

INTERNATIONAL MUSICIAN

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NEWARK, N. J., MARCH, 1941

NO. 9

A. G. M. A. CASE IS EXPLAINED BY PRESIDENT JAMES C. PETRILLO

Appellate Division of the Supreme Court Unanimously Denies Appeal of American Guild of Musical Artists and Dismisses Its Complaint Against the Federation

The American Guild of Musical Artists, of which Mr. Lawrence Tibbett is President, is affiliated with the Associated Actors and Artists of America, known as the Four A's, which comprises (beside the American Guild of Musical Artists) the Actors Equity Association, the American Guild of Variety Artists and the American Federation of Radio Artists, and holds a charter from the American Federation of Labor.

The American Guild of Musical Artists, known as AGMA, is an organization composed mostly of opera and concert singers and soon after its inception accepted as members accompanists, symphony conductors and high-class solo instrumentalists. It reached a point where the question of jurisdiction entered and matters became so complicated that it was impossible to know which instrumentalists belonged to the American Federation of Musicians. I need not tell you what a serious situation this created.

Because AGMA saw fit to try most of this case in the newspapers, resulting in much publicity and misrepresentation, I feel it my duty to give the members of the Federation the high points of the case.

While we were of the opinion that they only had a few instrumental soloists in their organization, we found, according to their own statements, and their own papers presented to court, that they claimed control of 200 instrumental musicians.

After receiving several complaints from locals in this matter, and upon investigation finding the complaints were justified, the following letter was sent to employers of musicians, recording companies, Hollywood studios, National Broadcasting Company, Columbia Broadcasting System, Mutual Broadcasting Company, opera companies, symphony orchestra managers, etc., as well as all locals of the American Federation of Musicians:

President's Office
AMERICAN FEDERATION OF
MUSICIANS
New York, N. Y.

August 5, 1940.

Mr. Lawrence Tibbett,
President, AGMA,
645 Fifth Avenue,
New York, N. Y.

Dear Sir and Brother:

At this time, the American Federation of Musicians desires to make a request that all instrumentalists belonging to your organization, such as Helfitz, Elman, Hoffman, Horowitz and all symphony orchestra conductors, pianists (pianists) who play for opera singers, symphony conductors, etc., AFRA has

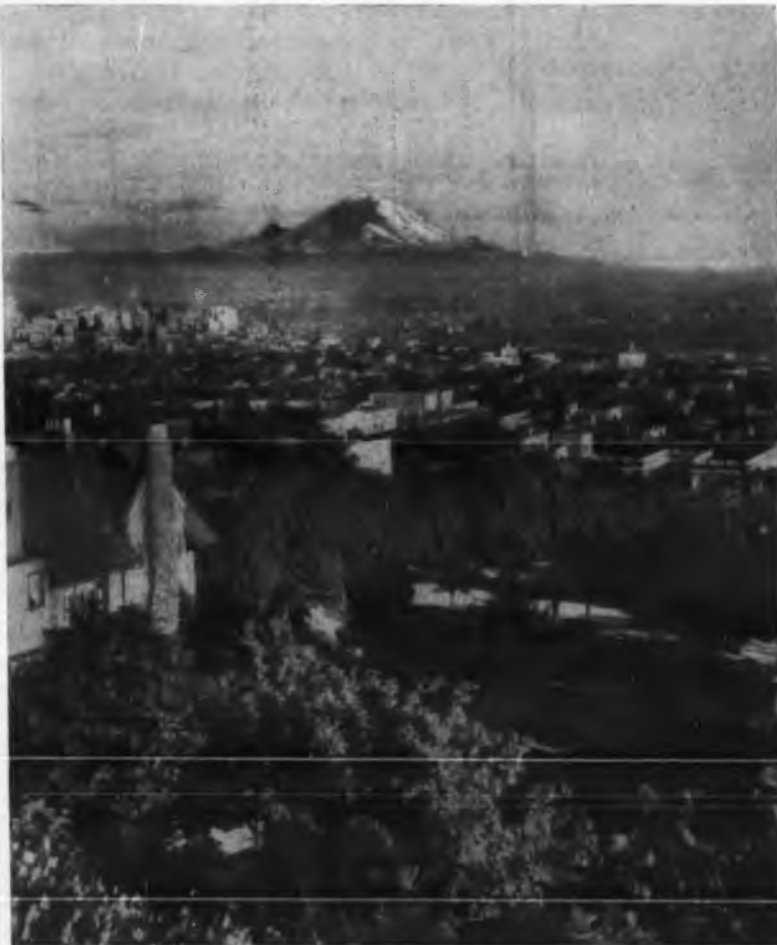
As you know, the charter of the American Federation of Musicians granted by the American Federation of Labor calls for all instrumentalists to belong to the American Federation of Musicians.

From the inception of the American Federation of Musicians, we have not interfered with such artists, and rightfully so, feeling that they were in a position to take care of themselves and were not in competition with members of the American Federation of Musicians.

The request that we are making at this time has been brought about by the reason that these instrumentalists saw fit to join a labor union, and so long as they desire to belong to a labor union then they rightfully

belong to the American Federation of Musicians.

This situation has brought on many complications and misunderstandings. For instance, AGMA has been taking in accompanists (pianists) who play for opera singers, symphony conductors, etc. AFRA has



A VIEW OF SEATTLE'S BUSINESS DISTRICT from beautiful residential Queen Anne Hill. Towering in the background is majestic Mt. Rainier. In the right middle is Elliott Bay, Seattle's magnificent natural harbor.

taken in entire orchestras which, of course, is in violation of its charter.

This office is notifying all the radio interests, picture studios, symphony orchestra managements, grand opera companies, recording companies, booking agencies, etc., that these people will not be recognized by the American Federation of Musicians and members of the American Federation of Musicians will not be permitted to render any services at any functions in which they are participants unless they become mem-

bers of the American Federation of Musicians on or before Labor Day, 1940.

I hope that the relationship between your organization and the American Federation of Musicians will always continue to be on a pleasant basis.

Fraternally yours,

(s) JAMES C. PETRILLO, President,
American Federation of Musicians.

(Seal)

And let me say right here, that no matter how much I might try to explain this entire situation to our members, the above letter itself is the clearest explanation of the case which could be given.

A few days after the above letter reached the employers and Mr. Tibbett, I received a telephone call from Mr. Tibbett asking if I would meet with him in my office to discuss this entire question. I answered that I would be only too happy to do so. We discussed the matter for two weeks pro and con and while I thought that we were getting somewhere with the negotiations and while

SEATTLE PROVIDES MANY ATTRACTIONS

Delegates to 46th Convention Can Combine Activities With a Wealth of Scenic Beauty.

The delegates to the Forty-sixth Annual Convention of the American Federation of Musicians in Seattle, the largest city in northwestern United States, June 9th to 13th, will have an unusual opportunity to combine their convention activities with a wealth of recreational and scenic attractions and enjoy an outstanding vacation in the Evergreen Playgroup.

The nearest United States mainland port to the Orient and the door through which a wealth of men and materials is steadily being poured into Alaska, Seattle embodies the atmosphere of the Far East and reflects the pioneering, driving spirit of the fast-developing territory.

Since 24 hardy pioneers laid its roots only a lifetime ago, a brief 87 years, the city has capitalized on its every advantage to grow to a city of more than 412,000.

The transportation, shipping, distributing, financial and industrial center of the Pacific northwest, Seattle is located on Puget Sound, a huge inland sea, and is situated between two high mountain ranges, the rugged Olympics on the west and the Cascades on the east.

An outstanding feature to the delegates will be the mild, comfortable climate of Seattle which makes it—according to Professor Ellsworth Huntington of Yale University—"a region where temperature conditions approach the ideal."

The average winter temperature is 41 degrees, ranging from an average daily minimum of 37 degrees for the three winter months, to a daily maximum of 46 degrees.

The average summer temperature is 63 degrees, with a maximum of 70 to 75 degrees in July, August and September. The annual average rainfall for Seattle is 34 inches per year.

Seattle has been blessed with an amazing scenic background and offers innumerable attractions to the more than 450,000 tourists who visit it each year.

So diversified are the entertainment and recreational features offered by Seattle that every delegate will be able to enjoy himself.

No city in the world offers more diversified and beautiful scenic drives and boat trips. From Queen Anne Hill Boulevard the visitor, looking toward the west, can see the jagged peaks of rugged Olympic Mountains, and in the foreground the historically famous San Juan Islands. Stretching out below is the huge expanse of Puget Sound with its many bays and inlets reaching toward the Straits of Juan de Fuca and the broad Pacific.

To the east is beautiful 28-mile long Lake Washington, backed by the towering Cascade Mountains which run from Canada through the center of Oregon and Washington.

Outstanding also to the person seeking a scenic view of Seattle is the 52-mile drive around Lake Washington. On this lengthy drive the visitor can see many of Seattle's most beautiful residential districts and view many of the beauties that make the Pacific northwest famous.

