understand that if it conscientiously devotes itself to its problems, giving them the intelligent and fair-minded consideration which they deserve, it need have no fear of objectionable political systems which now confront it, or which may arise in the future.

To indicate that a Democracy can be permanently maintained, only as it is willing to adapt itself to changing conditions in social and economic affairs, and as it is ready to amend its laws in order to meet the requirements of the changing times.

To urge upon all our citizens their personal responsibility in securing justice in all social, economic, and political relationships, realizing that it is only as others prosper that they themselves may continue to enjoy the benefits of Democracy.

To develop the idea that whatever may be the occupation of any citizen, he has a personal responsibility to the Commonwealth of which he is a part, because in a Democracy the welfare of his family, the success of his business, his profession or his trade, and his own personal well-being, depend upon the cohesive and coordinate community of human beings who constitute the Commonwealth.

To impress upon employers their opportunity to help perpetuate Democracy by giving jobs of some kind to the unemployed, even though the employers themselves may receive comparatively small financial returns, thus minimizing the temptation of the workers to try to find relief through the subversive measures being offered by the opponents of Democracy, which will end in economic disaster for both employers and workers.

To give emphasis to the declaration of President Lincoln that "this nation, under God, shall have a new birth of freedom . . . and that Government of the people, by the people, for the people, shall not perish from the earth", that this freedom is our birthright, secured through the struggles of our forefathers, and for whose perpetuity we today are responsible.

More Co-operation National Need

JOHN P. FREY, President of the Metal Trades Department, American Federation of Labor, recently made an arresting plea for more democracy and co-operation in our economic system. Addressing the Middletown, Ohio, Trades and Labor Council, he pointed out that we must make democracy work if we are to escape the charge that democracy is a failure. Making democracy work more effectively is a matter of self-preservation, he inferred, in words that deserve wide circulation.

Mr. Frey pointed out the obvious advantages of legislation agreed to by representatives of management and labor in joint conference, and went on to say:

"The time has come when there must be more meetings around the conference table between management and labor. It is the American way. It is the application in our country of democracy functioning within our industrial structure, paralleling and going hand in hand with the democratic structure of political self-government."

"Industrial democracy and political democracy must rely more and more upon each other if our country is to escape the criticism that democracy is a failure, and that the only satisfactory form of government is a dictatorship with its planned national economy.

"If we are to safeguard and further develop our American institutions of human liberty and democracy, we must give these institutions every application to the adjustment and regulation of all local and national problems, including that of the relationship of management and labor."

Constructive Union Service

AFINE example of constructive union service is that of the union owned and operated traction system of Wheeling, West Virginia.

In 1931 the Wheeling street railway system faced receivership and sale as junk. The operating company had spent ten million dollars in a vain attempt to save it. Today, thanks to the enterprise and ability of its union employes, the system operates seventy-two electric cars over fifty miles of track and owns thirty-one buses to serve a population of 200,000 in Wheeling and surrounding West Virginia and Ohio communities.

The employes, members of Division 103, Amalgamated Association of Street, Electric Railway and Motor

Coach Employes of America, put ten per cent or more of their pay into a "job saving" fund and bid successfully for the traction property when it was sold two years later. Within two years they paid off the balance and became full-fledged owners, forming their own Co-operative Transit Company to hold and operate the system.

The company is not paying dividends, but it is providing jobs for its employes and furnishing Wheeling with good transportation—a two-fold service of which the employes have a right to be proud.

How the Wheeling workers rescued the traction system and are running it is told in the June issue of *Motorman, Conductor and Motor Coach Operator*, official organ of the Amalgamated Association. The story shows what organized workers can do in the face of adverse circumstances. It reflects credit on union workers and should be widely known.

Make It Work!

GOVERNMENT officials, labor executives, influential persons in many walks of life have emphasized in recent months that making democracy work is one way to offset the influence of the dictatorships.

Undoubtedly, we must make democracy efficient to refute the arguments of Messrs. Hitler, Mussolini and Stalin that democracy is not fitted to fast-changing modern life.

Recent events in this country have not indicated any too efficient working of democracy.

Of course, in any democracy there is some lost motion, some lack of co-operation.

But there has been too much of this in the United States since the rise of the dictatorships. Lost motion and lack of co-operation have been apparent in Congress, in industry, and even in the ranks of labor. If the split in labor is not evidence of this, what is it?

The situation can be summed up by saying there has been too much of the kind of stuff that gave the dictators one of their best talking points when they first began their climb to arbitrary power.

"When in the Course of Human Events—"

By Dr. Charles Stelzle

FOURTH OF JULY speeches ring with the proud declaration that while we are a "young" nation, we are the greatest nation on earth. But in the enthusiasm of the orators to emphasize our youth, they usually overlook the fact that next to England, we are the oldest government on earth.

We have maintained our form of government throughout our history in spite of the fact that we have it within our power to change it any time we may wish to do so. There is no firing squad, no concentration camp, no police force of any kind which may prevent us from doing so if we follow the orderly procedure which our Constitution has laid down. There is absolutely no need for the use of violence. All we need to do is to have the citizens of the United States declare their wishes through the ballot box. But—instead of trying to find some other form of government we are today more firmly resolved than ever to maintain its present form.

Meanwhile, the changes in the forms of government in countries overseas have been kaleidoscopic. In nearly every case they have taken place as the result of wars or revolutions. Since the United States was born 150 years ago, practically every nation in the world has gone through one or more changes. The world is today in the midst of a "total war" which will bring other changes, the nature of which no man can prophesy.

Those who are agitating for Communism, Fascism, Nazism, and other forms of government, should borrow instead from our philosophy of government which, in the face of modern problems in a modern world, has stood the test of a century and a half. Then the world would see arising out of the present turmoil in Europe the miracle of a "United States of Europe", comparable to our own country in its form of government.

To achieve this world Democracy it would be necessary to adopt the profound and far-reaching principle that "all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness". Implied in this revolutionary but natural form of government is the abolition of all distinctions due to race, creed, color, or economic condition. These principles date back to the very beginning of time. No power on earth can abrogate them, and peace on earth will not prevail until they are universally accepted, for they are plainly the will of the Creator of all mankind.

What Have They to Say?

PRODUCTION of canned goods is increasing, but the use of labor-saving machinery has precluded any resulting increase in employment, according to a study of the canning industry in Ohio, prepared by the National Youth Administration in Ohio, and made public by Aubrey Williams, N. Y. A. Administrator.

The N. Y. A. findings in Ohio present a poser for the fellows who contend machines increase employment. What have they to say about the survey? Their comments are sure to be of interest to labor.

TRADE TALK

Fred F. Gretsch Manufacturing Co.

We welcome to the columns of THE INTERNATIONAL MUSICIAN the Fred F. Gretsch Manufacturing Company, one of the largest manufacturers of drums and drumming accessories in the field. The following article submitted by the company will give some idea of the many drummers who use Gretsch products.

Specialization in the Field of Drumming

Drumming, like most branches of business has become highly specialized in recent years. In other days, in fact, not so long ago, drumming consisted merely of having a general knowledge in the field of dance, vaudeville—or musical comedy, symphony and band.

Today, specialization demands a high degree of efficiency and technical knowledge. Drummers seldom stray from a chosen field. As individuals, their knowledge is extensive (in order to meet the rigid requirements of any branch). The Fred. Gretsch Company of Brooklyn and Chicago report the use of Gretsch and Gretsch-Gladstone drums in top divisional bands and orchestras:

Swing Bands: Benny Goodman, the "King of Swing", finds need of two complete drum outfits. His drummer, Nick Fatool, ranked in the top division of swing drummers in two nation-wide authorita-



NICK FATOOL, Brilliant Goodman Alumnae, With His Custom-Built Gretsch-Gladstone Equipment

...polls. Nick is particularly valuable in the Goodman Orchestra because of his steady rhythm and his ability to develop rhythmic senders for take-off soloists and produce a solid "bottom" for the band.

Small Combinations: Unquestionably, the Benny Goodman Sextette is the greatest small combination in existence. Here the other set of drums is used by Goodman, this time Gretsch Broadcaster, and again Nick Fatool is the drummer.

Swing Drummers: According to critics Joe Jones (with Count Basie) is probably one of the greatest swing drummers of all time. Joe's work is spellbinding; his intricate cymbal rhythms are almost beyond comprehension—and practically impossible to imitate. His natural conception of the proper thing to do is developed to the nth degree. His interpretative genius is beyond comparison.

Girls' Show-Radio Bands: The most outstanding all-girl ensemble is that directed by Phil Spitalny and heard on General Electric's Sunday night "Hour of Charm" (NBC). Mary McClanahan—the sparkling and vivacious drummer, is solid rhythm, versatile for show numbers, and solo extemporization. Miss McClanahan has studied from some of the finest instructors and has a thorough knowledge of the foundation so necessary to reach the top in any field of drumming. Her work is undoubtedly an inspiration to all girls drummers.

Girls' Swing Bands: A laurel goes to the "Coquettes". Viola Smith, like aforementioned names uses Gretsch made drums. Viola is considered a veritable power-house of rhythm, charm and personality. Her work is particularly noteworthy because of her great talent for extemporization of, swing.

Symphony Orchestra: Toscanini, probably considered the greatest of symphony directors, has surrounded himself with a group of choice musicians, among whom one finds Dave Grupp, of N. E. C. Dave has long been known as an ace radio and symphonic man and the mere mention of his name is synonymous with "tops" in drumming.

Theatre Drummers: The most outstanding theatre orchestra of today is that in Radio City Music Hall, directed by Erno Rapee. The greatest theatre drummer is unquestionably Billy Gladstone. Billy, like Dave Grupp, has been considered a "world's best" for many years. Bill's interpretative genius, his wide experience, his terrific speed, make him one of the best in the theatre field.

Show Bands: While that of Horace Heidt may be considered by some a society orchestra, it is known from coast to coast as a great radio band, a great hotel band—a great show band! One of Heidt's original musicians, Bernie Mattinson, still stands at the top as one of our finest show drummers. This band, like Benny Goodman, uses two complete sets made by Gretsch.

Continental-Society Orchestras: Xavier Cugat remains today the greatest continental orchestra in the nation. It is considered, too, a fine society band. His original drummer, Alberto Calderon, has made Continental and Latin rhythms entrancing to American dancers. Calderon stands foremost in his field.

Sweet Bands: Of which there are many, and among which must be considered Shep Fields. Sid Green, the drummer with Shep, knows that "sweet" business from A to Z. This type of band will always find favor and tremendous popularity with the American public. Louis Zito, drummer with Dick Stable, is another top drummer in the sweet band division who with a thorough foundation, capitalized upon a sure knowledge of the fundamentals of drumming.

Concert Bands: The Edwin Franko Goldman Band is an outstanding concert organization. With him are three top drummers—Gus Helmecke, who was the featured bass drummer with John Philip Sousa for almost thirty years, also drummer for the immortal Victor Herbert. The side drummer and effect man with Goldman is Frank Kutak. While Frank is fundamentally a symphonic man, his band experience makes him particularly valuable for the Goldman organization. His conception of the finer numbers gives his drumming an experienced touch so seldom heard in the average concert band. Phil Grant (tympnist, side drummer and effects) has proved especially adept and versatile in the percussion section of this famous organization.

All of the above mentioned drummers, representing the highest in their chosen fields, use and endorse Gretsch or Gretsch-Gladstone drums.

Selmer Obtains Patent on Magni-Tone Ligature

A United States patent has just been issued to H. & A. Selmer, Inc., covering the Selmer Magni-Tone ligature for saxophone and clarinet. This device was invented by George M. Bundy, president of the Selmer firm, and Erick D. Brand, plant superintendent. It consists of an adjustable metal band die cut in such a way that it is more flexible than the usual screw-type ligature. Advantages claimed for the invention are that it enables the reed and mouthpiece to vibrate more freely, cannot warp the mouthpiece facing and will not deaden the sensitive reed fibres.

Since the invention of this device, thousands have been sold to reed players in all parts of the country. One of the foremost users of the Magni-Tone ligature is Benny Goodman, who uses it in all of his work.

Excelsior Announces a New Folder Featuring the Latest Accordiana Models

A beautiful new advertising folder has been prepared for all those interested in the newest developments in accordions by Excelsior Accordions, Inc., on behalf of their four latest Accordiana models. This brilliantly printed folder in two colors describes and illustrates these models and adds an interesting message about the pleasures and advantages of the accordion as a musical instrument.

These four new Accordiana models are attractively styled with grills of contrasting colors, conforming to the latest two-tone style vogue so popular today in the 1940 automobiles. They include one 111 bass models and three 120 bass models—

OVER 11,000 REBUILT INSTRUMENTS TO CHOOSE FROM

DRUMS		SAXIPHONES	
Tympani, Low, pedal tuning.....	\$147.00	Bb Tenor Buffet, gold lacquered, recent model.....	\$ 69.00
Ludwig, hand tuning.....	60.00	Bb Alto, Conn, gold plated.....	49.00
Tunable Tom-Tom & Stand, like new, "Ludwig,"		Silver plated.....	39.00
12x14	16.00	Eb Alto, York, silver plated, gold bell.....	33.00
Warre Drum, Bilingeland, multi-color, 7x14.....	13.00	Eb Alto, Selmer, gold lacquered, recent model.....	77.00
Xylophone, Deagan, 3 1/2 Octave.....	35.00	Eb Baritone, Conn, gold lacquered, high F key.....	69.00
1/4 Octave, like new.....	50.00		
Vibraphone, latest type, portable; new, but shopworn	60.00	CLARINETS	
TRUMPETS		Bb Buffet, wood, articulated G Sharp, Boehm.....	\$ 65.00
Martin, gold lacquered, \$28.00; Conn 12B, lacquered.....	49.00	Eb Buffet.....	50.00
DeCouson, gold lacquered.....	12.00	Bb Pedlar Boehm, wood.....	25.00
20th Century, silver.....	13.00	Conn Bb wood, Boehm.....	28.00
King, silver, gold bell, Master Model.....	35.00	Alto Clarinet, Guy Humphrey, Boehm, metal.....	68.00
Cornet, King.....	18.00	BASS HORNS	
STRING BASS		C Tuba, bell front, York, latest model, 4 valves.....	\$110.00
Swalback, 3/4 size, no cracks, big tone.....	\$ 30.00	BBB Buescher Sousaphone.....	85.00
Swalback, Blood Maple, violin shape, 3/4 size.....	150.00	Conn Monster, BBB bass.....	95.00
TROMBONES		SASOONS—OBOES—FLUTES	
Conn, latest model, gold-brass, like new.....	\$ 30.00	"Hockett" Bassoon, Hockett System.....	\$138.00
Holton, silver, gold bell, \$26.00; Marceau, silver.....	18.00	"Wunderlich" Heckel.....	150.00
Two York Valve Trombones, Bb, \$25.00; Eb.....	20.00	Casart Oboe, latest model, Conservatory System.....	148.00
		Haynes Flute, sterling silver, closed G sharp.....	118.00

We Welcome Your Inquiry—Money Back Guarantee With Every Instrument
TED BURKE, Inc.—The COMPLETE Music Store—509 S. Broad St., Phila., Pa.

with a price range from \$235 up to \$350—providing all players with an opportunity to acquire a high-quality, beautifully styled instrument at a popular price.