Many of the convention delegates will want to travel to far-famed Mt. Rainier, less than 90 miles from Seattle. Rainier, once a volcano and now possessing the largest active glacier fields in the United States, is one of the nation's outstanding skiing areas in the winter and foremost mountain vacation lands in the summer. Others will want to see Mt. Baker, north of Seattle and near Bellingham, and others will want to travel around the beautiful, rugged Olympic Peninsula, site of the newly created Olympic National Park.

The largest industries thriving in Seattle today include lumber and timber

(Continued on Page Twenty-five)

(Continued on Page Seven)

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Vol. XXXIX.

No. 9



CHARTER REVOKED

540—Fremont, Nebraska.

CONDITIONAL MEMBERSHIP ISSUED

- A 1110—Stanley Douglas (Curly) Clements (renewal).
- A 1111—Edna Fox (renewal).
- A 1112—Bud Nason.
- A 1113—Paul H. Nelson.
- A 1114—Paul D. Swanson.
- A 1115—Garrett P. Cotter.
- A 1116—Lloyd R. Sunderland.
- A 1117—Louis William Johnson.
- A 1118—James A. Pope.
- A 1119—Banks Joseph Withers.
- A 1120—James Leroy Humes.
- A 1121—Irene St. Claire (renewal).
- A 1122—Dillon Russell (renewal).
- A 1123—Eugene Earle.
- A 1124—W. J. Edwards.
- A 1125—LeRoy Hardison.
- A 1126—Aaron Harvey.
- A 1127—Purvius Henson.
- A 1128—Wesley Jones.
- A 1129—Thaddeus Seabrooks.
- A 1130—Clifton Small.
- A 1131—L. Earl Thurman.
- A 1132—Otis Walker.
- A 1133—Addison White.
- A 1134—Joseph William.
- A 1135—John Henry Williams.
- A 1136—Lew Williams.

WANTED TO LOCATE

Anyone knowing the whereabouts of one ROY MILES, cornet and violin, said to be somewhere in California, kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division Street, Newark, N. J.

Anyone knowing the whereabouts of one BERT PONARD, organist, kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division Street, Newark, N. J.

Anyone knowing the whereabouts of one BERNARD JACKOBS, a violinist, kindly communicate immediately with Secretary Al G. Deam of Local 160, A. F. of M., 115 North Wittenberg Ave., Springfield, Ohio.

Anyone knowing the whereabouts of one PHIL ALBRIGHT, a promoter, kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division Street, Newark, N. J.

Anyone knowing the whereabouts of one BEN HERRING, formerly with "Duke's Ambassadors", kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division Street, Newark, N. J.

Anyone knowing the local number in which WALTER SEWELL, piano, and BILL RICHTER, sax, hold membership, kindly communicate immediately with Paul J. Schwarz, assistant to the president, Local 161, A. F. of M., 1105 16th St., N. W., Washington, D. C.

DEFAULTERS

Riverside Beach Park and W. Hamilton, Charleston, S. C., are in default of payment in the sum of \$100.00 due members of the A. F. of M.

Ned Charlton, Bakersfield, Calif., is in default of payment in the sum of \$250.00 due members of the A. F. of M.

Richard Cox, Bakersfield, Calif., is in default of payment in the sum of \$80.00 due members of the A. F. of M.

Jack Hume, manager, Fleetwood Hotel, Miami Beach, Fla., is in default of payment in the sum of \$1,300.00 due members of the A. F. of M.

Albert and Edward Fox, Chicago, Ill., are in default of payment in the sum of \$1,210.25 due members of the A. F. of M.

James J. Gentry, Chicago, Ill., and Gary, Ind., is in default of payment in the sum of \$188.10 due members of the A. F. of M.

Ben Fox, Evansville, Ind., is in default of payment in the sum of \$394.50 due members of the A. F. of M.

Harry A. Reeves, Shreveport, La., is in default of payment in the sum of \$146.55 due members of the A. F. of M.

Peter Thoun, Stephenson, Mich., is in default of payment in the sum of \$37.00 due members of the A. F. of M.

J. Allison and the Rendezvous Club, Miles City, Mont., are in default of payment in the sum of \$100.00 due members of the A. F. of M.

Harry Richardson, Asbury Park, N. J., is in default of payment in the sum of \$155.25 due members of the A. F. of M.

Anthony Scherl, owner, Dubonette Room, Eatontown, N. J., is in default of payment in the sum of \$238.00 due members of the A. F. of M.

Joseph Pyatt, Paterson, N. J., is in default of payment in the sum of \$155.76 due members of the A. F. of M.

Wildier Operating Company, New York, N. Y., is in default of payment in the sum of \$9,170.85 due members of the A. F. of M.

Charles T. Norwood Post, American Legion, Raleigh, N. C., is in default of payment in the sum of \$100.00 due members of the A. F. of M.

Richard Carpenter, Cincinnati, Ohio, is in default of payment in the sum of \$508.00 due members of the A. F. of M.

C. Robert Bellinger of Columbus, Ohio, and Findlay, Ohio, is in default of payment in the sum of \$121.00 due members of the A. F. of M.

Pierre Venner, Zanesville, Ohio, is in default of payment in the sum of \$105.00 due members of the A. F. of M.

B. N. Waters, Harrisburg, Pa., is in default of payment in the sum of \$175.00, balance due members of the A. F. of M.

Flores Anania, Pittsburgh, Pa., is in default of payment in the sum of \$994.00 due members of the A. F. of M.

R. K. McClain and Walter Poinsette, Spread Eagle Inn of Stafford, Pa., are in default of payment in the sum of \$370.00 due members of the A. F. of M.

Tony Franks, Cassanova Supper Club, Austin, Texas, is in default of payment in the sum of \$267.00 due members of the A. F. of M.

San Antonio Civic Opera Co., Inc., Mrs. Lewis Krams-Beck, president, San Antonio, Texas, is in default of payment in the sum of \$159.00 due members of the A. F. of M.

Mayfair Ballroom and Tyler Entertainment Co., Tyler, Texas, are in default of payment in the sum of \$150.00 due members of the A. F. of M.

Ernest B. White, Charleston, W. Va., is in default of payment in the sum of \$250.00 due members of the A. F. of M.

Rudd Fisher and the Waverly Beach Ballroom, Appleton, Wis., are in default of payment in the sum of \$50.00 due members of the A. F. of M.

St Mahlberg, Glenbeulah, Wis., is in default of payment in the sum of \$19.00 due members of the A. F. of M.

American Legion Auxiliary and Matilda Long, Keshena, Wis., are in default of payment in the sum of \$20.00 due members of the A. F. of M.

C. B. DeSautels, Montreal, Que., Canada, is in default of payment in the sum of \$170.00 due members of the A. F. of M.

Howard Bruce of Hollywood Star Doubles is in default of payment in the sum of \$30.74, balance due members of the A. F. of M.

Carla & Fernando, dance team, are in default of payment in the sum of \$53.95 due members of the A. F. of M.

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The President

JAMES C. PETRILLO

FORBIDDEN TERRITORY

Victor Hugo's Cafe, Los Angeles, Calif., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 47, Los Angeles, Calif.

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

Foreign Club, John C. Miller, Las Vegas, Nev., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 369, Las Vegas, Nev.

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

Nevada Bar, Sam Stearns, Las Vegas, Nev., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 369, Las Vegas, Nev.

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

Log Cabin, Frosty Shaw, Las Vegas, Nev., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 369, Las Vegas, Nev.

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

Cinnabar, Jas. Phare, Las Vegas, Nev., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 369, Las Vegas, Nev.

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

Mandalay, Bill Green, Las Vegas, Nev., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 369, A. F. of M.

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

NOTICE TO ALL MEMBERS

FRANK DILWORTH, a booking agent in Savannah, Georgia, whose license was revoked by the Federation on April 3, 1940, is reported to be still booking some Federation orchestras.

Members are warned not to accept any engagements booked by him as such action will result in their erasure from membership.

Fraternally yours,

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

LIP-FLEXER is now used by Symphony Men to Build and Pop-up Embouchure. ED. MASACEK and F. HOLZ, Trumpeters of Chicago Sym.; C. PARLANTE, 1st Trumpet of Baltimore Sym., are all well-pleased users. LIP-FLEXER IS A HANDY VEST POCKET MACHINE necessary to Brass and Wind Players. Price Only \$2.00.

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The Moresque, West Orange, N. J. (Newark, N. J.).

TRI-STATE CONFERENCE

The annual meeting of the Tri-State Conference composed of locals of Ohio, Kentucky and West Virginia, will be held at the Park Tower, Huntington, W. Va., on Saturday and Sunday, April 19 and 20, 1941. The session will open at 2:00 P. M. on Saturday, April 19th. Fred W. Birnbach, Secretary of the Federation, has been designated by President Petrillo to represent the A. F. of M. Other guests will include Traveling Representatives Pfizenmayer and Stephens, and officers of some of the larger locals in the neighboring states. A comprehensive study of Social Security problems is on the agenda for this Conference. All locals in the above mentioned three states are requested to send their full quota of delegates.

Fraternally yours,

CHARLES W. WEEKS,
Secretary, Tri-State Conference.