Accordianists and others interested are invited to write for this informative folder.

M. Maccaferri Discovers World's Youngest Sax Team

Recently two five-year-old youngsters, barely tall enough to reach the knob, timidly pushed open the door of Maccaferri's office and asked, if "this place made little reeds, too?" Further questioning revealed that they were Michael and



MARIO MACCAFERRI with MICHAEL and JOSEPH GUGLIOTTI, World's Youngest Sax Duo

Joseph Gugliotti, twins, and that they both played sax, and read from legitimate musical notation.

Papa Vincent Gugliotti, himself an able musician, started to teach the babies before they were a year old. They insisted on blowing his horns, and instead of teething rings, they cut their incisors on sax mouthpieces. These remarkable youngsters have quite a musical repertoire, and in their private jam sessions at home, brother Vincent, Jr., takes the hot licks on the clarinet, together with the twins on sax and Vincent, Sr., on the tenor horn.

Needless to say they all play Maccaferri Reeds. "If they're good enough for Jimmy Dorsey, they're good enough for us," say the boys.

Jack Robbins Considering Own Record Company

Jack Robbins, head of "The Big 3" music publishing group, will confer with various New York record executives this week to ascertain the possibilities of his entering the record business in a new manner, similar to the set-up of United Artists film company.

It is Robbins' intention to form his own recording company under the "Lion Record" label. It will not compete with existing disk companies in a manufacturing capacity; rather, will it limit its activities to the recording of sound track "masters", which will be licensed to established record companies for manufacture and distribution.

"The control of a song's interpretation", explained Jack Robbins, "is becoming more important with declining sheet music sales. Today, record artists are assigned songs with all good intentions, but the true interpretation often is sacrificed for the artists' stylized music. Ballads may be given a swing rendition; novelty numbers become so distorted that they lose their identity. After all, a publisher who invests heavily in a song knows best how it should be done. Songwriters, too, should have the right to express an opinion regarding the artists to whom their creations may be assigned".

Controlling a song's interpretation, according to Robbins, will afford greater

SWING PIANO! HOME STUDY DOES IT

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

AXEL CHRISTENSEN Studios
 754 Kimball Hall, Chicago, Ill.

BAND MUSIC SPECIALIST

Send for New Band Bulletin Listing
 All Current Hits
GEORGE F. BRIEGEL, Inc.
 RKO Building, Radio City, New York City

potency as a sales and popularity stimulus.

The "Lion Record" label will deal mainly with original compositions and seek to uncover new talent, both in the orchestra and vocal divisions. With this in mind, Jack Robbins contemplates en-training for Hollywood at the end of June to discuss the advisability of using film studios for his record creations.

Tommy Dorsey Band 100% Link Equipped

Otto Link, whose skill as a maker of high quality mouthpieces for clarinet and saxophone, known to top-notch musicians everywhere, can feel justly proud that Tommy Dorsey's superlative sax section is 100 per cent Link equipped. For over twenty-five years Otto Link has been serv-



(Left to right): PAUL MASON, OTTO LINK and TOMMY DORSEY

ing the country's finest professionals. In the accompanying photo, Paul Mason of Tommy Dorsey's band demonstrates for the noted band leader Otto's most recent achievement, the "Tone Master—bell metal" mouthpiece. Hymie Seltzer, Don Lodice, Freddy Stulce and Johnny Mince, the other members of the Dorsey sax section, are also Link boosters

WALTER GRETSCH

Walter Gretsch, importer of musical instruments for forty years, died recently at the Long Island College Hospital after a long illness. He was fifty-eight years old and resided in Brooklyn.

Mr. Gretsch was born in Brooklyn and had lived there all his life. He organized, twenty-five years ago, the firm of Gretsch & Brenner, Inc., musical instrument importers at 42 East 20th St., and also the New York Band Instrument Company, retail outlet concern for his importations with two stores in Manhattan and one in Brooklyn. At his death he was president of both firms. He devoted much time to charities, and was a director of the Brooklyn Eye and Ear Hospital and the Brooklyn Home for Children.

He leaves a widow, Mrs. Gertrude B. Gretsch, a daughter, Gertrude R. Gretsch, three brothers and two sisters.

PEDAGOGICS

"Endurance In Trumpet Playing"

By HAYDEN SHEPARD

I HOPE my readers are not becoming bored with my continuous discourse on endurance and fatigue of the lips.

However, I know from years of playing and teaching that the tiring of the embouchure is the greatest enemy of all trumpet players; so I should like to discuss some of the contributing factors which bring on this embouchure difficulty and ways and means of overcoming it. First, I would like to protest, in no uncertain terms, against those exponents of methods who claim that their system of playing is the only one which will bring results. The great miracle of these systems is that it requires no great amount of effort on the part of the student but merely the understanding and the application of a certain theory. This, of course, is the old idea of something for nothing. Even geniuses and greatly talented performers are not born with mechanical skill and technique which a performer must have. You may be assured that our Paderewskis, Kreislers, Heifetzes, Steegers and Clarks had to labor diligently and faithfully to attain their great skill and artistry. I am of the opinion that most students lean too heavily upon the teacher and I presume that would explain why so many are seeking the perfect system which, with practically no effort on their part, will give them a strong embouchure and an extremely facile technique. Let me assure you that regardless of how great the teacher, how perfect his ideas, you will succeed only in proportion to the amount of consistent, conscientious work that you do. I do not think that the ratio of credit due a teacher is in most cases more than ten per cent. It is ninety per cent your own effort. A teacher's first duty to his pupil is to impress this need for application, and if he fails in this he is not a teacher. I am frequently reminded by former students of the late Max Schlossberg of his great inspirational ability. He possessed in a marked degree this highly necessary quality and it is this qualification which made him, perhaps, the greatest trumpet teacher of all time.



HAYDEN C. SHEPARD

Now that I have been so emphatic that practice is the all important factor, I will give you some of my ideas as to how it should be gone about. The most important thing is consistency. The number of hours which my readers may have time for daily practice will vary, but no matter how much time you have set aside for it, it is important that you do it daily. Then, too, there is the necessity of practicing certain definite routines daily, such as slurs, sustained tones, melody playing, staccato exercises and major and minor scales. The amount of practice done at one time will depend upon how strong the individual embouchure is and how subject it is to fatigue. If you tire easily, split your practice into short intervals with rests of fifteen minutes to an hour between practice sessions. As your embouchure becomes stronger increase your practice session. It is also good judgment and common sense to cut down on the amount on the days before and after you play professionally. Also, if you have been very faithful in your daily work, it is frequently advisable to take a complete rest away from your trumpet every ten days to two weeks. Never continue to play on a tired lip. This beating down method will and has worked out for some, but they are the exceptions and not the rule.

AL and LEE REISER

THEIR TWO PIANOS
and THEIR ORCHESTRA



AL and LEE REISER

TWO-PIANO work is an art that goes back as far as the Sixteenth Century. Compositions and arrangements were made by such notables as Bach, Arenski, Brahms, Chopin, Czerny, Debussy, Godowsky, Rachmaninoff, Beethoven, Tchaikovsky, Abram Chasins, Cesar Cui, Edw. Grieg, Liszt, Mendelssohn, Mozkowski, Rubinstein, Saint-Saëns, Stravinsky and Wagner.

We find this work fascinating. It keeps us on our toes as technicians because everything must be so precise in order to coordinate in shadings, pauses, proper registers, melodic lines, fullness, thinness, etc.

Arrangements for our work are done entirely by us. We feel that style is created by the individuals themselves according to the way they play. Our orchestral work is also based around the two pianos and our ideas are incorporated into the instrumental parts.

The idea for two-piano work for us was started in the spirit of fun, to blend two identities and combine our different styles because we were radically different. Lee is a very fine concert pianist and a truly great humorist on the piano, whereas Al is a popular pianist and a rhythm bound. Both of us have had excellent classical background. Lee studied under Mme. Wengerova and Al studied under Tossify and Manfred Malkin. That is one of the reasons you will find our playing a classical knowledge.

It took us about two years to really become acclimated to each other and frankly now it is almost impossible to play alone. We miss each other in solo work.

From the point of view of arranging we treat the two pianos as we would an orchestra. Your lower piano would be the rhythm section and the obligato instrument, in other words, the piano, drum, guitar, bass and very often the trombone or tenor sax. The upper piano would be complete brass section, complete sax section, solo clarinet or hot trumpet. In cases of sustained harmonies, as saxos might take it, that would fall to the lower piano, also a trombone melody line.

One rather peculiar and interesting fact is that on the lower piano a chord might be an "A 9th" whereas, on the upper piano it would be an "E Minor 6th". Now from there you can see where the next step would lead to orchestral work. Utilising the upper piano for the brass, sax, swing and figuration groups and the lower piano for the rhythm section, melodic line and harmony parts you have orchestral distribution. After that we treat the two pianos as one solo instrument with or without orchestral accompaniment.

To sketch our career is rather interesting. We started by rehearsing with a singer who had an audition coming up. We played for him purely with the idea that the audition was for him. After we played our sample program the gentleman in charge of auditions (Mr. Lee Cronican) asked us if we had anything else with us. A week later we were called and told we had a spot Fridays at 5:15 P. M. with the singer. A month later we were given a solo spot and from then on it was hard work. We were first criticized for being over arranged. We then bent backwards and made everything too simple. Again we were criticized. But by this manner of criticism we finally arrived at a happy medium and within eight months of our debut in radio we landed our first commercial.

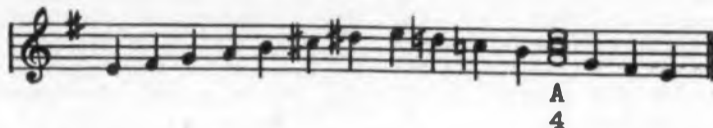
Now, if there is anything you'd like to know about our careers, or our work, we'd be only too happy to answer any queries.

DIATONIC RELATIONSHIP OF MINOR SCALES

BY JOSEPH HAGEN

DIATONIC RELATIONSHIP OF MINOR SCALES

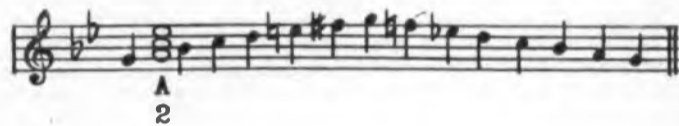
Every minor scale is diatonically related to three other minor and four major scales. The Tonic chord of A Minor (a, c, e) is found on the 4th degree of E Minor, and is formed by tones of the descending Melodic scale.



On the 5th degree of D Minor, formed by tones of the descending Melodic scale.



On the 2nd degree of G Minor, formed by tones of the ascending Melodic scale.



The scale of A Minor is diatonically related to A Major because the Dominant chord of A Minor (E), also appears in A Major as the dominant of that scale. (See examples following.)

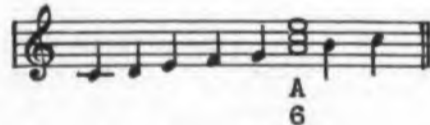
(MELODIC SCALE OF A MINOR)



SCALE OF A MAJOR

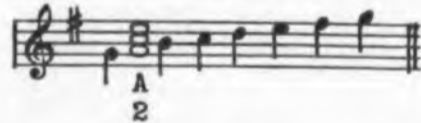


ON THE 6th DEGREE OF C MAJOR

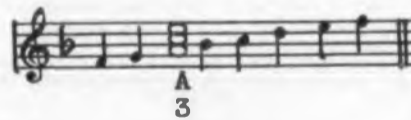


SCALE OF G MAJOR

The Tonic chord of A Minor is found on the 2nd degree of G Major.



AND ON THE 3rd DEGREE OF F MAJOR

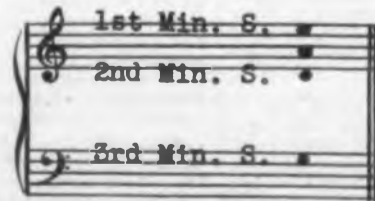


We have now shown in what manner the three Minor, and the four Major scales are diatonically related to A Minor.

HOW TO READILY FIND THE RELATIVE SCALES OF A MINOR SCALE

The three relative Minor scales of a given Minor scale are: (1) A perfect 5th above the key-note; (2) A perfect 5th below the key-note; (3) A perfect 5th below the 2nd scale.

MINOR SCALES RELATED TO A MAJOR



The four relative Major scales of a given Minor scale are: (1) On the same degree

as the key-note; (2) A step below the key-note; (3) A perfect 5th below the 2nd scale; (4) A perfect 5th below the 3rd scale.

TABLE SHOWING THE VARIOUS MINOR AND MAJOR SCALES THAT ARE RELATED TO A MINOR



N. B.—The closed notes above and below the key-note A represent the relative Minor, and the open notes represent the relative Major scales of A Minor.

THE MODERN WAY TO DRUMMING ELASTICITY

By NAT SATTLER

Dean, Education Division, American Drummers' Association



NAT SATTLER

THIS column is receiving much correspondence dealing with problems of stick control, especially as applied to the short rolls. The analysis given herein should assist any drummer in attaining perfect control of his rolls, and should completely eliminate the bugaboo of attack, release, and duration.

Drumming, like surgery, law, watch-making, is a profession, the success of which one may enjoy depends upon his knowledge and schooling. One cannot hope to become a proficient drummer unless he is well founded in the basic fundamentals and laws pertaining to the art of drumming. As a watch-maker, another craftsman in a specialized field, who takes a watch apart piece by piece, makes the necessary adjustments, and then assembles same to a perfect well-ordered unit—the drummer likewise must be able to take apart certain beats, patterns, figures, etc., make necessary corrections (and have the knowledge to do so), before assembling into a well-ordered unit again.

Now, let's see what makes these short rolls tick. Before the segregation into successive units, we must consider each roll and part pertaining thereto, separate each beat and its sticking, and finally phrase it so that proper control will be attained.

We present a comprehensive method of procedure that will enable the drummer to reach the desired position of making the roll properly. One cannot obtain good results unless the break-down is first understood and played. Perfection naturally follows.

I have put some of the following ideas into effect in my studios in New York, and find that this system of analysis produces phenomenal results! Bewildered students have gained complete mastery and control where heretofore confusion existed.

In Example No. 1, "The Five-Stroke Roll", notice the accented beat (quarter-note), appears first, is followed by a quarter-rest, which gives us the necessary and proper spacing between the accented beat and the roll beat which logically follows. Here, we are striving for an allotment of time (the quarter-note rest), which appears between the accented quarter-note down stroke and the roll beat. First of all, we are concerned with the beats, comprising the five-stroke roll. Observe that the beats are written as 16th notes and the tempo is strict. One strives for speed and accuracy as

> = ACCENT
 V = DOWNSTROKE
 ^ = UPSTROKE
 R = RIGHT STICK
 L = LEFT STICK



well as control. It is therefore necessary to concentrate upon the accented beat with just as Grade A degree of control as the series of 16th beats which follow. The resultant roll (which gathers speed as the student progresses), is one of keen understanding of what the roll must be and have and do to reach perfection. A new word describing this analysis is "character". Unless the analysis is understood and thoroughly practiced the roll will inevitably lack character.

If all factors contributing towards the making of the roll are given greater understanding and control, one will notice the improvement in the wrists and arms along with the control of the sticks.

This same basic rule applies on sevens, nines, etc., where an assured satisfactory result will be attained!

Send your problems to me, care of INTERNATIONAL MUSICIAN, and in working out these exercises please let me know about the result YOU obtain.

CONVENTION PROCEEDINGS

(Continued from Page One)

- Local No. 36, Topeka, Kan.—V. L. Knapp, Otto L. Rahn.
- Local No. 37, Joliet, Ill.—Elmer Brockway, J. Stanley Simpson.
- Local No. 38, Richmond, Va.—James H. Fautleroy.
- Local No. 39, Marinette, Wis.—Menominee, Mich.—Charles A. Bergfors.
- Local No. 40, Baltimore, Md.—Edgar W. Hunt, J. Elmer Martin, Lester A. Stagge.
- Local No. 42, Racine, Wis.—W. Clayton Dow, Erwin H. Sorensen.
- Local No. 43, Buffalo, N. Y.—Randall P. Caldwell, Bert Lapetina, Walter Raszeja.
- Local No. 44, Ocean City, Md.—Sol B. Cherry.
- Local No. 45, Marion, Ind.—Donald Jenkins.
- Local No. 46, Oshkosh, Wis.—Charles Schrottky, Walter J. Smith, Joseph Weisheipl, Sr.
- Local No. 47, Los Angeles, Calif.—J. W. Gillette, Frank D. Pendleton, J. K. Wallace.
- Local No. 48, Elgin, Ill.—R. F. Frish.
- Local No. 50, St. Joseph, Mo.—Lloyd Harris, H. A. Rensch.
- Local No. 51, Utica, N. Y.—O. C. Berger.
- Local No. 52, South Norwalk, Conn.—Frank B. Field.
- Local No. 53, Logansport, Ind.—Dan W. Erb.
- Local No. 54, Zanesville, Ohio—Wells Ross.
- Local No. 55, Meridan, Conn.—Rocco D. Logozzo, O. O. Morache.
- Local No. 56, Grand Rapids, Mich.—Dwight T. Lamoreaux, Robert C. Wilkinson.
- Local No. 57, Saginaw, Mich.—Carl M. Hinte.
- Local No. 58, Fort Wayne, Ind.—H. James Flack, Robert A. Jellison.
- Local No. 59, Kenosha, Wis.—Charles A. Rose, William J. Ryan.
- Local No. 60, Pittsburgh, Pa.—George Curry, Clair E. Meeder, Joseph R. Morrone.
- Local No. 61, Oil City, Pa.—A. Lawrence Ruby.
- Local No. 62, Trenton, N. J.—Alvah R. Cook, John E. Curry, William E. Groom.
- Local No. 63, Bridgeport, Conn.—Samuel Davey, John McClure.
- Local No. 64, Ottumwa, Iowa—Iver R. Carlsson.
- Local No. 65, Houston, Texas—Louis Motto, Anthony Russo, E. E. Stokes.
- Local No. 66, Rochester, N. Y.—Leonard Campbell, Fred J. Menzner.
- Local No. 67, Davenport, Iowa—Roy E. Kautz, Arthur A. Petersen, Al B. Woeckener.
- Local No. 68, Alliance, Ohio—E. H. Shultz.
- Local No. 69, Pueblo, Colo.—Jack T. Balfe, James D. Byrne.
- Local No. 70, Omaha, Neb.—M. M. Chaloupka, Peter J. Christman, Harold E. Pace.
- Local No. 71, Memphis, Tenn.—R. L. Lesem, W. A. Ward.
- Local No. 72, Fort Worth, Texas—Frank Dinkins.
- Local No. 73, Minneapolis, Minn.—Stanley Ballard, George E. Murk, James G. Remfrey.
- Local No. 75, Des Moines, Iowa—Sandy Alexander Dalziel, Alonzo Leach, Claude E. Pickett.
- Local No. 76, Seattle, Wash.—O. R. McLain, Carbon L. Weber.
- Local No. 77, Philadelphia, Pa.—Frank P. Luzzi, A. Rex Riccardi, A. A. Tomei.
- Local No. 78, Syracuse, N. Y.—George F. Wilson.
- Local No. 80, Chattanooga, Tenn.—Robert Morrison.
- Local No. 82, Beaver Falls, Pa.—Thomas H. Barber, Marcellus Conti.
- Local No. 84, Bradford, Pa.—Lawrence W. Anderson.
- Local No. 85, Schenectady, N. Y.—Sid DeFeo, Carl Demangate, Jr., Edward G. Godfrey.
- Local No. 86, Youngstown, Ohio—Harry M. Dunsbaugh, Ben J. Seaman.
- Local No. 87, Danbury, Conn.—Sam Cardinale.
- Local No. 88, Benld, Ill.—James R. Basso, Anton Fassero, Frank Pella.
- Local No. 89, Decatur, Ill.—C. P. Housum.
- Local No. 90, Danville, Ill.—Forrest A. Mendenhall.
- Local No. 92, Walnut, Ill.—Marvin Stone.
- Local No. 93, Watseka, Ill.—Lester E. McShanog.
- Local No. 94, Tulsa, Okla.—G. J. Fox, Mack Kelley, W. B. Young.
- Local No. 95, Sheboygan, Wis.—Harvey E. Glaeser.
- Local No. 96, North Adams, Mass.—Gordon Benoit.
- Local No. 98, Edwardsville, Ill.—Ben Wood.
- Local No. 99, Portland, Ore.—Herman D. Kenin, E. E. Pettingell, John A. Phillips.
- Local No. 100, Kewanee, Ill.—C. D. De Pauw.
- Local No. 101, Dayton, Ohio—George Becker, P. Culbertson, Ralph H. Shellhouse.
- Local No. 102, Bloomington, Ill.—William Peterson.
- Local No. 103, Columbus, Ohio—Alphonse Cincione, E. C. Kershaw, Arthur E. Streng.
- Local No. 104, Salt Lake City, Utah—James R. McDonnell, Don V. Tibbs, F. Bowring Woodbury.
- Local No. 106, Niagara Falls, N. Y.—Ernest Curto, Joseph Justiana.
- Local No. 107, Ashtabula, Ohio—James Hurley.
- Local No. 108, Dunkirk, N. Y.—Carl Dispenza, William R. Nowak.
- Local No. 109, Pittsfield, Mass.—John V. Vaccaro.
- Local No. 110, Hutchinson, Kan.—Charles P. Wolfersberger.
- Local No. 111, Canton-Massillon, Ohio—Paul S. Herrnslein, Charles W. Weeks.
- Local No. 114, Sioux Falls, S. D.—Burton S. Rogers.
- Local No. 115, Olean, N. Y.—Vincent J. Erickson.
- Local No. 116, Shreveport, La.—P. W. Lee.
- Local No. 117, Tacoma, Wash.—Al B. Gruetter, Jos. E. Rausch.
- Local No. 118, Warren, Ohio—T. F. Murphy.
- Local No. 120, Scranton, Pa.—Madae Cetta, Frank Kelly, Andrew Martin.
- Local No. 121, Fostoria, Ohio—W. D. Kuhn.
- Local No. 122, Newark, Ohio—Forest R. Muhleman.
- Local No. 123, Richmond, Va.—Frank P. Cowardin, Jacob N. Kaufman.
- Local No. 125, Norfolk, Va.—Sam Simmons.
- Local No. 126, Lynn, Mass.—Chester E. Wheeler, Chester S. Young.
- Local No. 127, Bay City, Mich.—Henry Ball, Brad F. Shephard.
- Local No. 128, Jacksonville, Ill.—Adam Ehrsgott.
- Local No. 129, Glens Falls, N. Y.—Donald W. Curtis.
- Local No. 131, Streator, Ill.—Angelo Petrotte.
- Local No. 134, Jamestown, N. Y.—Warren, Pa.—E. Herman Magnuson, Royal F. Ritch.
- Local No. 135, Reading, Pa.—Frank L. Diefenderfer, Ed. A. Glicker, George A. Mack.
- Local No. 136, Charleston, W. Va.—R. Blumberg.
- Local No. 137, Cedar Rapids, Iowa—John H. Kitchin, J. W. Stoddard, Fr. J. Trcka.
- Local No. 139, Hazleton, Pa.—Jerry Matteo, Nicholas J. Schmauch.
- Local No. 140, Wilkes-Barre, Pa.—Philip Cusick, Edward Gilligan, Peter J. Kleinkauf.
- Local No. 141, Kokomo, Ind.—Walter Sparks.
- Local No. 142, Wheeling, W. Va.—Angelo Purpura, Nat. A. Thomas, Nicholas H. Von Berg.
- Local No. 143, Worcester, Mass.—Leo X. Fontaine, Walter Hazelhurst, Edward F. Lowney.
- Local No. 144, Holyoke, Mass.—Raymond A. Schirch, William Wied.
- Local No. 146, Lorain and Elyria, Ohio—Edward Kiefer, Henry Rimbach.
- Local No. 147, Dallas, Texas—Wm. J. Harris, Robert M. Helmcamp, G. B. Sidwell.
- Local No. 148, Atlanta, Ga.—C. L. Sneed, Herman Steinichen.
- Local No. 149, Toronto, Ont., Can.—Albert Dohney, Arthur Dowell, Don Romanelli.
- Local No. 150, Springfield, Mo.—E. F. Lloyd.
- Local No. 151, Elizabeth, N. J.—William O. Mueller, Louis Paige.
- Local No. 152, Meridian, Miss.—W. B. Grace.
- Local No. 153, San Jose, Calif.—Arthur H. Kuhn.
- Local No. 154, Colorado Springs, Colo.—Clarence C. Mishey.
- Local No. 156 International Falls, Minn.—Arvid Lundin.
- Local No. 159, Mansfield, Ohio—Ralph H. Bellstein.
- Local No. 160, Springfield, Ohio—C. Wm. Wilson.
- Local No. 161, Washington, D. C.—Stanley A. Hertzman, Harry C. Manvell, Paul J. Schwarz.
- Local No. 162, Lafayette, Ind.—Russell R. Printy.
- Local No. 164, Grand Junction, Colo.—Vincent Gordon.
- Local No. 165, Roanoke, Va.—W. E. Powell.
- Local No. 166, Madison, Wis.—Frank P. Fosgate, Charles C. Halvorsen, August Schroeder.
- Local No. 168, Dallas, Texas—Theodore Scott.
- Local No. 170, Mahanoy City, Pa.—F. Feger Reed.
- Local No. 171, Springfield, Mass.—Robert W. Cisek, Cyril J. LaFrancis, Edwin H. Lymen.

SONGWRITERS
 A MINIMUM OF
\$1,000.00
 ADVANCE ROYALTIES
GUARANTEED PUBLICATION
 WE ACCEPT LYRICS, MELODIES,
 OR YOUR OWN COMPLETE SONGS!