1640 Woodland Ave., N. W.,
Canton, Ohio.

MICHIGAN STATE CONFERENCE

The twenty-fourth annual conference of the Michigan Musicians' Association will be held in the city of Jackson, Mich., April 10th and 11th at the Hayes Hotel. The conference will convene at 2:00 P. M. sharp on Thursday, April 10th. Guests are always welcome. President Petrillo has been invited to attend. For further information delegates will please write Secretary Leon Knapp, 253 Monroe Ave., N. W., Grand Rapids, Mich.

CHANGE OF OFFICERS

Local 7, Newark, N. Y.—President, Chester T. Robb, Prospect St.; Secretary, Caryl N. Engles, 226 Prospect St.

Subsidiary Local 81, Anaconda, Mont.—President, Tibbs Dennis, 113 North Maple St.

Local 86, Youngstown, Ohio—Secretary, Joseph Martinko, 178 West Marion Ave.

Local 116, Shreveport, La.—President, Victor Lamy, 379 Carroll Ave., Shreveport, La.

Local 124, Olympia, Wash.—President,

Bert Howe, Route 4, Box 441-C-3; Secretary, Ray W. Walker, 114 1/2 North Capitol Way.

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Local 304, Canton, Ill.—President, Keith V. Mercer, 110 South Avenue D; Secretary, W. H. Jones, 329 West Maple St.

Local 315, Salem, Ore.—President, Delmer DeSart, 1555 North 19th St.

Local 327, Baraboo, Wis.—President, Gerald Flood, 732 East Cook St., Portage, Wis.; Secretary, E. A. Ginsberg, 615 West St., Baraboo, Wis.

Local 328, Janesville, Wis.—President, Robert Daly, 465 South Fremont St.

Local 364, Portland, Maine—President, Elliott Sturtevant, South Portland, Maine.

Local 449, Coffeyville, Kan.—President, Richard Buss, 1517 South Willow.

Local 475, Brandon, Man., Canada—President, Arthur Williams, 145 16th St.

Local 496, New Orleans, La. (colored)—President, William Houston, 2106 New Orleans St.; Secretary, Louis Givens, 6 Franklin Court.

Local 520, Marshfield, Ore.—President, R. W. Zumwalt, 739 Flanagan Ave.

Local 582, El Dorado, Ark.—Secretary, Joe R. Duerson, 116 West Hillsboro St.

Local 591, Port Arthur, Ont., Can.—Secretary, Fred E. Moore, 224 East Mary St., Fort William, Ont., Canada.

Local 616, Salinas, Cal.—President, Stan Belfils, 115 John St.

Local 629, Waupaca, Wis.—President, L. A. Olson, 109 North State St.

Local 647, Washington, Ill.—Secretary, Russell Brunmeyer.

Local 672, Juneau, Alaska—President, Roy Eaton; Secretary, Ed. Garnick.

Local 689, Eugene, Ore.—President, Hal Hardin, 2287 McMillan St.

Local 709, Bozeman, Mont.—President, Clifford W. Vance, 515 North Willson.

Local 711, Watsonville, Calif.—Secretary, Clifford C. Dethlefsen, 128 West Lake Ave.

CHANGE IN OFFICERS' ADDRESSES

Local 36, Topeka, Kan. Secretary, V. L. Knapp, 1018 Washburn Ave.

Local 71, Memphis, Tenn.—Secretary, R. L. Lezem, Hotel Gayoso.

Subsidiary Local 94, Tulsa, Okla.—Secretary, J. William Ball, Box 1348.

Local 332, Greensboro, N. C.—Secretary, Conrad Laaser, 3008 Collier Drive.

Local 374, Concord, N. H.—Secretary, Earl G. Heath, 7 Kimball St.

Local 444, Jacksonville, Fla.—Secretary, Arthur M. Wiggins, 210-211 Clark Building.

Local 592, Charleroi, Pa.—President, Walter Witta, 442 Clarendon Ave., Monaca, Pa.

Local 660, Tyrone, Pa.—Secretary, E. Gregg Plummer, 310 First National Bank Building.

Local 709, Bozeman, Mont.—Secretary, Heinie Mockel, 503 West Babcock.

Local 711, Watsonville, Calif.—President, A. T. Jansen, 318 Main St.

Local 814, Cincinnati, Ohio (colored)—

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Local 709, Bozeman, Mont.—Secretary, Heinie Mockel, 503 West Babcock.
Local 711, Watsonville, Calif.—President, A. T. Jansen, 318 Main St.
Local 814, Cincinnati, Ohio (colored)—

President, Alexander Baker, 3230 Beresford Ave.

OFFICERS OF NEW LOCAL
Local 688, Wichita Falls, Texas—President, Gordon Shay, 1818 11th St.; Secretary, Paul Seeds, 1711 Fillmore St.

THE DEATH ROLL
Attleboro, Mass., Local 457—William F. Elsbree.
Boston, Mass., Local 9—Charles L'Orange.
Beaver Falls, Pa., Local 82—Fred Wetley.
Bloomington, Ill., Local 102—Charles Browning.
Belleville, Ill., Local 29—August Schopp.
Cleveland, Ohio, Local 4—David Thomas.
Clearwater, Fla., Local 730—Joe Marinaro.
Chicago, Ill., Local 10—George Avena, Phereas Norton Cohen, Oscar Levey, John Vankovaký, C. A. M. Kowalek, John Hamburg, J. Fred Slets, Robert A. Jacobs, Arthur Mutton.
Carbondale, Pa., Local 130—Robert Masters.
Cedar Rapids, Iowa, Local 137—Mrs. E. W. Richardson.
Dee Moines, Iowa, Local 75—Lowell Chase.
Detroit, Mich., Local 5—Wm. A. Beek, Fred J. Williams, Sr.
Dallas, Texas, Local 147—Frank DeCutta.

Davenport, Iowa, Local 67—Doc A. E. Wilcox.
Evansville, Ind., Local 35—Herman Thuerbach, Donald Crunk.
Indianapolis, Ind., Local 3—Edw. F. Hessel.
Los Angeles, Cal., Local 47—Jens Franklin.
Modesto, Cal., Local 662—Frank Lombardo.
Milwaukee, Wis., Local 8—Edwin G. Fritsche.
Miami, Fla., Local 656—Norman Meyer, Gilbert Adkins.
Montreal, Que., Canada, Local 408—A. Dinardo, Paul David, Thos. Kelly, A. Naud.
Newark, N. J., Local 16—John H. Coffman, Theodore C. Ebbecke.
New York, N. Y., Local 802—Emanuel (Manny) Akat, Camillo Bonisignore, Bernndt Carlson, Del Puente Amella Echeverria, Rudolph Kadel, Joseph Klatzkin, Joseph Klein, Alfred A. M. Lange, Beverly Musker, Joseph M. Pembroke, Otto C. Schasberger, Dorothy A. Schleicher, Theodore O. Smith, Antonio Tomel, Mano Zervelly.
New Haven, Conn., Local 24—Arthur J. Knehalt.
Oshkosh, Wis., Local 46—Arden Bradley.
Pittsburgh, Pa., Local 60—Herbert J. Wilharm.
Peoria, Ill., Local 26—Leonhard Schlegel.
Philadelphia, Pa., Local 77—A. Lincoln Ogden, J. West Jones.
Rochester, N. Y., Local 66—George Liese.

Syracuse, N. Y., Local 78—H. Ward Manley, Clarence W. (Doc) Page.
St. Louis, Mo., Local 2—Louis H. DeZella.
San Francisco, Cal., Local 6—Adolph Meyer.
San Diego, Cal., Local 325—J. Fred Riets.
Schenectady, N. Y., Local 85—George Van Voast.
Toronto, Ont., Canada, Local 140—Fred Hogarth.
Uniontown, Pa., Local 596—George Durkach, Frank Carothers.

MID-WEST CONFERENCE
The eighteenth annual Mid-West Conference of Musicians will be held in Cedar Rapids, Iowa, on April 20 and 21, 1941, the guests of Local 137, American Federation of Musicians. As usual, a national officer will be on hand with a message from the National Office and to help with your problems. Visitors always welcome. For further information, write C. E. Pickett, Executive Secretary, 221 Jewett Building, Des Moines, Iowa; Edward P. Ringius, assistant secretary, 436 Wabasha Street, St. Paul, Minn., or the officials of Local 137.



AS time goes on, American composers will undoubtedly be significantly conspicuous on symphonic programs, prophesied Dr. Frederick Stock, after his recent examination of more than 100 American scores submitted in the orchestra's fiftieth anniversary contest.

He stated further that their work has improved enormously in technique, orchestration and craftsmanship.

Trenton, N. J.

INVITED four years ago by John E. Curry, President of Local 62, to become conductor of the Trenton Symphony, Guglielmo Sabatini earned the esteem of the community and of the members of the orchestra. Under his direction and coaching, this orchestra of 82 men has attained an amazing degree of perfection. Mr. Sabatini excels in choice of pro-



GUGLIELMO SABATINI, Conductor
Trenton Symphony Orchestra

grams. He has the happy faculty of being able to satisfy the demands of musical devotees while making concerts colorful and moving enough to please the less serious.

The orchestra now gives six evening concerts each season in Trenton, and this year two Youth concerts were added.

Mr. Sabatini, a resident of Philadelphia and a member of Local 77, is also conductor of the Philadelphia Civic Orchestra and the Italian-American Philharmonic of Philadelphia.

At the orchestra's most recent concert on February 18th Ossy Renardy, violinist, was guest soloist. There are two more concerts scheduled, with Elisabeth Rethberg, Metropolitan Opera soprano, guest artist for the closing concert of the season.

New York

BRUNO WALTER'S month with the New York Philharmonic Symphony Orchestra, January 16th to February 9th, started characteristically with his directing from the piano the score of Handel's Concerto Grosso "for strings and continuo." This was truly Handel, nobility and beauty carried unflinchingly through five melodic movements. Mr. Walter played the piano and betimes—as did conductors in Handel's day—indicated the sturdy tread of the counterpoint and the fresh dance rhythms.

In the concert of January 23rd, "Das Lied von der Erde," a Mahler masterpiece, was given a reading direct, dramatic and diverting.

Mr. Walter's last week as guest conductor started off auspiciously February 2nd with a concert in which the impeccable Joseph Szigeti played the Mendelssohn Violin Concerto in E minor with hair-fine precision and without the sentimentality that usually mars the execution of this dangerously "sweet" work.

The orchestra and horn soloist, Michel Nazzi, captured the eerie mournfulness of "The Swan of Tuonela" gliding on the river of death. Then there was the Schumann's "Rhenish" symphony and Korngold's Suite, "Much Ado About Nothing."

A novelty of Bloch is always awaited with keen interest, and the announcement that the New York premiere of his "Evocations" was to be given assembled the musical intelligentsia at the concerts of February 6th and 7th. Oriental in atmosphere, its sections are called "Contemplation," "Houang-Ti, God of War,"

and "Renouveau-Spring." The first is Buddhistic in its utter serenity; the second is a tonal portrait of a Chinese war-god; the third is a nostalgic utterance, San Francisco's Chinatown the desideratum. This work, Mr. Bloch points out, presents years of his familiarizing himself with a medium of expression entirely different from the Hebraic tonalities with which his name has become associated. That he studied to good effect was especially evident in the barbaric, lavishly scored "Houang-Ti" section. However, Mr. Walter's strong reading of this Suite was eclipsed by his superb conducting of the Strauss "Death and Transfiguration" on the same program.

Josef Hofmann was soloist in Schumann's Piano Concerto in A minor, giving a scintillating unfoldment, especially of the final movement.

At his last concerts, February 8th and 9th, Mr. Walter directed the orchestra in Strauss' "Don Quixote" and "Death and Transfiguration." Joseph Schuster played eloquently the solo cello part. The latter work, with its serene final phrases following thunderous sonorities, formed a fitting close to Mr. Walter's engagement.

Barbirolli Resumes

MR. BARBIROLLI'S return to the podium on February 13th was the occasion for the presentation of a particularly grateful program made up of works of Rossini, Brahms, Mozart and Respighi. The French violinist, Zino Francescatti, interpreted Brahms' Concerto in D major with a finesse seldom attained, the only weakness, perhaps, over-particularization which obscured now and then the melodic line. Mozart's Symphony No. 29 in A major made the audience aware of the all-too-few hearings of this composer's gay works. If applause can win more Mozart in future, more Mozart there certainly will be. Respighi's "The Pines of Rome" gave solidity to the latter part of the program. This composition, as well as the Brahms' Concerto, was repeated at the concerts of February 14th and 16th.

In 1912 an opera, "Cyrano de Bergerac," by Walter Damrosch, was given at the Metropolitan. Though the reception by the public was exceedingly cordial, after a few performances the opera was laid away and seemingly forgotten by the Metropolitan Board, the public and even by the composer. Last year music lovers with long memories began to call for it again and, as a consequence, it was scheduled, completely revised by Dr. Damrosch, for orchestral performance. When it was given by the New York Philharmonic Symphony on February 20th and 21st, it was noted that the "leitmotif" treatment had been amplified; there was a ponderous whole-tone scale for the "nose" motif; a bold theme for knightly valor; a gentle melody for love. Dr. Damrosch conducted and brought out with almost pictorial intensity the interweaving of these motifs. The music is full of fine tunes that deserve something better than another quarter century's desuetude.

The American singers, Thomas L. Thomas and Agnes Davis, ably interpreted the parts of Cyrano de Bergerac and Roxane. Others of the cast were Anna Kasan, Helen Henry, Charles Kullman, George Rasely, David Elwyn, Alden Edkins, Kenneth Schon, Mary Frances Lehnerts and Vaughn Comfort.

On February 23rd John Barbirolli introduced a Piano Concerto by Mischa Portnoff, a Brooklyn composer, in whom he has taken much interest. Rachmaninoff was soloist in the concerts of February 27th and 28th in his own "Variations on a Theme of Paganini."

Long Island

TERESA STERNE, brilliant young American pianist, was soloist in the Grieg concerto with the Long Island Symphony Orchestra, February 1st, in Lawrence, Long Island. Benjamin Van Praag was the conductor.

The North Shore Symphony Orchestra under Cesare Sodero gave a concert January 24th at Adelphi College, Garden City, L. I., for the benefit of the college's student aid fund. Henri Deering was soloist.

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THE appearance of a policeman—even an exalted one—as soloist with a symphony orchestra certainly must be classed under the head of "exceptions" rather



Scene in the Green Room of Carnegie Hall when Major John Adams Warner, Superintendent of New York State Police, appeared as piano soloist with the W. P. A. New York City Symphony Orchestra. Left to right: Major Warner, Dr. Weissmann, Newbold Morris, President of the City Council of New York City; former Governor Alfred E. Smith, Major Warner's father-in-law; Mayor LaGuardia, who is sponsoring the popular-priced symphonic concerts at Carnegie Hall, and Horace Johnson, Director of the New York City W. P. A. Music Project.

than "rules." Yet a feature of the program of the New York City Symphony Orchestra in its concerts of February 16th was the playing of the Rachmaninoff First Piano Concerto by Major John A. Warner, Superintendent of the New York State Police. Long known as an exceptionally cultivated musician, Major War-

ner gave an admirable interpretation of this work and touched off to tumultuous applause an audience which included his father-in-law, Alfred E. Smith, and Mayor La Guardia. The conductor of the evening, Frieder Weissmann, directed the orchestra in Rimsky-Korsakoff's "Russian Easter," "Imagery," by Horace Johnson, and Richard Strauss' "Death and Transfiguration." Dr. Weissmann was chosen conductor of the four concerts in February after the resignation in January of Otto Klemperer.

New Jersey

MAURICE EISENBERG, cello, and William Primrose, viola, were soloists in Strauss' "Don Quixote" when the New Jersey Symphony Orchestra played a concert of February 17th under Frieder Weissmann in Orange, N. J. The program was repeated the following evening in Montclair, N. J.

Mozart's Concerto in D minor was the extremely ambitious choice of 10-year-old Bruce Lewis, guest pianist with the New Jersey WPA Philharmonic Orchestra, when it played in Elizabeth, N. J., February 16th. Charlotte Bergen, cello soloist on the same program, played Bruch's "Kol Nidre." August May was guest conductor.

Bridgeport, Conn.

JOSEF HOFMANN was soloist in the concert of January 29th by the Bridgeport WPA Symphony Orchestra. Frank Fott, conductor of the orchestra since its inception, has gained a reputation both as an able leader and program-compiler, pleasing symphonic admirers with works of the old school and with modern compositions which demonstrate the ever-changing trend in musical thought.

Philadelphia

ALL-WAGNERIAN concerts by the Philadelphia Symphony Orchestra was the fare presented February 1st and 3rd. The prelude to "Lohengrin," "Forest Murmurs" from "Siegfried" and that loveliest of birthday remembrances written by Wagner for his wife, "Siegfried Idyll." The Bacchanale from "Tannhäuser," dazzling and exuberant, and the Overture to "Die Meistersinger" were after-intermission offerings.

The recently completed Violin Concerto of Samuel Barber was given its first hearing anywhere in the concerts of February 7th and 8th, Albert Spalding soloist. The composer describes his work as "lyric and rather intimate in character." Philadelphia-born and American trained, Mr. Barber's fame has been steadily growing ever since his graduation several years ago from the Curtis Institute of Music.

Brahmsians got their innings, at the concerts of February 14th and 15th, when the program was devoted to that composer's First Symphony and First Concerto for Piano, the soloist in the latter, Rudolf Serkin. This program was presented as a testimonial to Ignace Paderewski, the 15th being the golden anniversary of his American debut. During the past 50 years he has seen his country twice devastated, has assisted in its resurrection, has been premier, exile, refugee. Throughout he has kept his place of pre-eminence among pianists. His has been a full life, and its later years find him undaunted, and therefore triumphant.