Local No. 174, New Orleans, La.—John DeDrott, Chas. Hartmann, G. Pipitone.
 Local No. 175, Trenton, Ill.—William Weber.
 Local No. 176, Marshalltown, Iowa—E. H. Buchwald.
 Local No. 177, Morristown, N. J.—Harry Monaco.
 Local No. 178, Galesburg, Ill.—Morton E. Peterson.
 Local No. 179, Marietta, Ohio—John E. Hardy.
 Local No. 180, Ottawa, Ont., Can.—H. Gossage, Fred Muhlig.
 Local No. 181, Aurora, Ill.—Ernest C. Holck.
 Local No. 183, Beloit, Wis.—Roy Maloney.
 Local No. 184, Everett, Wash.—H. L. Brunner.
 Local No. 186, Waterbury, Conn.—Sherwood Beardslee, Lewis M. DiVito.
 Local No. 187, Sharon, Pa.—Leslie G. Daniels.
 Local No. 188, Butler, Pa.—William J. Hartung.
 Local No. 190, Winnipeg, Man., Can.—Arthur Hart, Joseph Karr, Donovan Swales.
 Local No. 191, Peterborough, Ont., Can.—Joseph M. Watson.
 Local No. 192, Elkhart, Ind.—Francis Eckstein.
 Local No. 193, Waukesha, Wis.—Ed. Ackerknecht, Frank Hayek.
 Local No. 194, Vandalia, Ill.—Roy "Benny" Blaylock.
 Local No. 195, Manitowoc, Wis.—Delmar Hansen, Earl Janda, Russell Meyer.
 Local No. 196, Champaign, Ill.—D. Mark Slattery.
 Local No. 198, Providence, R. I.—Sydney M. Byrne, Vincent Castronovo.
 Local No. 199, Newport News, Va.—E. L. Wilson.
 Local No. 201, La Crosse, Wis.—Joa. P. Riase, K. Weisbecker.
 Local No. 203, Hammond, Ind.—Reinhardt Elster, Ramsay Eversoll, Joe (Shep) Sherpetosky.
 Local No. 204, New Brunawick, N. J.—James Haworth, Wm. J. Wetzel.
 Local No. 205, Green Bay, Wis.—Wm. Grohndorff, Frank J. Renard.
 Local No. 206, Fremont, Ohio—C. E. Wingard.
 Local No. 207, Salina, Kan.—P. M. Richardson.
 Local No. 208, Chicago, Ill.—Zinkev Cohn, Harry W. Gray, William Everett Samuels.
 Local No. 209, Tonawanda, N. Y.—Fred Oldfield.
 Local No. 210, Fresno, Calif.—Harry Baldwin, Joseph Trino.
 Local No. 211, Pottstown, Pa.—LeRoy H. Keyser.
 Local No. 213, Stevens Point, Wis.—Ray Jacobs.
 Local No. 214, New Bedford, Mass.—Joaquin L. Coelho, Adolph Colmbra, Joseph Senna.
 Local No. 215, Kingston, N. Y.—John A. Cole.
 Local No. 217, Jefferson City, Mo.—F. X. Holt.
 Local No. 218, Marquette, Mich.—James J. Belland, Sr.
 Local No. 219, Crawfordville, Ind.—Royce L. McDonald.
 Local No. 222, Salem, Ohio—Arthur H. White.
 Local No. 223, Steubenville, Ohio—A. H. Arbaugh, Jack Evans.
 Local No. 224, Mattoon, Ill.—Everett Henne.
 Local No. 225, Helper, Utah—Mrs. Aann Downey.
 Local No. 226, Kitchener, Ont., Can.—Oscar Lauber, Charles Wolstenholme, Sr.
 Local No. 227, Shawano, Wis.—Franklin Schauder.
 Local No. 228, Kalamazoo, Mich.—Mrs. Maude E. Stern, E. F. Whittington.
 Local No. 230, Mason City, Iowa—Ralph R. Kelso.
 Local No. 231, Taunton, Mass.—Louis H. Pero.
 Local No. 232, Benton Harbor, Mich.—Karl W. Schlabbach.
 Local No. 234, New Haven, Conn.—Arthur J. Eehalt.
 Local No. 235, White Plains, N. Y.—Ralph Foster.
 Local No. 238, Poughkeepsie, N. Y.—Raymond Barratta.
 Local No. 240, Rockford, Ill.—E. H. Cox, James B. Flynn, Ray H. Mann.
 Local No. 242, Youngstown, Ohio—Charles S. Exum.
 Local No. 243, Monroe, Wis.—R. Kenneth Gnagi.
 Local No. 244, Glasgow, Mont.—Ted W. Maxwell.
 Local No. 245, Muncie, Ind.—Robert Alexander.
 Local No. 248, Paterson, N. J.—Peter A. D'Angelo, Ernest A. Del Prete, Louis Rizio.
 Local No. 249, Iron Mountain, Mich.—Robert J. Baldrice, James C. Perino.
 Local No. 250, Parsons, Kans.—Cliff D. Miller.
 Local No. 252, Muskegon, Mich.—Stanley Spamer.

Local No. 254, Sioux City, Iowa—F. A. Lynch.
 Local No. 255, Yankton, S. D.—Fred C. Fejfar.
 Local No. 258, Birmingham, Ala.—C. P. Thiemonge.
 Local No. 257, Nashville, Tenn.—George W. Cooper, Jr., R. T. Payne.
 Local No. 259, Parkersburg, W. Va.—Frank C. Tredway.
 Local No. 260, Superior, Wis.—James W. Smith.
 Local No. 262, Woonsocket, R. I.—Peter F. Mullen.
 Local No. 263, Bakersfield, Calif.—Carlyle Nelson.
 Local No. 264, Keokuk, Iowa—J. E. Peterson.
 Local No. 265, Quincy, Ill.—Richard F. Cody.
 Local No. 266, Little Rock, Ark.—W. B. Hocott.
 Local No. 268, Lincoln, Ill.—Glenn E. Town.
 Local No. 269, Harrisburg, Pa.—Edward Brubaker, Lewis W. Cohan, Clarence E. Roberts.
 Local No. 271, Oskaloosa, Iowa—Victor M. Hovey.
 Local No. 273, Fayetteville, Ark.—Roger Hartmann.
 Local No. 274, Philadelphia, Pa.—Domer Brown, Frank Fairfax, George W. Hyder.
 Local No. 275, Port Chester, N. Y.—John Ravese.
 Local No. 277, Washington, Pa.—John Zuckett.
 Local No. 278, South Bend, Ind.—Dillon J. Patterson, Oliver H. Payne.
 Local No. 279, London, Ont., Can.—Ernest William Horner.
 Local No. 280, Cartersville, Ill.—Kenneth Mills.
 Local No. 282, Alton, Ill.—L. D. Noble.
 Local No. 284, Waukegan, Ill.—Percy G. Snow, Jules C. Stein.
 Local No. 285, New London, Conn.—J. Nicholas Danz.
 Local No. 286, Toledo, Ohio—Velmer Mason.
 Local No. 288, Kankakee, Ill.—Fred H. Ashby.
 Local No. 289, Dubuque, Iowa—Mark W. Gavin, Frank T. Nagele.
 Local No. 291, Newburgh, N. Y.—John T. Stanley.
 Local No. 293, Hamilton, Ont., Can.—John H. Addison, Fred Brant.
 Local No. 294, Lancaster, Pa.—Harry E. Ilgenfritz.
 Local No. 295, Pocatello, Idaho—Hugh Ivey.
 Local No. 297, Wichita, Kan.—Byron Jacques, Walter F. Walker.
 Local No. 299, St. Catharines, Ont., Can.—Joseph C. Phelan.
 Local No. 300, New London, Wis.—Clarence Graff.
 Local No. 301, Pekin, Ill.—Karl Zerwekh.
 Local No. 302, Haverhill, Mass.—George A. Keene.
 Local No. 303, Lansing, Mich.—R. Bruce Satterla.
 Local No. 306, Waco, Texas—L. N. Griffin.
 Local No. 307, La Salle, Ill.—Peter Mattoada.
 Local No. 309, Fond du Lac, Wis.—William H. Jens, E. J. Wenzlaff.
 Local No. 310, Augusta, Ga.—C. N. DePoy.
 Local No. 311, Wilmington, Del.—Henry G. Draine, James A. Le Fevre.
 Local No. 313, Rome, N. Y.—Edward Dunn.
 Local No. 315, Salem, Oregon—L. W. DuBois.
 Local No. 316, Bartlesville, Okla.—J. Frank Rice.
 Local No. 318, Mechanicville, N. Y.—Herbert W. Gardner.
 Local No. 319, Milford, Mass.—Peter O. Gaskill.
 Local No. 320, Lima, Ohio—H. G. Sloan.
 Local No. 323, Coal City, Ill.—Frank J. Wesley.
 Local No. 325, San Diego, Calif.—Charles C. Clark, Fred A. Groves, George E. Nagle.
 Local No. 326, Pana, Ill.—V. Glenn Stilgebauer.
 Local No. 327, Baraboo, Wis.—Al. Jeffries.
 Local No. 328, Janesville, Wis.—Erwin J. (Doc) Sartell.
 Local No. 329, Sterling, Ill.—Ross B. Hull.
 Local No. 330, Macomb, Ill.—Larry Gibson.
 Local No. 331, Columbus, Ga.—Victor R. Robinson.
 Local No. 332, Greensboro, N. C.—Conrad Lahser.
 Local No. 334, Waterloo, Iowa—L. M. Hartmann, Court Hussey.
 Local No. 335, Hartford, Conn.—A. H. Davis.
 Local No. 336, Burlington, N. J.—Harry J. Swensen.
 Local No. 337, Appleton, Wis.—O. J. Thompson, Mrs. Myrtle L. Thompson.
 Local No. 339, Greensburg, Pa.—H. N. Griffith, N. A. Roy.
 Local No. 340, Freeport, Ill.—Karl J. Hoffman.
 Local No. 341, Norristown, Pa.—W. B. Hildenbrand, Erwin D. Wetzel.

Local No. 342, Charlotte, N. C.—William P. Davis, William S. Greene.
 Local No. 344, Meadville, Pa.—Bruce Fye.
 Local No. 345, Eau Claire, Wis.—John T. Pingel.
 Local No. 348, Sheridan, Wyo.—Mark Hayward.
 Local No. 349, Manchester, N. H.—William Murphy.
 Local No. 350, Collinsville, Ill.—William Bonn.
 Local No. 352, Frankfort, Ind.—Charles M. Hayes.
 Local No. 353, Long Beach, Calif.—Daniel S. Dickinson.
 Local No. 355, Carthage, Mo.—G. W. Woodford.
 Local No. 357, Junction City, Kan.—Howard H. Woodward.
 Local No. 358, Livingston, Mont.—Brad G. Westphal.
 Local No. 359, Nashua, N. H.—Leo Nason.
 Local No. 360, Renton-Auburn, Wash.—Joseph M. Petsche.
 Local No. 362, Huntington, W. Va.—Harry S. Damron.
 Local No. 364, Portland, Maine—Wendell W. Doherty, Edward W. Upham.
 Local No. 367, Vallejo, Calif.—Alfred J. Rose.
 Local No. 368, Reno, Nev.—Albert A. Greenbaum.
 Local No. 369, Las Vegas, Nev.—Jack B. Tenney.
 Local No. 372, Lawrence, Mass.—John P. Millington.
 Local No. 373, Perth Amboy, N. J.—Louis F. Horner.
 Local No. 374, Concord, N. H.—James E. Quinby.
 Local No. 375, Oklahoma City, Okla.—E. D. Graham, Norman Hubbard, C. L. Williams.
 Local No. 376, Portsmouth, N. H.—Joseph Schwartz.
 Local No. 377, Asheville, N. C.—Wm. A. Stringfellow.
 Local No. 378, Newburyport, Mass.—Moses E. Wright, Jr.
 Local No. 379, Easton, Pa.—Paul T. M. Hahn, William H. Selbel.
 Local No. 380, Binghamton, N. Y.—Webbie Gillen, Harold P. Smith.
 Local No. 381, Casper, Wyo.—Milo A. Briggs.
 Local No. 382, Fargo, N. D.—Harry M. Rudd.
 Local No. 384, Brockville, Ont., Can.—C. H. Bell.
 Local No. 385, Fort Smith, Ark.—Maurice Derdeyn.
 Local No. 386, Chicago Heights, Ill.—George Shaw.
 Local No. 387, Jackson, Mich.—J. Adam Geiger.
 Local No. 388, Richmond, Ind.—Charles Slick.
 Local No. 389, Orlando, Fla.—Howard Kamper.
 Local No. 390, Edmonton, Alta., Canada—George H. Way.
 Local No. 391, Ottawa, Ill.—T. J. O'Gorman.
 Local No. 392, Helena, Ark.—John J. Welch.
 Local No. 393, Natick-Framingham, Mass.—Frank W. Ryan.
 Local No. 394, Farmington, Ill.—Alex Mason.
 Local No. 396, Greeley, Colo.—Al. Coleman.
 Local No. 398, Ossining, N. Y.—George Wright.
 Local No. 399, Asbury Park, N. J.—Chet Arthur, Rudolph F. Malchow.
 Local No. 400, Hartford, Conn.—Francis Goodwin, Simon Kurland, Henry Zaccardi.
 Local No. 401, Reinerton, Pa.—Harvey D. Hand.
 Local No. 402, Yonkers, N. Y.—Morris Gordon, Irving Rosenberg.
 Local No. 404, New Philadelphia, Ohio—Harry Kaserman, John W. Meese.
 Local No. 405, Spencer, Iowa—Karl J. Westenberger.
 Local No. 406, Montreal, P. Q., Can.—Isidore Aspler, Edouard Charette.
 Local No. 410, West Frankfort, Ill.—Walter Syfert.
 Local No. 411, Bethlehem, Pa.—Edwin Yetsley.
 Local No. 412, Idaho Falls, Idaho—Arthur Evans.
 Local No. 413, Columbus, Mo.—Oscar Whitehouse.
 Local No. 414, Bremen, Indiana—Fay Bloss.
 Local No. 415, Cambridge, Ohio—John McCracken.
 Local No. 416, Hornell, N. Y.—W. H. Fix.
 Local No. 420, New Rochelle, N. Y.—Henry Bisordi, Charles L. Samela.
 Local No. 421, LaPorte, Ind.—John P. Baer.
 Local No. 422, Beaver Dam, Wis.—Clarence H. Schiller.
 Local No. 423, Nampa, Idaho—L. J. Koutnik.
 Local No. 424, Richmond, Calif.—Gay G. Vargas.
 Local No. 427, St. Petersburg, Fla.—J. Warren Alexander, Phil. A. McMaisters.
 Local No. 438, Bellefontaine, Ohio—Ralph E. Lemley.