The guest conductor for the concerts of February 21st, 22nd and 24th was Jose Iturbi, noted Spanish musician, who conducted from the piano Franz Liszt's First Concerto, a task of great difficulty since the scorings both for piano and for orchestra are intricate. Included on this program were the Overture to Glinka's "Russian and Ludmilla," Dvorak's "New World" Symphony and Ravel's "Bolero."

Toronto

CANADIAN orchestras of late have been beset by problems unknown to those in the United States. Patrons and sponsors of the arts who in peace times give lavishly, for the advancement of music, dur-



SIR ERNEST MacMILLAN

ing periods of international strife think this same music an unnecessary drain on finances which might better be diverted into war-time production. Their orchestras must therefore constantly keep before such people the indubitable fact that music is as necessary as bullets in offsetting the destructive forces let loose, and that, particularly in war-time, its encouragement and inspiration are vitally needed.

Much credit must go to Ernest MacMillan, conductor of the Toronto Symphony Orchestra, for his energetic leadership in these trying days.

Pittsburgh

THE Pittsburgh Symphony Orchestra gave a most exhilarating performance of Dimitri Shostakovich's Fifth Symphony in its concert of February 2nd. Conductor Fritz Reiner brought out in this symphony—which is written in the romantic style of the composer's earlier works—skillful thematic development, innate melodic charm and dramatic intensity. The second half of the program was devoted to Vieuxtemps' Violin Concerto No. 5 in A minor, and Saint-Saens' Introduction and Rondo Capriccioso, both played by that violinist of the perfect phrase, Yehudi Menuhin.

A premiere performance of Wendell Oley's "Variations for Orchestra" was

given on February 7th and 9th. Helen Traubel was soloist February 14th and 16th, and Zino Francescatti, violinist, February 21st and 23rd. Vladimir Bakaleinikov, the orchestra's assistant conductor, directed the latter pair of concerts.

Baltimore

TWO outstanding Russian composers of the 19th century, Alexander Borodin and Peter Ilyitch Tchaikovsky, were represented, respectively, by excerpts from "Prince Igor" and by the "Pathétique" Symphony, in the third concert of the adult series given by the Baltimore Symphony Orchestra February 2nd.

Borodin, who was a chemist by profession yet who gave his native land some of the best music of which it can boast, was nothing if not deliberate. His opera, "Prince Igor," the setting of which is mediaeval Muscovy, was nearly eight years in the planning and fully 12 in the writing. The "Pathétique" needs no introduction. It was of this work the composer wrote, "I love it as I have never loved any other of my musical creations." The Young People's Concerts in Balt-

more have been enlivened this season with "Everybody Sing" selections, the patriotic compositions chosen being "rendered" with all the fervor of young hearts and clamor of young throats.

Huntington, W. Va.

A NEW American work has been included in each of the eight concerts given by the Huntington Symphony Orchestra in its regular symphony series. Added to these have been four free popular concerts on Sunday afternoons and 24 children's concerts given in the larger school auditoriums during the school hours. The latter programs have been planned to dovetail with the systematic school instruction. "Clinics" are provided after each concert for questions and personal problem airings. Recent programs of the adult symphony concerts have included works by Beethoven, Debussy, Rimsky-Korsakov, Dvorak and Chadwick.

Charleston, W. Va.

IN the third concert of its series, February 14th, the Charleston Symphony Orchestra offered Beethoven's Fiddler Overture No. 4, the New World Symphony

and the Haydn Clavier Concerto in D major. True to tradition, the latter work was given with a smaller orchestra composed of 25 string and four wind instruments. Jose Hieroux was the soloist. The orchestra's conductor is W. R. Wiant.

Rochester

THE works of four gifted young American composers were played by the Rochester Civic Orchestra in the first of the American composers' concerts of the 1940-1941 season, January 23rd, under the direction of Dr. Howard Hanson.

The composition by William Bergama, 19-year-old Californian, was a "Set of Dances" based on early American dance forms; that by Russell Baum, "Six Choreographic Sketches;" that by Kent Kennan, young Michigan composer, "Night Soliloquy for Flute and Orchestra;" and that by Spencer Norton, member of the faculty of the University of Oklahoma, "Dance Suite."

Buffalo

RUDOLF SERKIN played Beethoven's Fourth Piano Concerto at the concert of the Buffalo Philharmonic, February 20th. Franco Autori was guest conductor.

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Montreal

DESIRE DEFAUW, Belgian conductor, having completed four concerts as guest leader with the concerta Symphoniques de Montreal, has been re-engaged for six more beginning in March.

Cleveland

AFTER nine years' neglect Mozart's great "Jupiter" Symphony in C major was welcomed in its revival on the programs of January 30th and February 1st. Carl Philipp Emanuel Bach's Concerto in D major, arranged for orchestra by Maximilian Steinberg, and Richard Strauss' "Ein Heldenleben," played with an augmented string section, completed the program.

After the "Twilight Concert" given February 2nd, wherein works by Wagner, Haydn, Ippolitoff-Ivanoff, Debussy, Brahms and Wagner were played, the orchestra left for a tour which took it to four towns in New York State, six in Massachusetts and to Hartford, Conn., and Hanover, N. H., returning to Cleveland in time for a "Twilight" concert February 16th. The program of February 20th and 22nd was devoted entirely to works of Tchaikovsky. Alexander Bralowsky was soloist in the composer's B-flat minor Piano Concerto.

Sergei Rachmaninoff appeared with the orchestra in the concert of March 2nd. His was a rigorous reading of Beethoven's First Concerto in C major and a brilliant portrayal of his own Rhapsody on a Theme by Paganini.

Canton, Ohio

WHEN it comes to promotion of symphonic enterprise, Ohio has shown itself one of the most forward-looking states. Nor are its orchestras the product of big cities alone. In smaller communities orchestras spring up, ambitious and staunchly union. The Canton Symphony Orchestra is a case in point. A typical program given by this orchestra, February 5th, included excerpts from Humperdinck's "Hansel and Gretel," Grieg's Piano Concerto, Rimsky-Korsakov's "Scheherazade" and Rossini's Overture to "Semiramide." The concert attracted a capacity audience.

Youngstown, Ohio

STEPHEN HERO, young Polish-American violinist, was soloist with the Youngstown Symphony Orchestra in its concert of February 27th, when the Vieuxtemps Concerto No. 4 received its first hearing in that city. Wagner's Overture to "Tannhäuser" and Tchaikovsky's Symphony No. 5 completed the program. Carmine Ficocelli conducted.

Detroit

ON January 30th and February 1st, Zino Francescatti, "the Horowitz of the Violin," made his local debut with the Detroit Symphony Orchestra. Under his fingers Lalo's Symphonie Espagnole for Violin and Orchestra received a limpid and brilliant interpretation. This was Georg Szell's last evening as conductor with the Detroit Orchestra, and he received an ovation.

In his first appearance as guest conductor of the Detroit Symphony Orchestra, Sir Thomas Beecham, on February 13th and 14th, presented Rossini's Overture to "La Gazza Ladra;" Handel's "The Faithful Shepherd," arranged by the conductor; Mozart's Symphony No. 36, in C major, and Brahms' Second Symphony in D major.

In the concert of February 15th, Ilya Schkolnik, concertmaster of the orchestra, played Sibelius' Concerto for Violin and Orchestra in D minor. Schubert's Overture to "Rosamunde," and the three important and widely-contrasting tone poems, "Phaeton," by Saint-Saens; "The Afternoon of a Faun," by Debussy, and "Don Juan," by Richard Strauss, made up the balance of the program conducted by Victor Kolar.

Albert Stoessel and Robert Casadesus, two celebrated musicians, were guests of the Detroit Symphony Orchestra, February 20th, in the capacities, respectively, of conductor-composer and piano virtuoso. Mozart's Overture to "The Barber of Seville" opened the program. Symphony in E minor, by Samuel Barber, was given its first performance by this orchestra. Mr. Casadesus played with immaculate technic the Fourth Piano Concerto of Beethoven.

Albert Stoessel, who after the Great War became a noted violinist, has in recent years steadily forged ahead in the conductorial field. In 1921 he was made conductor of the Oratorio Society of New York, one of the youngest men ever to hold this post. Since then he has rapidly extended his activities to include director of the Chautauqua summer concerts; head of the department of music, New York University; conductor of the Worcester Music Festival; head of the opera and orchestra departments of the Juillard Graduate Music School and founder and conductor of the Chautauqua Opera Association.

Chicago

THE current concerts of the Chicago Symphony Orchestra seem to be made up largely of premieres, many of these compositions written in honor of the fiftieth anniversary of that orchestra. On January 28th, Mlakovsky's "Symphonie Fantastique" received its first performance. At the concerts of February 6th and 7th Zoltan Kodaly's Concerto for Grand Orchestra had its world premiere, in a program which included Vaughan Williams' "Magnificat" and Kodaly's "Psalmus Hungaricus." In the latter the orchestra was assisted by the University of Chicago Choir, Mark Evans, conductor. Robert Topping, tenor, was soloist.

Among the premieres were scattered several concerts whose sole claim to public appreciation was that they presented good music. One such was the concert of January 30th in which Rudolf Serkin played the Brahms' D minor Concerto with a force that brought out the very spirit of Brahms, his hatred of the easy way, his purity of utterance. Hans Lange and the orchestra also gave a satisfying performance of Elgar's "Enigma" Variations and Holst's St. Paul Suite.

At the concerts of February 13th and 14th, and again at that of February 17th, the audiences were particularly gratified with a premiere performance of an American work, "Symphonic Suite," by Carl Eppert, which had won the Chicago Symphony Orchestra's Golden Jubilee award of \$500 for the best orchestral work by an American composer. The second award of \$300 went to Albert Sendrey of Chicago for his "Sinfonietta" which will be played later in the season. The third prize, \$100, was accorded Gail T. Kubik of New York for his "Scherzo for Large Orchestra." These works were chosen from 105 manuscripts submitted in a contest designed to encourage American talent and provide the orchestra with suitable American compositions in its Jubilee year. The judges for the competition were John Barbiroli, Eugene Ormandy and Deems Taylor. Mr. Eppert was born in Carbon, Ind., in 1882, Mr. Sendrey in Chicago, in 1911, and Mr. Kubik in Coffeyville, Kans., in 1914.

Rudolf Ganz's Piano Concerto in E flat, written for the Chicago Orchestra's Jubilee year, was performed at the concerts of February 20th and 21st, the composer as soloist. The concerto "is based on the musical interpretation of the automobile license number of Mr. Ganz's friends and acquaintances." A curious source of inspiration!

Box Office Burgeoning

ZLER SOLOMON'S return to Chicago and Illinois Symphony, January 26th, was the occasion for such a mobbing of the box office as to hold up the concert until ushers could halt the stampede. The concert justified the enthusiasm expressed, for Mr. Solomon gave zest and snap to compositions that might well have suffered from lagging interpretation. Under his hand Carl McDonald's "The Santa Fe Trail" showed orchestral vitality, and the evening's other novelty, "Winter," by Vivaldi, scintillated in the violins, shivered in the wind section, shuddered in the brass, and was altogether rousing.

The concert's soloist, Esther Linder, appeared in Prokofieff's Third Piano Concerto. Her playing merged in and out of the orchestra with a lyricism the more surprising since it found its source in caustic Prokofieff. The concert ended with Copland's "El Salon Mexico."

On February 3rd Mr. Solomon presented a new work, Suite for String Orchestra, by Elizabeth C. Marshall, niece of the composer, John Alden Carpenter.

Fame From Furor

IF fame be bred of controversy, then Dimitri Mitropoulos has as secure a niche in its halls as his brother Greek, Socrates. Furor of conflicting opinions followed him to Chicago, where audiences heard his challenging phrases in the concert by the Minneapolis Symphony January 27th. Critics searching vainly for the right adjectives, decided they would have to concoct new ones. Till then, "spectacular," "unique" and "forceful" would have to do.

Indianapolis

IN the closing month of its fourth season, the Indianapolis Symphony Orchestra, under the baton of Fabien Seivitsky, is able to view with no little satisfaction its record of 20 concerts, including home, radio and out-of-town performances.

Eminent soloists have given to the concerts added attractiveness. On February 1st Jascha Heifetz played the Sibelius Violin Concerto; on March 1st, Mildred Dilling, harpist, gave a demonstration of that instrument's wide scope; on March 14th, Igor Gorin, baritone, sang well-known operatic excerpts.

Joliet, Illinois

AT its first concert of the season, February 2nd, the Joliet Symphony Or-

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chestra, directed by Pasquale Crescenti, presented a program rich in talent and musicianship. It opened with the Overture to "L'italiana in Algeria" by Rossini, and the Fantasia from "Madame Butterfly" by Puccini. Cello solos played by Ennio Balognini followed. Haydn's "Surprise Symphony" and Strauss' Overture to "Die Fledermaus" concluded the performance.

St. Louis

CHEMISTS, it seems, are as deft with tonalities as they are with test tubes. At their convention in St. Louis this spring, some 3,000 of them will devote their critical and imaginative faculties to enjoying a concert given for their special benefit by the St. Louis Symphony Orchestra. Founded 60 years ago and thus the second oldest symphony orchestra in the country, this organization gives 36 concerts a year besides 10 children's concerts. Vladimir Golschmann, its conductor for nine years, has brought it to a high degree of perfection.

Kansas City

ANNA KASKAS, Metropolitan contralto, was soloist at the concerts of the Kansas City Philharmonic Orchestra under Karl Krueger January 23rd and 24th.

Duluth

IN an appeal to a new audience of music lovers, the Symphony Association of Duluth presented the first of two "Twilight Concerts," February 9th. "Portsmouth Point Overture," by William Walton, which opened the program was as zestful as salt spray; Vaughan Williams' "London Symphony" was a London of peace and hominess such as exists now only in such compositions and memories. English and Irish folk music, by Percy Grainger and "On Hearing the First

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Minneapolis

MINNEAPOLIS audiences would have welcomed Mitropoulos under any circumstances. They were quite aware of his greatness long before New York audiences applauded and almost capered their appreciation. Yet this home-coming was a bit special. For here was a great conductor returning from the scene of his triumphs, happy to be back, joyous at being able again to direct this orchestra which he had nurtured so tenderly through the years. When he announced, during an intermission speech, that he had to go to New York to appreciate Minneapolis fully, such shouting and applause broke forth as to convince everyone that here an orchestra had found its true leader, and a leader had found his true disciples.

The program for this return concert, January 17th, was Mozart's "The Abduction from the Seraglio," Brahms' Sym-

phony No. 3, and Beethoven's Concerto for Piano and Orchestra No. 5. The critics, reporting on this concert, spoke perhaps more wisely than those experts of New York, entangled in their own verbiage. "It is impossible," said one of the home critics, "to try to convey how this music was performed. One was too carried away to analyze or observe the details."

The concert of a week later had selections less often heard. Mozart's "Haffner" Symphony, it is true, is a long-loved work, but Bloch's "Schelomo" is a rarer offering, as is Sibelius' Symphony No. 7 and Florent Schmitt's "The Tragedy of Salome." After this concert the orchestra departed for its longest tour of the season which in four weeks took in 22 cities. At its return concert on February 28th, the program consisted of Beethoven's "Eroica," and Shostakovich's Fifth Symphony, the former keyed to a pitch of nobility which only the united efforts of two geniuses—the composer and the conductor—could have attained, the latter an excellent example of what a conductor can do to bring out budding greatness in a composer.

St. Paul

PETER LISOWSKY, as guest conductor of the Minnesota Symphony Orchestra, recently gave two very interesting programs which included Schubert's "Unfinished," Beethoven's Piano Concerto No. 3 in C minor, and Haydn's Symphony No. 4. The orchestra responded as an orchestra must when it is in the care of a sensitive leader. At one of the concerts Agnes Thro Lisowsky as guest soloist sang "Hindoo Song" by Bemberg and "Mi Chiamano a Mini" from Puccini's "La Boheme."

Lincoln

ROBERT CASADESUS, pianist, was soloist with the Lincoln Symphony Orchestra, February 10th. On March 24th this orchestra will give the second of its school concerts.

Portland, Oregon

FORMED only last November, under the sponsorship of the Portland Philharmonic Society, Inc., and with the assistance of the local WPA Federal Music Project, the Portland Philharmonic Orchestra is doing very well, thank you. Among the works performed this season are Beethoven's triple concerto; a symphony, "Four Temperaments," by Carl Nielson, Hadley's "Streets in Peking" and Mozart's "Requiem," the latter presented with the assistance of the Portland Oratorio Society.

Houston

A **SOUNDER** and more satisfying interpretation of Sibelius' First Symphony has rarely been heard than that given by the Houston Symphony Orchestra at its concert of February 3rd. Ernst Hoffmann caught the mood of the composer as he forged through its phrases, giving it depth and color. The evening had also its moments of humor. At the opening number five lonely brass players occupied the stage with Conductor Ernst Hoffmann standing before them, baton in hand. They played a suite by the 17th century composer, Pezmel, more interesting historically than musically. The "Figaro" Overture was given at a blistering tempo. There was a dramatic reading of the "Leonore" Overture No. 3. The Spanish Symphony, a violin concerto by Lalo, was played in the concert of February 17 by Barbara Lull with the brilliancy which all Spanish works require.

Dallas

SINCE Jacques Slinger became conductor of the Dallas Symphony Orchestra in January, 1938, the number of subscribers has increased from 1,200 to 3,648. Who says conductors are not important?

San Francisco

THE San Francisco Symphony Orchestra joined in the National Paderewski Testimonial when it celebrated at its concert of February 14th and 15th the Golden Anniversary of that pianist's debut. Darius Milhaud, guest conductor, led the orchestra in his own symphony which he had been commissioned to write for the Chicago Symphony Orchestra's Golden Jubilee.