Local No. 431, Princeton, Ill.—Ernest Snell.
 Local No. 433, Austin, Texas—Paul Williams.
 Local No. 435, Tuscaloosa, Ala.—Mrs. Shelby N. Smith.
 Local No. 438, Thomaston, Conn.—Harry Benson.
 Local No. 440, New Britain, Conn.—Ralph Recano, John L. Sullivan.
 Local No. 444, Jacksonville, Florida—Joe W. Berry, Mrs. Addie Berry.
 Local No. 445, Naugatuck, Conn.—Peter J. Ford.
 Local No. 446, Regina, Sask., Can.—Henry Rosson.
 Local No. 447, Savannah, Ga.—O. H. McClellan.
 Local No. 448, Hannibal, Mo.—Carl F. Hamilton.
 Local No. 449, Coffeyville, Kans.—G. H. Alderman.
 Local No. 450, Iowa City, Iowa—Edward J. Bryan.
 Local No. 452, Pittsburg, Kan.—Espantero Mannoni.
 Local No. 453, Winona, Minn.—Max Lewis.
 Local No. 455, Uniontown, Pa.—Sanford Thomas.
 Local No. 457, Attleboro, Mass.—John J. Conniff.
 Local No. 460, Greenville, Pa.—R. C. Seelye.
 Local No. 462, Atlanta, Ga.—P. S. Cooke.
 Local No. 463, Lincoln, Nebr.—Lee Jensen, John E. Shildneck, Dr. H. C. Zellers.
 Local No. 464, Beaumont, Texas—John M. Frank.
 Local No. 466, El Paso, Texas—C. H. Armstrong.
 Local No. 467, Brantford, Ont., Can.—W. J. Sweatman.
 Local No. 468, Morrison, Ill.—A. J. Shlmanek.
 Local No. 469, Watertown, Wis.—Clem H. Schoechert.
 Local No. 471, Pittsburgh, Pa.—S. S. Melendez.
 Local No. 472, York, Pa.—Alvah E. Shirey, Roman S. Shuman.
 Local No. 475, Brandon, Man., Can.—Arthur Williams.
 Local No. 476, Vandergrift, Pa.—Leo Allera.
 Local No. 477, Mankato, Minn.—Mrs. Lyle C. Haskell.
 Local No. 479, Montgomery, Ala.—Malcolm Presley.
 Local No. 480, Wausau, Wis.—Nick Eckes, Edw. W. Gamble.
 Local No. 483, Oelwein, Iowa—Louis Molloy.
 Local No. 484, Chester, Pa.—J. Wharton Gootee, Robert Keel, Louis Rosenberg.
 Local No. 486, New Haven, Conn.—James M. Fletcher.
 Local No. 487, Brainerd, Minn.—Mrs. Lou Rifenrath.
 Local No. 490, Owatonna, Minn.—Joseph F. Belina.
 Local No. 491, Princeton, Wis.—Wayne E. McCormick.
 Local No. 492, Moundsville, W. Va.—H. L. Kirby.
 Local No. 494, Southbridge, Mass.—Edgar J. Caron.
 Local No. 498, Missoula, Mont.—James Gregg.
 Local No. 499, Middletown, Conn.—Thomas J. Sheedy.
 Local No. 500, Raleigh, N. C.—Robert A. Mills.
 Local No. 502, Charleston, S. C.—C. Henry Amme.
 Local No. 504, Fort Dodge, Iowa—John J. Donaboe.
 Local No. 506, Saratoga Springs, N. Y.—Charles E. Morris.
 Local No. 507, Fairmont, W. Va.—H. S. Kopp.
 Local No. 509, Canonsburg, Pa.—Joseph Dronsky.
 Local No. 510, San Leandro, Calif.—Joseph P. Rose.
 Local No. 512, Lawrence, Kan.—James Holyfield.
 Local No. 514, Torrington, Conn.—Joseph Mancini.
 Local No. 515, Pottsville, Pa.—Stewart U. Schraedley, Robert W. Spittler.
 Local No. 516, Hillsboro, Ill.—Hermon Guile.
 Local No. 519, Alliance, Neb.—Horace Anderson.
 Local No. 525, Dixon, Ill.—Ralph E. Grimes.
 Local No. 526, Jersey City, N. J.—John J. Firncze, Harry J. Stepper.
 Local No. 530, Anderson, S. C.—Mrs. Nellie Bulliet.
 Local No. 531, Marion, Ohio—Mrs. Fanny Benson.
 Local No. 532, Amarillo, Texas—L. V. Fogle.
 Local No. 533, Buffalo, N. Y.—Raymond E. Jackson, Lloyd V. Plummer.
 Local No. 534, Winston-Salem, N. C.—Clay W. Reigle.
 Local No. 536, St. Cloud, Minn.—Dan B. Freedman.
 Local No. 538, Baton Rouge, La.—Ernest Hatley.
 Local No. 542, Flint, Mich.—Dale Owen.
 Local No. 543, Baltimore, Md.—Charles E. Gwynn, Howard Rollins.

Local No. 546, Knoxville, Tenn.—E. J. Smith.
 Local No. 548, Pensacola, Fla.—Robert J. Willis.
 Local No. 550, Cleveland, Ohio—R. L. Goodwin.
 Local No. 551, Muscatine, Iowa—Granville Caple.
 Local No. 553, Saskatoon, Sask., Canada—Albert Marchant.
 Local No. 554, Lexington, Ky.—Turner W. Gregg.
 Local No. 556, Bristol, Va.—Tenn.—E. S. Hurt.
 Local No. 558, Omaha, Nebr.—Charles Williamson.
 Local No. 560, Boulder, Colo.—Louis G. Penda.
 Local No. 561, Allentown, Pa.—Ralph A. Daubert, Paul R. Metzger, Myron C. Neiser.
 Local No. 562, Morgantown, W. Va.—Frank W. Baylor.
 Local No. 563, Cairo, Ill.—Owen E. Zuck.
 Local No. 564, Altoona, Pa.—Silvio Clocone, Edouard Trout.
 Local No. 565, Faribault, Minn.—Henry Adams.
 Local No. 566, Windsor, Ont., Can.—Raymond J. Meurer.
 Local No. 567, Albert Lea, Minn.—Lee Brown.
 Local No. 569, Quakertown, Pa.—Allen L. Grant, William C. Kuschel.
 Local No. 572, DeKalb, Ill.—Eino A. Nieminen.
 Local No. 573, Sandusky, Ohio—Charles Held.
 Local No. 574, Boone, Iowa.—Leon DeFrance.
 Local No. 575, Batavia, N. Y.—Gordon D. Cox.
 Local No. 576, Piqua, Ohio—Charles E. O'Brien.
 Local No. 577, Bangor-Stroudsburg, Pa.—Emmet O'Brien.
 Local No. 578, Michigan City, Ind.—Malvin G. Breining.
 Local No. 579, Jackson, Miss.—Wyatt Sharp.
 Local No. 580, Clarksburg, W. Va.—Corbin G. Hannah.
 Local No. 582, El Dorado, Ark.—Lonnie Pope.
 Local No. 584, Athens, Ga.—Glenn E. Pant.
 Local No. 586, Phoenix, Ariz.—James H. Hart.
 Local No. 587, Milwaukee, Wis.—Rankford G. Holley.
 Local No. 589, Columbus, Ohio—S. M. Huffman.
 Local No. 590, Cheyenne, Wyo.—Emmet C. Ekdall.
 Local No. 592, Charleroi, Pa.—Walter Wita.
 Local No. 594, Battle Creek, Mich.—Douglas Archbald, Joseph Galarda.
 Local No. 595, Vineland, N. J.—Enrico Serra, Frank Sharp.
 Local No. 596, Uniontown, Pa.—William B. Mason, Joseph Vilscek.
 Local No. 599, Greenville, Ohio—Dan B. Brown, Dave O. Hughes.
 Local No. 601, Daytona Beach, Fla.—L. W. McRae.
 Local No. 603, Kittanning, Pa.—Jules Chauvaux.
 Local No. 604, Kewaunee, Wis.—Emery Pasosh.
 Local No. 605, Sunbury, Pa.—Ivan C. Furr.
 Local No. 607, Decatur, Ind.—R. J. Rice.
 Local No. 609, North Platte, Nebr.—W. H. Copeland.
 Local No. 610, Wisconsin Rapids, Wis.—M. O. Lipke.
 Local No. 612, Hibbing, Minn.—Nick J. Berklacich.
 Local No. 614, Salamanca, N. Y.—Leland Bullock.
 Local No. 615, Port Arthur, Texas—E. M. Marchman.
 Local No. 616, Salinas, Calif.—Errol W. Burkhardt.
 Local No. 619, Wilmington, N. C.—C. W. Hollowbush.
 Local No. 620, Joplin, Mo.—Abe Radundity.
 Local No. 622, Gary, Ind.—Frank Al. Jenkins.
 Local No. 623, Denver, Colo.—Wm. H. Ombam.
 Local No. 625, Ann Arbor, Mich.—Harry Bha.
 Local No. 626, Stamford, Conn.—Martin Gordon.
 Local No. 627, Kansas City, Mo.—William Shaw.
 Local No. 628, Sarnia, Ont., Canada—Charles Harrison.
 Local No. 629, Waupaca, Wis.—Leo Kostuck.
 Local No. 630, New Kensington, Pa.—Joseph Desimone, Edmond Manganelli.
 Local No. 631, Westville, Ill.—Louis J. Koopke.
 Local No. 633, St. Thomas, Ont., Can.—A. Demcio.
 Local No. 634, Keene, N. H.—Nathan Strutzman.
 Local No. 635, Cloquet, Minn.—John Niemi, Jr.
 Local No. 637, Louisville, Ky.—J. E. Nelson.

Local No. 638, Antigo, Wis.—Elmer R. Luebecke.
 Local No. 639, Jackson, Tenn.—Preston Omar.
 Local No. 643, Moberly, Mo.—R. Clyde Foster.
 Local No. 646, Burlington, Iowa—Andy Koett.
 Local No. 647, Washington, Ill.—W. O. Decker.
 Local No. 648, Oconto Falls, Wis.—Joseph C. Pavlik.
 Local No. 651, Carroll, Iowa—Dr. A. F. Witte.
 Local No. 652, Modesto, Calif.—Melvin Cardwell.
 Local No. 655, Miami, Fla.—William J. Kerngood, Louis J. Nett, Roy W. Singer.
 Local No. 656, Minot, N. D.—Mrs. Vera Cross.
 Local No. 658, State College, Miss.—James D. Jones.
 Local No. 659, Leighton, Pa.—Harold Oswald.
 Local No. 661, Atlantic City, N. J.—Francesco Coviello, J. Leonard Lewis, Alfonso Porcelli.
 Local No. 662, Laramie, Wyo.—E. N. Hitchcock.
 Local No. 663, Escanaba, Mich.—W. D. Ladouceur.
 Local No. 665, Mt. Vernon, N. Y.—Thomas J. Minichino.
 Local No. 666, Pine Bluff, Ark.—Farrin Green.
 Local No. 667, Port Jervis, N. Y.—Alphonse Corrado.
 Local No. 675, Springfield, Ill.—Hardin H. Long.
 Local No. 680, Elkhorn, Wis.—Edgar E. Lawrence.
 Local No. 687, Santa Ana, Calif.—Milton R. Foster.
 Local No. 691, Ashland, Ky.—Clyde R. Levi.
 Local No. 694, Greenville, S. C.—Ernest B. Hudson.
 Local No. 696, Glen Lyon, Pa.—Rocco Albanese, Joseph Dzialdoski.
 Local No. 697, Murphysboro, Ill.—George W. Helse.
 Local No. 710, Washington, D. C.—William H. Bailey.
 Local No. 713, Mannington, W. Va.—Paul Straight.
 Local No. 717, East St. Louis, Ill.—Frank Holten, Arthur Zeiss.
 Local No. 721, Tampa, Fla.—James S. Dodds, Jr., J. Parke Stewart.
 Local No. 727, Bloomsburg, Pa.—Geo. D. Moyer.
 Local No. 729, Clearwater, Fla.—Rocco Grella.
 Local No. 732, Valparaiso, Ind.—William Wallace Phillely.
 Local No. 733, Birmingham, Ala.—John T. Whitley.
 Local No. 734, Watertown, N. Y.—Patsy N. Brindese.
 Local No. 743, Sioux City, Iowa—Fred Hanson Baker.
 Local No. 745, Lemont, Ill.—Charles D. Nicholls.
 Local No. 746, Plainfield, N. J.—Charlie Barrows.
 Local No. 750, Lebaron, Pa.—Ralph C. Klopp, Harry J. Strohman.
 Local No. 759, Pontiac, Ill.—Louis E. Ramsey.
 Local No. 764, Vincennes, Ind.—Joseph F. Ertel.
 Local No. 765, Beardstown, Ill.—Lewis W. Winters.
 Local No. 766, Austin, Minn.—W. H. Rosenbrock.
 Local No. 767, Los Angeles, Calif.—Edward W. Bailey, Paul L. Howard.
 Local No. 768, Bangor, Maine—John Miraglia.
 Local No. 770, Hagerstown, Md.—Samuel H. Strine.
 Local No. 771, Tucson, Arizona—Ernie Lewis.
 Local No. 777, Grand Island, Nebr.—Charles H. Bonney.
 Local No. 784, Pontiac, Mich.—Henry Pfizenmayer.
 Local No. 798, Taylorsville, Ill.—Bernard Woodward.
 Local No. 801, Sidney, Ohio—Fred Betcher.
 Local No. 802, New York, N. Y.—Jacob Rosenberg, Robert Sterne, Harry A. Suber.
 Local No. 806, West Palm Beach, Fla.—William Boston.
 Local No. 809, Middletown, N. Y.—Henry H. Joseph.
 Local No. 814, Cincinnati, Ohio—Artie Matthews.

The Committee on Credentials reports through Chairman Balfe:
 June 10, 1940.
 To the Forty-fifth Annual Convention of the American Federation of Musicians:
 Greetings:
 The undersigned Committee on Credentials herewith submits a report on the credentials submitted to us:
 The Credentials Committee has examined all credentials and compared same with the books of the Treasurer, and we find that the List of Delegates as just read by the Secretary are entitled to a seat at this Convention, with the exception of the following:
 James Fauntleroy, Richmond, Va., 38;

Chas. P. Wolfersberger, Hutchinson, Kan., 110; Larry Hagerty, alternate, Galesburg, Ill., 178; C. N. DePoy, Augusta, Ga., 310; Brad G. Westphal, Livingston, Mont., 358; John J. Welch, Helena, Ark., 392; Frank W. Ryan, Framingham, Mass., 393; Ralph E. Lemley, Bellefontaine, Ohio, 428; Arthur Williams, Brandon, Manitoba, Can., 475; Granville Caple, Muscatine, Iowa, 551; E. S. Hurt, Bristol, Va.—Tenn., 556; Joseph Delakoff, alternate, Port Jervis, N. Y., 667; Clyde P. Levi or Jack J. Hutton, Ashland, Ky., 691.