Seattle

ON February 17th Dalles Frants appeared with the Seattle Symphony Orchestra, playing Liszt's Concerto for Pianoforte in E-flat major. The orchestral portion of the program had a distinctly folksy flavor, including Jaromir Weinberger's "Under the Spreading Chestnut Tree," and Sibelius' Symphony No. 2 in D major. In accordance with the policy of fairly frequent changes in the conductorial post, the Seattle Symphony Orchestra, Inc., has accepted the resignation of Dr. Nikolai Sokoloff, and has engaged Sir Thomas

Beecham as director in the 1941-1942 season. Dr. Sokoloff's services to the orchestra in his three-year conductorship are, however, in no wise underestimated. His contribution to music in Seattle during that time, in the words of the orchestra's president, Thomas M. Pelly, "merits only the highest praise."

Utah State

A **NOVEL** form of lobbying has been resorted to by the Utah State Symphony Orchestra Association. Last month it entertained the whole membership of the State Legislature and their wives. 150 persons altogether, first with a buffet supper and then with a concert. The members seemed impressed with this form of persuasion and promised to take steps in the future to develop so worthy an organization.

Washington

AFTER a strenuous week of campaigning for the orchestra, with \$107,600 the goal, music lovers of Washington turned out en masse to enjoy, February 16th, the first of this season's special series of six concerts by the National Symphony Orchestra. At this concert, dedicated to Ignace Jan Paderewski, as part of the national testimonial to the Polish pianist, Jean Tennyson, soprano, of the Chicago Opera Company, sang arias from Mozart's "Marriage of Figaro" and "Daybreak" by Harl McDonald.

Toscanini

ARTURO **TOSCANINI** resumed direction of the NBC Symphony Orchestra with the broadcast of February 1st, the program, Mozart's Serenade No. 2 in B flat, Haydn's Symphony in E flat major, and Richard Strauss's "Ein Heldenleben"—the latter, according to the composer, describing "the heroism which relates to the inward battle of life, and which aspires, through struggle and renouncement, toward the elevation of the soul." The week after this the Overture to "Iphigenie en Aulide" "purified the passions" (the wish of its composer, Gluck) and Brahms' Third Symphony shone in a somewhat mellow light. An all-Wagner benefit concert was given February 22nd.

Havana

REMO **BOLIGNINI** of New York was a recent guest conductor with the Havana Symphony Orchestra in Cuba.

News Nuggets

IT is more than likely that Dimitri Mitropoulos will again be engaged as guest conductor with the New York Philharmonic Symphony Orchestra for its centennial year in 1941-1942. . . . Twenty-five dollars has been offered by Ashton Stevens, Chicago critic, for the most workable word substitute for "musicologist". . . . Aaron Copland's "An Outdoor Overture" received its first performance outside America when it was played recently by the British Broadcasting Company's Scottish Orchestra in Glasgow. . . . The cellar of a musical publishing house in London has been converted into an air-raid shelter. It is a convenient get-together place for conductors and composers, since it is just across the street from Queen's Hall. . . . Toscanini will conduct the Chicago Symphony Orchestra, April 24th. . . . Two 60-piece youth orchestras are being organized in California under the direction of Robert Wayne Burns, National Youth Administrator for the state, one in Los Angeles, the other in San Francisco. . . . Mr. C. David Hocker has been appointed manager of the Robin Hood Dell summer concerts in Philadelphia.

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Seattle Provides Many Attractions

(Continued from Page One)

products, flour and grain milling, meat packing, clothing manufacture, creameries, steel and airplane manufacturing.

Seattle's position as a transportation center is secured by the fact it is the terminus for four transcontinental lines, many shipping lines and truck routes. But while Seattle is chiefly an industrial and transportation center, it ranks second in the United States in home ownership, with more than half of its residents owning their own homes.

Outstanding also is the city's educational system, which enables its children to go to school from kindergarten through the university without leaving Seattle. There are 84 grade schools, five junior high schools, nine high schools and the University of Washington.

An opportunity to view Seattle's many scenic attractions from the deck of a boat is offered on the many special water trips available on Puget Sound or Lake Washington. Within an hour one may journey to Bremerton, home of the Puget Sound Navy Yard, on the unique streamlined ferry "Kalakala", or to one of the many Puget Sound islands nearby.

The visitor may board a boat in Elliott Bay, Seattle's harbor, travel around Queen Anne Hill, Magnolia Bluff and West Point Light to the government locks, second in size to those of the Panama Canal. The locks open and close and the boat is raised to the level of Lake Union, some 12 feet above the sound. Thence through the ship canal where the Alaska fishing fleet lies at anchor during the winter months; past the picturesque Seattle Yacht Club with its many boats lying at anchor, and past the University of Washington campus and through the Lake Washington Canal along the course where the renowned University of Washington crews train for the Poughkeepsie regatta where they have made such a brilliant record; past many fine lake shore homes and municipal bathing beaches, to dock again after having viewed a cross section of Seattle's 193 miles of waterfront.

For the pleasure of the visitor who enjoys drama, Seattle offers the Show Boat Theatre of the University of Washington and the Repertory Playhouse also in the university district. Seattle has as well scores of first-class motion picture theatres for the pleasure of visitor and resident.

Outside of sports and scenic recreations,

Seattle has many attractions for the visitor. The Seattle Public Market is probably the focal point of all feminine tourist interest. Here farmers bring their own home-grown vegetables, fruits, fowl and meats and offer them for sale direct to the consumer. On Saturday night no Persian or Egyptian market was ever more colorful or busier.

One of the most interesting displays to be found on the west coast is the Port of Seattle Frozen Fish Aquarium on the Seattle waterfront. Here more than 200 unusual varieties of fish are preserved through freezing just as they looked on the day they were caught. All the species of fish known to have their habitat in the North Pacific are on display. The exhibit serves as a constant reminder to the city and its visitors of the important part the fishing industry has played in the development of the city and the entire State of Washington.

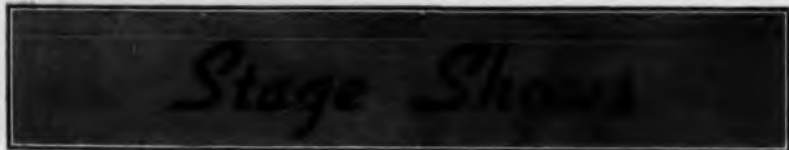
One of the highlights of the trip to Seattle for any easterner or mid-westerner is liable to be the unique Lake Washington Floating Bridge crossing beautiful Lake Washington and giving downtown Seattle a fast connection with eastern Washington.

The bridge is constructed of cement pontoons and floats on the surface of the lake. The huge pontoons are rigidly joined together and anchored to the bottom of the lake, forming a four-lane concrete highway. It is a sight all convention delegates will want to see.

Because Seattle is in a strategic location in the northwest corner of the United States, it is playing a most important part in the National Defense Program.

In June when the delegates come here for the Musicians' Convention, national defense work, for which more than \$806,000,000 has already been contracted, will be at its height. Here more than \$200,000,000 worth of ships—destroyers, merchant ships, seaplane tenders and troop ships are being constructed and re-conditioned, and here too is the home of the Boeing Aircraft Company, where the huge Pan-American flying boats are built, and where more than 500 airplanes—mostly huge flying fortress bombers, are now under construction.

Here in Seattle with this great combination of diversified attractions, every delegate is sure to find some feature that will appeal to him and help him enjoy his stay in Seattle and make his trip to the Musicians' Convention a highly profitable one.



As every manager knows, in times of stress and strain the demand from theatre goers is for lighter, frothier entertainment, something that holds the attention yet does not tax the brain too much. Vaudeville in its varied forms—ever-changing, never ponderous—fills this need exactly. Here is another reason, then, for increased patronage of vaudeville.

Vaudeville Vaultings

In spite of the worst snowstorms of the winter, the two three-day vaudeville shows of Wilkes-Barre, Pennsylvania, started out the month of February with good business.

The Blackstone unit played to capacity at the Capitol, and a stage show featuring Larry Best did near capacity at the Irving. When Wynn Murray came back to Scranton January 30th to head a three-day bill at the Capitol Theater, virtually every seat was taken. Friday and Saturday vaudeville at the Astor Theater, Reading, Pa., will continue even after the management changes hands in May. The lease will then go back to the original owner, Harry J. Shad, who says he is completely sold on retaining vaudeville. About the first of February vaudeville opened at the Capitol, Hazleton, Pa. Regular three-day-a-week shows are playing also at the Feeley in that town.

Swinging southward, we find vaudeville enjoying its best season in six years, according to T. D. Kemp, Jr., booker for the Wilby-Kinney circuit which covers 150 theaters in southeastern states. Many of these theatres have extended engagements. For instance, the National Theater in Richmond went to a full week of vaudeville on February 20th. The Granby, Norfolk, followed suit March 1st. The Broadway, Charlotte, began early in February to show units every Friday and Saturday instead of on alternate weeks as heretofore. Over in Savannah, Ga., the "Studio Scandals" unit which was held over broke all records at the Bijou Theater, January 16th to 19th. At the Olympia Theater in Miami, Fla., there is a stage policy of four days each week, Thursday to Sunday inclusive. The leader is Charley Shay (Soutleau), well-known musical director of musical comedy, vaudeville and burlesque. During the first week Clyde McCoy was the chief attraction. The second week fea-



NICK LUCAS

tured Isobel Jewell, Mitsi Mayfair and Nick Lucas, the Singing Troubadour of "The Gold Diggers of Broadway" fame. Nick has long been a member of the Federation. The third week featured Rogers and Rognan, Mary Jane Walsh and Al Trahan. Among other popular units are Earl Carroll's (which made its vaudeville debut February 18th at the Orpheum, Milwaukee) and Major Bowes' which have into the Strand, Syracuse, February 14th to 16th.