Signed:
 Jack T. Balfe, Chairman; A. H. Arbaugh, Secretary; Jas. R. Hurley, Carl Metz, John DeDroit, Bert Lapetina, Art Hart, Thomas H. Barber, Wm. S. Mason, Joseph R. Morrone, Enrico Serra, Otto S. Rahn, Ralph Foster, Patsy M. Brindesi, Sid DeFeo, Mack Kelley, Earl Janda, W. Clayton Dow, O. C. Bergner, Angelo Purpura, Madea Cetta, Eddie T. Burns, Alfred C. Light.

The report of the Committee is adopted by the Convention.

President Weber addresses the Convention and elaborates on the conclusion of his report to the Convention. He reviews the forty years of his administration and states that his health is such that he must decline to continue the burden of the President's office after the close of this Convention. His physician states that to do so would endanger his life. Although he can no longer carry the burden of the duties of the Chief Executive of the A. F. of M., he will always be ready to assist the organization in any manner possible. He is given a tremendous ovation by the delegates.

Delegate Byrne introduces the following resolution:
 Whereas, The American Federation of Musicians, consisting of 714 locals located in the principal cities of the United States and Canada and having about 135,000 members, consider the maintenance and the defense of the government of the United States to be of paramount importance, and
 Whereas, The American Federation of Musicians, whose membership is made up of citizens of the United States and Canada, deplore the existence in the United States of individuals, groups and organizations having a subversive influence, owing their allegiance to foreign dictators and having the poisonous aim and objective of overthrowing the government of the United States and of destroying the liberties and institutions so highly cherished by true, loyal and patriotic American citizens, and
 Whereas, The government of the United States in both its legislative and executive branches has initiated appropriate action to exterminate these subversive elements and wherever possible to export them from our shores to foreign lands where they belong;
 Now, Therefore, It is hereby resolved by the American Federation of Musicians, meeting at Indianapolis, Ind., on this 10th day of June, 1940, that allegiance to the American Flag and to the government of the United States is reaffirmed and republished; that the Congress of the United States continue its patriotic service of purging from American life all subversive and treacherous "isms"; and to that end that Congress do all in its power to enact such legislation as is necessary to make it unlawful for parties with subversive inclinations to be voted for or recognized at the polls or otherwise.

JAMES D. BYRNE,
 Local 69, Pueblo, Colo.

The resolution is unanimously adopted by a rising vote.

The Secretary offers a resolution that the President appoint the following committees:

	Members
Credentials	23
Law	23
Measures and Benefits	23
Good and Welfare	23
International Musician	23
President's Report	23
Secretary's Report	23
Finance	23
Location	23
Organization and Legislation	23

The motion is adopted by the Convention.

The following committees are appointed:
 LAW
 J. W. Gillette, George Gibbs, David Kats, Frank Walters, Michael Muro, R. S. Atchison, Anthony Kiefer, A. W. Lyben, Frank B. Field, Clair E. Meeder, Arthur A. Petersen, R. L. Losen, Harry L. Dunpaugh, Frank P. Cowardin, E. Herman Magnuson, F. L. Diefenderfer, Walter Hazelharst, Arthur Dowell, Vincent Castromovo, John P. Millington, Raymond J. Meurer, Milton R. Foster, Jacob Rosenberg.

MEASURES AND BENEFITS
 Edward P. Ringius, Samuel P. Meyers, George V. Clancy, Eddie B. Love, Walter Homann, Hal Carr, Logan O. Teagle, Frank K. Lott, J. Elmer Martin, J. K. Wallace, E. E. Stokes, James D. Byrne, Stanley Ballard, Claude E. Pickett, A. Rex Riccardi, Herman D. Kenin, Arthur E. Streng, Charles W. Weeks, Harry C. Manvell, G. Pipitone, Sam Davey, H. C. Zellers, Harry Suber.

GOOD AND WELFARE
 Oscar F. Hild, Clarence E. Maurer, B. W. Costello, Volmer Dahlstrand, Alfred G. Rackett, Charles C. Keyes, John McClure, Louis Motto, Leonard Campbell, Al B. Woekener, George E. Murk, O. R. McLain A. A. Tomel, Edward G. God'rev, Grafton J. Fox, Edwin H. Lyman, Arthur J. Ebehalt, C. P. Thlemonge, Jack P. Tenney, Phil A. McMasters, C. W. Hollowbush, Roy A. Singer, Robert Sterne.

INTERNATIONAL MUSICIAN
 Ralph Eycleshelmer, Jack Ferencz, James Buono, John W. Glasgow, Frank C. Nowicki, Randall P. Caldwell, Walter J. Smith, H. James Flack, Frank P. Liuzzi, Harvey E. Glaeser, P. Culbertson, Wm. Peterson, E. C. Kershaw, Ernest Curto, John V. Vaccaro, Frank Hayek, Fred Oldfield, Henry G. Drain, Harry M. Rudd, Henry Zaccardi, James Holyfield, Mrs. Fanny Benson, Wm. J. Ryan.

PRESIDENT
 John E. Curry, Emil F. Borre, Adam W. Stuebling, James Maver, Frank E. Leeder, V. L. Knapp, Frank L. Pendleton, H. A. Rensch, Robert C. Wilkinson, Carbon L. Weber, C. P. Housum, Joseph Justiana, Burton S. Rogers, Ed A. Glicker, R. Blumberg, Phillip Cusick, Adolph Coimbra, Mrs. Maude E. Stern, Edw. Brubaker, Percy G. Snow, Mark Hayward, W. J. Sweetman, Louis Rosenberg.

SECRETARY
 Harry J. Steeper, Ernest A. Winter, W. J. Dart, Edgar W. Hunt, Wm. E. Groom, George Becker, Don V. Tibbs, Carl Dispenza, Peter F. Mullen, Jacob N. Kaufman, Nicholas Von Berg, Stanley A. Hertzman, Charles Hartman, Fred Muhlig, Lewis M. De Vito, Peter D'Angelo, Samuel G. Anderson, Charles L. Samela, John M. Frank, R. L. Goodwin, Alfonso Porcelli, Frank Holten, John Miraglia.

FINANCE
 George Wilson, Elmer H. Wahl, Roy Flaaten, John H. Anderson, Paul D. Johnson, Fred J. Menzner, Peter J. Christman, Chester S. Young, Wm. J. Harris, Herman Steinichen, Reinhardt Elster, Ray H. Mann, Lewis W. Cohan, Dillon J. Patterson, James A. LeFevre, Dillon O. Gaskill, H. G. Sloan, Erwin J. (Doc) Sartell, Edwin D. Wetzel, Louis F. Horner, E. D. Graham, Joseph Mancini, Louis J. Nett.

LOCATION
 Wm. Grohndorff, Charles H. Kennedy, George Dauble, Erwin H. Sorensen, Dan W. Erb, Rocco D. Logozzo, Harold E. Pace, Sandy Alexander Daziel, Anton Fassero, P. W. Lee, Al B. Gruetter, Frank Kelly, Brad F. Shephard, Adam Ehr Gott, Royal F. Ritch, Raymond Al Schirch, Wm. O. Mueller, Charles C. Halvorsen, Mrs. Aann Downey, Oscar Lauber, Robert J. Baldrice, Nick Eckes, Andy A. Koett.

ORGANIZATION AND LEGISLATION
 Albert A. Greenbaum, Henry W. Baylis, Oscar L. Nutter, Robert A. Jeilison, James R. Basso, James R. McDonnel, Sam Simmons, Joseph H. Kitchin, Edw. Kiefer, Louis Paige, Cyril J. La Francis, Sherwood Beardslee, Ed. Ackerknecht, Delmar Hansen, Joaquin Coelho, John A. Cole, Ernest A. Del Prete, Frank T. Nagele, John H. Addison, Brad G. Westphal, Edouard Charette, J. Wharton Gootes, Raymond E. Jackson.

REGULAR MEETING OF THE INTERNATIONAL EXECUTIVE BOARD
 Indianapolis, Ind.,
 June 7, 1940.
 President Weber calls the meeting to order at 10:00 A. M.
 Present: Bagley, Brenton, Hayden, Weaver, Petrillo, Murdoch and Birnbach.
 Excused: Parks, who is detained in Washington on WPA legislation.
 The Board considers a request of the A. F. of M. for a contribution to the Red Cross.
 The National Executive Board recommends that the Convention make a donation of \$5,000.00 to the Red Cross, this action being indicated by the holocaust in Europe.
 Upon motion the recommendation is unanimously concurred in by the Convention.
 The Board considers an application of

JACK BALFE, Chairman. A. H. ARBAUGH, Secretary.

Upon motion the report is adopted.

The following communications are read, accepted and ordered spread on the minutes of the Convention:

New York, N. Y., June 11, 1940.

Musicians Union National Convention, Claypool Hotel, Indianapolis.

Dear Brothers:

The National Board of American Guild of Variety Artists extends fraternal greetings to you and to your splendid leadership on the occasion of this, your Forty-fifth National Convention.

Fraternal yours,

NATIONAL BOARD, AMERICAN GUILD OF VARIETY ARTISTS, HOYT S. HADDOCK, National Executive Secretary.

Washington, D. C., June 10, 1940.

Fred W. Birnbach, Secretary, American Federation of Musicians, In Convention, Indianapolis, Ind.

The Cigar Makers International Union extends to all in attendance at the Musicians Convention fraternal greetings and all good wishes.

R. E. BANHORN, President.

New York, N. Y., June 10, 1940.

American Federation of Musicians, Convention Headquarters, Indianapolis.

Fraternal greetings and best wishes for a harmonious and successful Convention. UNITED GARMENT WORKERS OF AMERICA, T. A. RICKERT, General President.

New York, N. Y., June 10, 1940.

Joseph N. Weber, President, American Federation of Musicians, Convention Headquarters, Claypool Hotel, Indianapolis.

Please accept the very best wishes of the Officers and Members of our organization for a most harmonious and constructive Convention.

Kindest personal regards.

GEORGE E. BROWNE, International President.

International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada.

S. S. Brazil, N. Tuckerton, June 10, 1940.

Joseph N. Weber, President, Music Federation, Indianapolis.

Toscanini, members of orchestra and Mr. Royal join me in greetings to Convention. SPITALNY.

The Law Committee reports through Chairman Gillette.

RESOLUTION NO. 3

Whereas, Members of traveling orchestras entering a jurisdiction to play a permanent engagement have a responsibility to ascertain whether or not the engagement has been taken in conformity with the laws and regulations of the local as well as the Federation; and

Whereas, The defense offered in instances of violations of law is often a plea that the members took it for granted that everything was proper and that they should not be held responsible for the shortcomings of the contractor;

Therefore, Be It Resolved, That the following law be enacted:

"It shall be the duty of a member entering a jurisdiction to fill a permanent engagement with a traveling orchestra to endeavor to ascertain from the Secretary of the local, before rendering services of any nature, if a contract governing his services has been filed and in accordance with the laws of the Federation governing the deposit of contracts, and failure to do so shall render the offender subject to a fine of not exceeding \$250.00.

"It shall be the duty of the Secretary of the local to advise the member making the inquiry as to whether a contract has been filed and if so, whether or not its provisions are in conformity with the laws of the local and the Federation."

ROY W. SINGER, LOUIS J. NETT, WM. J. KERNGOOD, Local 655.

The report of the Committee is unfavorable.

Upon motion the unfavorable report is concurred in.

RESOLUTION NO. 4

Amend Paragraph C on Page 141 to include the following:

A contractor or leader, as the case may be, must immediately on entering a jurisdiction to play a permanent engagement and before any service of any nature is rendered, submit his contract for the engagement to the local union in whose jurisdiction the engagement is to be played.

It shall be the duty of the Secretary of the local to advise the member offering the contract as to whether or not its provisions are in accordance with the laws of the local.

ROY W. SINGER, LOUIS J. NETT, WM. J. KERNGOOD, Local 655.

The report of the Committee is unfavorable.

Discussed by Delegate Kerngood. Chairman Gillette speaks in support of the Committee report.

The Convention sustains the unfavorable report of the Committee.

RESOLUTION NO. 5

Whereas, Locals can not prohibit Traveling Bands from accepting steady engagements in its jurisdiction; and

Whereas, No protection can be awarded local members under these laws; and

Whereas, Small Traveling Bands are creating a serious problem to the smaller locals;

Therefore, Be It Resolved, That small Orchestras or Bands of (4) four or less men be compelled to establish a (90) Ninety Day residence in any jurisdiction they may enter before being allowed to accept a steady engagement, unless permission is granted by the local they so enter; and

Be It Further Resolved, That Musicians' Local assembled this 2nd day of May, 1940, go on record requesting the International Convention to pass the above resolution.

ARVID LUNDIN, Local 156.

An unfavorable report is submitted by the Committee and sustained by the Convention.

RESOLUTION NO. 8

Whereas, It is the contention of the Federation and its locals that radio stations the country over should employ more musicians; and

Whereas, The Federation has, and is still using every effort toward the employment of more of its members in the radio field; and

Whereas, Many radio stations are refusing to employ our members because they claim they do not have enough time on their schedule for the use of local musicians; and

Whereas, It is a known fact that there are many network radio programs originating from key stations, and sold to different sponsors in the various towns and cities for less than the same number of local musicians would cost if the program was sold locally; and

Whereas, There is no doubt that this practice is the worst kind of unfair competition and should it continue, will help to a large degree to destroy what employment our members now enjoy, (excepting a few key stations);

Therefore, Be It Resolved, That Federation members are forbidden to play network radio programs wherein said program is sold commercially to different sponsors in the various towns and cities covered by said network unless the same number of musicians, exclusive of staff musicians, are employed by and paid the local scale by the radio station in each jurisdiction in which said program is sold.

GEO. W. COOPER, R. T. PAYNE, Local 257.

The Committee suggests that the Resolution be referred to the incoming Executive Board.

President Weber makes an explanation to the Convention.

Chairman Gillette states that the Law Committee does not in any way disagree with the President.

The Committee report is adopted.

RESOLUTION NO. 18

Whereas, Bootleg recording and the like have been a source of causing unemployment

for members of the American Federation of Musicians;

Be It Resolved, That no members of the American Federation of Musicians may make any type of recording, unless said recording is supervised by an accredited officer of the local union in whose jurisdiction the recording is to be made; and

Be It Further Resolved, That no member of the American Federation of Musicians shall be allowed to make any recording, unless the recording be made for specific purpose approved by the American Federation of Musicians; and

Be It Further Resolved, That control of future uses of such recording and all performing rights therein, shall be vested in the American Federation of Musicians.

G. PIPITONE, Local 174.

Permission is granted to the introducer to withdraw the Resolution.

RESOLUTION NO. 9

Whereas, The introduction of mechanical devices and systems such as Muzak, have caused the loss of employment to hundreds of members of the Federation; and

Whereas, The trouble lies directly with us, because the source of mechanical music is first made available by our members making recordings;

Therefore, Be It Resolved, That on and after July 1, 1940, no member of the American Federation of Musicians will be permitted to make any recordings for any concern, such as Muzak, that has set itself up to compete with live musicians;

Also, Be It Resolved, That on and after July 1, 1940, the American Federation of Musicians refuse to permit members of the Federation (Traveling Orchestras) to render services at any establishment that has or is using Muzak or any mechanical device, partially or in full, to the exclusion of live musicians.

RANDALL CALDWELL, WALTER J. RASZEJA, BERT LAPETINA, Local 43.

ERNEST CURTO, JOSEPH JUSTIANA, Local 106.

LEONARD CAMPBELL, FRED J. MENZNER, Local 66.

— AND —

RESOLUTION NO. 19

Whereas, The scant amount of employment left for our members since the inroads made by recordings and the reproductions of same is constantly dwindling by the operations of companies such as Muzak; and

Whereas, They supply musical entertainment for hotels, restaurants, etc., by direct wire and recorded library service at a lesser cost than bands or orchestras composed of our members can possibly consider for their services;

Therefore, Be It Resolved, That no musical services shall be rendered by members of the American Federation of Musicians for companies such as Muzak, whose use of such services includes the re-sale directly or furnishing of library service to former employers or prospective ones.

ROY W. SINGER, LOUIS J. NETT, WM. J. KERNGOOD, Local 655.

The Law Committee agrees with the intent and purposes of both resolutions; however, it believes that a survey must be made to ascertain the many involvements, including legal technicalities, and therefore, recommends that both resolutions be referred to the incoming Executive Board.

The Convention agrees.

The Committee on Good and Welfare reports through Chairman Hild.

RESOLUTION NO. 12

Whereas, Western Canada, from the jurisdiction of Local 190, Winnipeg, to the Pacific Coast, is geographically and economically a unit, separate and distinct from Eastern Canada; and

Whereas, This part of Canada has not been visited by an Executive Officer for Canada for more than twenty years; and

Whereas, The locals in Western Canada feel that they have suffered from such neglect, lacking that close relationship and full co-operation with the Federation which they would enjoy if they were visited periodically by such Canadian Officer;

Be It Resolved, "That a Canadian Executive Officer for Western Canada be appointed or elected at this 45th Convention of the A. F. of M."

D. SWAILES, Local 190.

— AND —

RESOLUTION NO. 15

Whereas, Western Canada, from the jurisdiction of Local 190, Winnipeg, to

the Pacific Coast, is geographically and economically a unit, separate and distinct from Eastern Canada; and

Whereas, This part of Canada has not been visited by an Executive Officer for Canada for more than twenty years; and

Whereas, The locals in Western Canada feel that they have suffered from such neglect, lacking that close relationship and full co-operation with the Federation which they would enjoy if they were visited periodically by such Canadian Officer;

Be It Resolved, "That a Canadian Executive Officer for Western Canada be appointed or elected at this 45th Convention of the A. F. of M."

HENRY ROSSON, Local 446.

The Committee submits the following substitute:

"That an additional traveling representative be appointed to cover the Canadian Territory. This representative to be a resident of Canada."

Upon motion, the substitute of the Committee is adopted.

RESOLUTION NO. 13

Amend Paragraph L of Article XIII on Page 121 of the By-Laws to read as follows:

"Single engagements played in neutral territory by traveling or LOCAL orchestras must be charged for and paid at the price of not less than \$5.00 per sideman, leader \$6.50 for three or less consecutive hours terminating at midnight. Overtime to be paid at the rate of \$1.00 per man per half hour or fraction thereof for sidemen, leader \$1.25.

ANTHONY KIEFER, A. T. MCCORMICK, JOHN W. GLASGOW, Local 26.

The report of the Committee is unfavorable and is adopted by the Convention.

RESOLUTION No. 28

Resolved, That beginning at this Convention and henceforth, the President of the A. F. of M. be the sole Delegate at the Convention of the A. F. of L. and that he be allowed to appoint an alternate if he cannot attend the same.

LOUIS MOTTO, Local 65.

The Committee report is unfavorable. Discussed by Delegate Motto. The unfavorable report is adopted.

RESOLUTION No. 32

Whereas, It is apparent that the return of the 10% Collection does not get to the proper parties under the present system of payment, thereby not working out as intended; and

Whereas, Although being in force and effect for several years, the 10% collection is misunderstood by a majority of the membership, some being led to believe by many of the Leaders and Contractors that it is a tax and not a surcharge, that said Leaders and Contractors state to a member when joining their orchestra that "they will pay the 10% tax", thus the member assumes that he is being done a big favor; and

Whereas, The rank and file of the membership do not realize that they are playing under the scale unless they receive their share of the 10% return;

Therefore, Be It Resolved, That the Treasurer of the A. F. of M., be instructed to work out a system whereby the 10% surcharge return can be paid to local Secretaries, in turn to be paid by the local Secretaries to each individual member of his local;

Further, Be It Resolved, That the Treasurer of the A. F. of M. is to work out penalties for Leaders or Contractors, as the case may be, that violate the law by discharging a member of his orchestra for demanding his just dues, or for any member that makes an agreement to deduct the amount of the 10% return from his salary, or in any manner tries to defeat the purposes of this law;

Further, Be It Resolved, That this system be put in force and effect at the earliest possible moment.

CLAUDE E. PICKETT, SANDY A. DALZIEL, Local 75

The Committee report is unfavorable and is adopted by the Convention.

The Committee on Measures and Benefits reports through Chairman Ringius.

RESOLUTION NO. 1

Whereas, The object of the American Federation of Musicians shall be to unite all local unions of musicians, "the individual musicians who form such local unions, and conditional members of the American Federation of Musicians into one grand organization for the purpose of general protection and advancement of their interest and for the purpose of en-

Atill, Vern Combs, John Maglan, Eugene Shappe, Oscar Gruber...

LOCAL NO. 57, PAUL, MINN.

New members: Joseph R. McMahon, Joseph J. Malachuk, Joseph N. Jasper...

LOCAL NO. 58, ST. PAUL, MINN.

New members: Joseph R. McMahon, Joseph J. Malachuk, Joseph N. Jasper...

LOCAL NO. 59, KANABSA CITY, MINN.

New members: Wallace N. Pike, Elizabeth Garcia, Jimmy Fischer, William D. Mather...

LOCAL NO. 60, RICHMOND, MISS.

New members: Sylvia Rhames, Arthur H. Eland, Thomas LaPiere, Harry J. Vance...

LOCAL NO. 61, BALTIMORE, MD.

New members: Clemat P. Akana, Frank D. Nicoletti, Hans Fisher...

LOCAL NO. 62, BUFFALO, N. Y.

New members: Eugene J. Rezas, Samuel Galia, Lawrence E. Stack, William John Wade...

LOCAL NO. 63, LOS ANGELES, CALIF.

New members: Manuel R. Acuna, U. S. Altman, Elton De Leon, Andrew Dick Armstrong...

LOCAL NO. 64, MEMPHIS, TENN.

Transfer deposited: Carl Loughton, 348.

W. Rickards, Phil Bummel, John Sebastian, Robert (Bob) Short, Everett E. Simpson...

Transfer deposited: John D. Baldrige, F. A. Beckert, Arthur W. Bejer, Gerald Bittick...

Traveling members: Alice Casse, Garfield Markuson, both 255; Armand A. Robbins...

LOCAL NO. 65, HOUSTON, TEXAS

New members: U. A. Johnson, Ruth De Leon, Betty Joanne Richter...

LOCAL NO. 66, ROCHESTER, N. Y.

New members: Ferdinand D. Pranzattini, Richard Joiner, Russell M. Mueser...

LOCAL NO. 67, OMAHA, NEB.

New members: Homer M. Strong, Edna Drumay, Raymond Hodge...

LOCAL NO. 68, PHILADELPHIA, PA.

New members: James H. Elder, Thomas S. Lunsard, Raymond L. Long, Jr., Martin Haeuser...

LOCAL NO. 69, BLOOMINGTON, ILL.

Transfer deposited: Don Amerman, Charles Hubbard, Ken Murray, Ralph Jones...

LOCAL NO. 70, COLUMBUS, OHIO

New members: Don H. Crosby, Frank Kinnon, Ralph Riley, Rose Rigato...

LOCAL NO. 71, WORCESTER, MASS.

New members: Harold W. Black, Wallace N. Bailey, Joseph D. Erenius...

LOCAL NO. 72, MINNEAPOLIS, MINN.
New members: Marvin M. Whitman, Morie E. Norton, Rudy A. Oetelin...

LOCAL NO. 73, DES MOINES, IOWA

New members: Rex Holgate, Margaret Kelley, Elwood Compton, Holland Lecuever...

LOCAL NO. 74, SPOKANE, WASH.

New members: Mark Storey, C. F. Turley, Eminent list: Don Halladay, Jack Campbell...

LOCAL NO. 75, DUNKIRK, N. Y.

New members: Robert Gartner, Joseph Marsala, Howard Kiezer, Sam Gerstae...

LOCAL NO. 76, NEWARK, OHIO

Traveling members: Tommy Corlyn, 60; Alta Espolito, 515; Everett Marino...

LOCAL NO. 77, SEATTLE, WASH.

New members: Dave Williams, Heddie Gehl, Arden Stevens, Chet Collins...

LOCAL NO. 78, RICHMOND, MISS.

New members: Barney Abrams, Charles Wakefield, Tubby Oliver...

LOCAL NO. 79, PHILADELPHIA, PA.

New members: James H. Elder, Thomas S. Lunsard, Raymond L. Long, Jr., Martin Haeuser...

Jeanne Mills, 101; D. Piero, 554; Joe Weber, 303; A. Renaker, 101...

LOCAL NO. 80, SPOKANE, WASH.

New members: Mark Storey, C. F. Turley, Eminent list: Don Halladay, Jack Campbell...

LOCAL NO. 81, DUNKIRK, N. Y.

New members: Robert Gartner, Joseph Marsala, Howard Kiezer, Sam Gerstae...

LOCAL NO. 82, NEWARK, OHIO

Traveling members: Tommy Corlyn, 60; Alta Espolito, 515; Everett Marino...

LOCAL NO. 83, RICHMOND, MISS.

New members: Barney Abrams, Charles Wakefield, Tubby Oliver...

LOCAL NO. 84, PHILADELPHIA, PA.

New members: James H. Elder, Thomas S. Lunsard, Raymond L. Long, Jr., Martin Haeuser...

LOCAL NO. 85, BLOOMINGTON, ILL.

Transfer deposited: Don Amerman, Charles Hubbard, Ken Murray, Ralph Jones...

LOCAL NO. 86, COLUMBUS, OHIO

New members: Don H. Crosby, Frank Kinnon, Ralph Riley, Rose Rigato...

LOCAL NO. 87, WORCESTER, MASS.

New members: Harold W. Black, Wallace N. Bailey, Joseph D. Erenius...

Transfers withdrawn: Russ Andeloro, Eugene B. Milano, Eugene Padden, John Voeste, Eugene Laks, Daniel J. Martin, James R. Mazur, William W. Graham, John Gauthier, J. Robert Fry.

LOCAL NO. 147, DALLAS, TEXAS
Transfer withdrawn: Martin Oscar, 802.
Transfers deposited: Paul W. Lathrop, 463; Dudley E. S. 6.

Transfers cancelled: Frank Hensau, 373; Robert E. Franklin, 468.
Transfers issued: Roger Boyd, Curtis C. Hurt, Oscar...

LOCAL NO. 148, TORONTO, ONT., CANADA
Transfers issued: Albert Pratt, Jos. DeCourcy, H. McQuay, George Hays, Dines, J. Murdie, Thos. Gibbs...

LOCAL NO. 149, SPRINGFIELD, OHIO
Transfers deposited and withdrawn: Emanuel Prager, 10; Donald Edward Boyd, 697; Easy Precker, 179; Henry A....

LOCAL NO. 150, SPRINGFIELD, OHIO
Transfers deposited and withdrawn: Emanuel Prager, 10; Donald Edward Boyd, 697; Easy Precker, 179; Henry A....

LOCAL NO. 151, WASHINGTON, D. C.
Transfers deposited: Fred Wolf, 60; Stan Usher, Charlie Fischer, William Burkhardt, William Ratzberger...

LOCAL NO. 152, WASHINGTON, D. C.
Transfers deposited: Fred Wolf, 60; Stan Usher, Charlie Fischer, William Burkhardt, William Ratzberger...

LOCAL NO. 153, WASHINGTON, D. C.
Transfers deposited: Fred Wolf, 60; Stan Usher, Charlie Fischer, William Burkhardt, William Ratzberger...

LOCAL NO. 154, WASHINGTON, D. C.
Transfers deposited: Fred Wolf, 60; Stan Usher, Charlie Fischer, William Burkhardt, William Ratzberger...

LOCAL NO. 155, WASHINGTON, D. C.
Transfers deposited: Fred Wolf, 60; Stan Usher, Charlie Fischer, William Burkhardt, William Ratzberger...

LOCAL NO. 156, WASHINGTON, D. C.
Transfers deposited: Fred Wolf, 60; Stan Usher, Charlie Fischer, William Burkhardt, William Ratzberger...

LOCAL NO. 157, WASHINGTON, D. C.
Transfers deposited: Fred Wolf, 60; Stan Usher, Charlie Fischer, William Burkhardt, William Ratzberger...

LOCAL NO. 158, WASHINGTON, D. C.
Transfers deposited: Fred Wolf, 60; Stan Usher, Charlie Fischer, William Burkhardt, William Ratzberger...

LOCAL NO. 159, WASHINGTON, D. C.
Transfers deposited: Fred Wolf, 60; Stan Usher, Charlie Fischer, William Burkhardt, William Ratzberger...

LOCAL NO. 160, WASHINGTON, D. C.
Transfers deposited: Fred Wolf, 60; Stan Usher, Charlie Fischer, William Burkhardt, William Ratzberger...

LOCAL NO. 161, WASHINGTON, D. C.
Transfers deposited: Fred Wolf, 60; Stan Usher, Charlie Fischer, William Burkhardt, William Ratzberger...

LOCAL NO. 203, WHITE PLAINS, N. Y.
Transfers issued: Raymond D. Lentens.
Transfer deposited: Leonard A. Landis, Jr.
Transfers deposited: Ray Herbeck, 47; George Van...

LOCAL NO. 240, ROCKFORD, ILL.
New members: Roy E. Kulberg, Burdette H. Kulberg, Donald A. Bender, Harry L. Porter, Olga J. Smith...

LOCAL NO. 243, MONROE, WIS.
Transfer deposited: Doll Jones, 328.
LOCAL NO. 248, PATERSON, N. J.
New members: Nicholas Gmur, Joseph Feiler, Edward...

LOCAL NO. 249, IRON MOUNTAIN, MICH.
New members: Alex Facetti, Joe. Holth, Paul Holth.
LOCAL NO. 257, NASHVILLE, TENN.
Full member: Wm. H. Hura.
Transfers deposited: John Thomas Magness, Richard C....

LOCAL NO. 263, BAKERSFIELD, CALIF.
New members: Robert Casey, William Perryman, James...

LOCAL NO. 292, SANTA ROSA, CALIF.
New members: Don Baker, W. B. DeMent, Douglas...

LOCAL NO. 294, LANCASTER, PA.
New members: F. William Helman, Jr.
Transfers issued: Helman.
Transfers members: William Court Basle, Lester Young...

LOCAL NO. 325, SAN DIEGO, CALIF.
New members: Rich. C. Pease, Ethel P. Cardell.
Transfers deposited: David Cavanese, 308; Kenny Baker,...

LOCAL NO. 329, EASTON, PA.
New members: Martin Williams.
Transfers deposited: Ayma A. Elias, 10; Maurice No...

LOCAL NO. 406, MONTREAL, QUE., CANADA
New members: Leopold Amiot, Albert Bastarache, Samuel...

LOCAL NO. 448, HANNIBAL, MO.
New member: Wm. W. Spalding.
Dropped: Russ Phillips.
Transfer issued: E. Guy Jarman.
Transfers members: Henry Huss and Orchestra, Paul...

LOCAL NO. 453, WINONA, MINN.
New members: Fred Probst, Ferris Christensen, Raymond...

LOCAL NO. 472, YORK, PA.
Transfer deposited: Martin L. Aument, 294.
Transfers issued: Augustus R. Carbaugh, Jonetta D....

LOCAL NO. 501, WALLA WALLA, WASH.
New members: Quintin Watson, Keith Mace, Delbert...

LOCAL NO. 502, CHARLESTON, S. C.
Transfers members: J. Reed, Jimmie Reed, Edward...

LOCAL NO. 528, ORLANDO, N. Y.
Officers for 1940: President, Lawrence W. Harrington;...

LOCAL NO. 532, AMARILLO, TEXAS
New members: Hugo Lowenstein, Jr., A. E. Shank, Ray...

LOCAL NO. 543, BALTIMORE, MD.
New members: Milburn Matthews, Quentin Morgan.
Transfer cancelled: Simon Elzer, 38.
Transfers deposited: Manuel Meyer, Nemala Retovar,...

LOCAL NO. 583, WESTWOOD, CALIF.
New members: Leo Carman, Dou Henkel, Ruth Irwin.
Transfers deposited: Lewis (Ted) A. Haynes, 47; Bud...

LOCAL NO. 594, BATTLE CREEK, MICH.
New members: Robert Ernst, Francis Hairs, Allen...

LOCAL NO. 610, WISCONSIN RAPIDS, WIS.
New members: Ray Scheck, Harry Stricker, Ted Sinclair...

LOCAL NO. 622, BARY, IND.
New members: James Alfred, Booker Kewell, Mianus...

LOCAL NO. 630, ANTIPO, WIS.
Delegate to convention: Elmer N. Luebeck; alternate,...

LOCAL NO. 644, CORPUS CHRISTI, TEXAS
New member: J. J. Wallace.
Transfer deposited: L. J. Stewart.
Transfers withdrawn: H. C. Buchfield, J. H. Steer, Jack...

LOCAL NO. 648, DCONTO FALLS, WIS.
New members: Gordon F. Hall, Betty Ann McDonald,...

LOCAL NO. 661, ATLANTIC CITY, N. J.
New member: Carlo Tamburelli.
Elected: Bernard Artewicz, Paul Connor, Ed. McEneaney,...

LOCAL NO. 672, JUNEAU, ALASKA
New members: George Vitor Kelso, Wesley W. Harrett,...

LOCAL NO. 686, GLEN LYON, PA.
New members: Clarence Kawalek, Roland W. Fligo,...

(Continued on Page Thirty-one)

Report of the Treasurer

FINES PAID DURING JUNE, 1940

Amsler, Elbert	10.00
Amara, Ray	20.00
Anderson, Lester A. K.	25.00
Applegate, Jimmie	5.00
Baker, Jimmie	5.00
Bowman, David	5.00
Bellman, Ernest	3.00
Bellman, Fred	3.00
Bellman, Joe	3.00
Berg, Wilbert	10.00
Boguslawski, Isadore	25.00
Burns, T. A.	15.71
Cook, John M.	1.17
Cooper, Arley	8.88
Cragle, Harold	5.00
Cacigati, Henry	5.00
Charvat, Edw.	5.00
Campbell, Jan	10.00
Doner, Garnis	3.00
Davis, Coleridge	16.80
Davis, Ricuaro	5.00
Dubsey, Fort	5.00
Danko, Cyril	5.00
Daniels, Edw. T.	15.00
Darby, Joe	10.00
Delmon, Cy	10.00
Dragoo, Jas.	7.00
Diamond, Archie	3.00
Elmers, Freddie	25.00
Francis, Leonard H.	10.00
Flem, Rosalyn	5.00
Fabian, Ted	5.00
Ferguson, Salem	10.00
Falke, Walter	10.00
Forman, Leo	5.00
Fields, Eugene	5.00
Gross, Mitchell	2.00
Gardner, Joseph	15.00
Gold, Al	10.00
Griffiths, Chas.	4.50
Guy, Buddy	5.00
Haley, Lee V.	5.00
Harris, James, Jr.	10.00
Hohlacher, Norman	5.00
Huff, Chas.	10.00
Hurtado, Celso	20.00
Hayden, Erle	6.75
Johnson, Wm. Wink	5.00
Judelsohn, Jacob	5.00
Knight, Delmar	2.00
Koelt, Dorothy	3.00
Kwiatkowski, Wm.	1.89
Kellogg, Clayton	2.00
Lennox, Brammer	10.00
Leahy, Jos.	10.00
Milazzo, Chas.	5.00
Melik, John, Jr.	5.00
Marko, Andrew	5.00
Matthews, Joe	5.00
Medland, Clyde	5.00
Makle-tonis, Wm.	5.00
Mandel, Sanford	5.00
Mead, Andrew	5.00
Mensch, Nellie	5.00
Moore, Glenn	25.00
Morgan, Michael	5.00
Martyn, Qudella	50.00
Maves, Levern	25.00
McDonald, John A.	5.00
Nornhold, Thos. F. C.	15.00
Nunes, Renato C.	10.00
Nelson, Victor	10.00
Ohl, James	4.00
Pope, Kent	14.54
Petrillo, Patay	5.00
Poma, Jack	3.00
Powrie, J. J.	5.00
Pice, Raymond	5.00
Rauntschke, Alfred	25.00
Ray, Floyd	2.84
Railford, Henry	5.00
Sample, Jack	5.00
Strong, Henry	25.00
Stewart, Joe, Wm.	10.00
Shesko, Anthony	5.00
Salter, Lew	25.00
Simons, Elmon	3.00
Stanley, Bud	20.00
Starkes, James	15.00
Schultz, Freddie	10.00
Thatcher, Wm.	5.00
Thomas, Earl	10.00
Thompson, Gazette	15.00
Tuff, Harry	5.00
Vinberg, John	5.00
Volsicelli, Peter	5.00
Vrabel, George	7.00
Villa, Jesus	25.00
Wellnd, Arthur	5.00
Weinberg, Leonard	10.00
White, Baxter	21.00
Wood, Walter	20.00
Wyker, Walter	5.00
Walsh, Wm.	10.00
Weber, Milton G.	5.00
Zumchek, Tom	5.00
Zumchek, Peter	5.00
Zwerdowsky, Julian	3.00
Local 523, Scottsbluff, Neb.	25.00

\$1,018.09

LOUIS ARMSTRONG'S GREAT SWING BAND



ALL CONN BRASS SECTION. 7 top-notch artists all using Conn instruments. This photo and others on this page taken while the band was playing an engagement at the famous Cotton Club, New York City.

Features
SOLID CONN
Trumpet and
Sax Sections



ALL CONN SAX SECTION. Left to right: Charlie Holmes, 6-M Conn alto; Bingle Madison, 10-M Conn tenor; Rupert Cole (1st chair), Conn 6-M alto; Joe Gerland, Conn 10-M tenor.



ALL CONN TRUMPET SECTION. Left to right: Bernard Flood, Blue-ton Hemphill (1st chair), Red Allen. All use 414 Conqueror trumpets.

LOUIS ARMSTRONG'S Band is one of the top swing bands in the nation. In great demand for recording, broadcasting, theatre and dance work and an odds-on favorite with thousands of "swing" fans everywhere.

The band boasts an all-star personnel; every man an artist in his own right. Each was selected by Louis Armstrong for his fine performance.

It is highly significant that Conn instruments are the choice of every one of these fine musicians—no less than 7 Conns comprising the 100% Conn trumpet and saxophone sections.

Conn is the choice of so many top-flight artists everywhere that you should lose no time in finding out the "plus" a late model Conn offers you. Ask your Conn dealer, or write us for free book. Please mention instrument.

C. G. CONN, Ltd., 723 CONN BLDG., ELKHART, INDIANA



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

CLAIMS PAID DURING JUNE, 1940

Andre, Mildred	10.00
Bruce, Howard	16.38
Busse, Henry	1,125.52
Balley, Layton	10.00
Batkin, Alex	32.00
Beck, Martin	10.00
Blackstone, Nan	10.00
Bradshaw, Tiny	91.93
Bialne, Jerry	11.95
Calloway, Blanche	18.05
Candullo, Harry	2.69
Capella, Ray	10.00
Collins, Bernie	11.00
Cross, Maury	30.00
Centre aa, Manuel	26.00
DeRosier, E.	5.00
Denny, Jack	25.00
Daly, Duke	75.00
Fleiger, John	349.00
Friml, Rudolf, Jr.	30.00
Funk, Larry	20.00
Flahnick, Sam	20.00
Gallard, Slim	25.00
Goodman, H. E.	16.50
Hendricks, Dick	5.00
Hayes, Edgar	15.00
Hyland, Chauncey	20.00

Hart, Little Joe	20.00
James, Harry	67.50
Local 334	58.00
Lynch, J. J.	25.00
Lyons, M. M.	100.00
Luther, Fred	75.00
Muso, Vido	100.00
Marshall, Reg	25.00
Mitchell, Albon	10.00
Martyn, Qudella	30.10
Noivo, Red	252.54
Nichols, Red	.99
Napoleon, Phil	10.00
O'Connell, Nora	30.00
Reiber, Bill	65.00
Roberts, Red	20.00
Ravassa, Carl	34.79
Riley, Mike	7.50
Shannon, Jack	42.50
Travers, Vincent	100.00
Voss, A. J.	15.00
Vollmer, Earl	200.00
Wallace, F. J.	6.00
Wyche, LeRoy	100.65
Total	\$2,442.79

Respectfully submitted,
H. E. BENTON,
Financial Secretary-Treasurer.

Master Minds

Last year the "hit of the show" at the New York World's Fair was the great railroad exhibit, called "Railroads on Parade". The dramatic critics of leading newspapers, no less than the general public, came, saw, and were conquered. This year the exhibit has been further improved and broadened, and again tens of thousands of people will be treated to a vivid, dramatic portrayal of what rail transportation means to our national life.

Even as the rails were the great civilizers of the past, they are the great maintainers of the civilization of the present. They are among our most vital instruments of service in normal, peaceful times. And in these chaotic days of crisis and emergency, their importance becomes all the greater.

No one knows what demands the nation may make upon the railroads in days to come, but experts who have studied the situation are certain that those demands will be met—efficiently, economically, and without needless delay.

There is more to a railroad industry than a collection of locomotives and tracks and stations and cars and yards. These are the tools which, if they are to be effective, must be guided by master minds. And here the American railroads lead all others. There can be no question of the vision, patriotism and creative ability of the men who guide this great industry. The recent statements of Assistant Secretary of War Johnson, in which he praised without qualification the work of the railroads in cooperating with the War Department in defense plans, is a remarkable tribute to railroad efficiency today.

Yes, the railroads are ready—ready for any conceivable need that may come.