Meanwhile other theaters are adopting a stage policy. The Town Theater in Detroit plays vaudeville regularly. At the Michigan and Fox theatres stage shows are used about one week in three. Flesh is gaining a firmer foothold in Milwaukee, too, with the Hollywood and the Colonial featuring vaudeville Sunday nights, one show at each house. January saw Fay's Theater in Providence resume its stage policy after a lapse of eight months, giving as reason dearth of first-class films. It uses full-week, five-act bills.

Four weeks of vaudeville playing time have been acquired by booker Savoy in the Salt Lake region, including Salt Lake,

Logan and Ogden in Utah, and Pocatello, Twin Falls, Idaho Falls and Pinney in Idaho.

Out on the west coast there are fresh evidences of vaudeville's returning popularity. After a period of nearly seven years the Orpheum in Spokane is putting on stage shows, giving the Post Street active competition. Vaudeville at the latter clicked to the tune of \$200 over house average in three days early in February. In Portland, Ore., crowds stood in line for the opening week of vaudeville at the Orpheum Theater, January 13th, and brought in the best gross since last autumn.

TOP-FLIGHT RATINGS New York

FROM January 24th to February 20th, the Strand had two weeks of Henry Busse and two of Ray Noble, with ratings for the former \$40,500 and \$31,000, and for the latter \$28,000 and \$20,000. The Raymond Scott band started February 21st.

Harry James at the Paramount jotted down \$35,000 in good black ink for six and one-half days ending the afternoon of January 28th. Glenn Miller started his 20-day run with a benefit performance (Canadian War Relief) Tuesday evening, January 28th. The first seven and one-half days brought in \$60,000. The next week brought in a goodly \$46,000, and the third and final \$38,000. Plenty profitable.

At the State there were four weeks of stage shows, from January 24th to February 20th. Ray Kinney and Adelaide Moffett counted pickings of \$18,000 the first week; Jim Barton, Kitty Carlisle and Dixie Dunbar got a good \$28,000 the next; Johnny McGee, Eunice Healy, Joan Merrill and Diamond Brothers found going good with \$28,000 to show for the third, and the Herbie Kay band, with Belle Baker and Hal LeRoy kept up the pace with \$27,000.

White Plains

THE first two weeks of Sunday top-flight features at the White Plains (New York) County Center have been more than successful. The first Sunday which brought Tommy Dorsey's and Phil Napoleon's bands grossed \$4,600. The second Sunday, Benny Goodman's outfit grossed \$3,400, bad weather slicing down the intake a bit. Sammy Kaye's band came next grossing \$4,400, February 2nd. On February 9th Ella Fitzgerald's band, with Barry Wood, Betty Hutton and Bea Wain headed a seven-act bill with a gross of \$4,000.

Boston

FENTON BROTHERS' BAND at the Boston for four days (in the week, ending February 6th, filled out with re-issue films) brought the week's total to a pleasing \$8,000. The next week, with Bill Bardo's band on the stage four days, the add-up was \$7,500.

Cincinnati

VAUDEVILLE topped by Ada Leonard's orchestra at the Shubert, the week ending February 6th, brought in for that theatre a fair \$10,500; Milt Britton's band brought in a bright \$14,000 the week ending February 13th.

Detroit

A RECORD of 10 years' standing was broken the week ending January 30th at the Fox when Kay Kayser ran up a gross of \$53,000. The record is all the more remarkable, considering the bad weather and flu scare.

Indianapolis

GRAY GORDON'S orchestra on the stage of the Lyric the week ending February 6th, brought the gross up to \$9,000.

Chicago

GENE KRUPA on the stage at the Chicago walloped out a mighty \$46,200 the week ending February 13th, and Phil

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Spitalny the following week zoomed through with \$40,000. At the State-Lake across the way the Cab Calloway orchestra brought the week ending January 30th to a happy landing with a solid \$17,200. The Oriental with Bob Zurke batoneering counted off \$17,700 the same week. The week ending February 20th Lou Armstrong headed for a happy \$16,000.

Kansas City

CLYDE MCCOY at the Tower sailed along to \$8,700 the week ending February 13th.

Omaha

THE week ending January 30th Joe Venuti's band was at the Orpheum, copping a good \$13,000.

Minneapolis

OPPOSITION theaters in Minneapolis got gray hair when Joe Venuti at the Orpheum walked off with \$17,500 the week ending February 6th.

Los Angeles

BOB CROSBY'S orchestra on the stage at the Paramount carved out a neat \$18,000.

Seattle

PINKY TOMLIN raked in a goodly \$5,200 at the Palomar the week ending January 30th.

LEGITIMATE LISTINGS

Pittsburgh

"TOBACCO ROAD," back in Pittsburgh at the Nixon, brought in a spectacular \$19,000 for nine performances, the week ending February 8th. That Jeter Lester saga grows with the telling. The following week "Hellzapoppin'" ploughed right through the town and furrowed up a mighty \$29,900. It was sold out completely a week in advance for the hold-over session.

Washington

"TIME OF YOUR LIFE" took in \$19,700 at the Capital, the week ending February 18th, around the maximum for this subscription show.

Baltimore

THE Columbia Opera Company at the Maryland chalked up the biggest week

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In years when it presented 10 operas in eight days (ending February 1st) and culled a rosy \$11,900. The same week at Ford's "The Talley Method" (later to be called "The Mechanical Heart"), with Ina Claire and Philip Merrillvale, built up nicely to \$12,200.

"The Man Who Came to Dinner", with Alexander Woolcott, ended a fortnight's engagement at Ford's February 15th, with

and an even merrier one of \$18,300 the second. Plenty good. At the Maryland "Out of the Frying Pan" fell away after opening, winding up the week ending February 8th with less than \$3,000.

Providence

"LADIES IN RETIREMENT" cornered a fine \$3,000 on the evening of February 7th, despite the season's heaviest

Louisville, Kentucky

"HELLZAPOPPIN'" played Memorial Auditorium January 31st and February 1st, and hung up a goodly \$15,000.

New Haven

A SPLIT-WEEK ending February 8th brought "Claudia" for four performances and "The Talley Method" for three, the former drawing \$5,000, the latter \$4,000.

Buffalo

"MY SISTER EILEEN" started slow at the Erlanger but built up to hit proportions February 15th. The gross for the four days was an okay \$6,000.

Bridgeport, Conn.

THIS town has again become a regular legitimate road town, due in part to the money put in circulation through its

mushrooming war industries. On February 1st it got its first stage booking in some time, when Alexander Woolcott opened in "The Man Who Came to Dinner". The evening was a sell-out, with \$3,100 grossed. "Ladies in Retirement" was there on the 8th, with \$1,800 for matinee and evening.

New York

SUNDAY shows have proven profitable on Broadway, particularly for plays trembling near the closing line. "Tobacco Road", for instance, which has been advertising "last weeks" since Autumn, claims its continuance is due largely to the Sunday intake. The largest number of Sunday performances since they were started last November were offered February 16th, when eight matinees and 12 evening performances were attended by theatre-goers. The receipts from the dozen shows in the evening were better than those in the afternoon, but practically all showed healthy grosses.

One of the plays which claims advantage from its two Sunday performances is the courageous come-backer, "Crazy with the Heat", which resumed with revisions at the 44th Street January 30th, after being panned in its original version. At this writing it is making the grade and showing steady improvement.

During the four weeks from January 18th to February 15th "Boys and Girls Together" inched upward hopefully and



GRACIE BARRIE, featured singer in "Crazy with the Heat"

then slipped. "Cabin in the Sky", colored musical, was helped by Sunday boosting, and will go on tour in March. "Hellzapoppin'" continued one of the best grossers in town with business something to wonder about. It may remain for a third summer. "Hold on to Your Hats" went on tour January 25th, with business still good. "It Happens on Ice" was helped instead of hindered by Sonja Henie Revue, and, in spite of mid-week weakness, got big money throughout the four weeks. "Meet the People" slithered, but still broke even. "Pal Joey" has the makings of a real hit, and with its steady pacing looks like another summer hold-over. With standees at practically every performance, "Panama Hattie" has nothing to worry about, not even that its leadership is being challenged by "Lady in the Dark", a more recent sensation on Broadway. "Louisiana Purchase" also kept to a remarkably high rating. Finally, "Tobacco Road", prize-stayer and lowest-rated on the list, is still making money, though not so much as the road company.

The weekly grosses from January 18th to February 15th are as follows:

	WEEK ENDING			
	Jan. 18	Jan. 25	Feb. 1	Feb. 8
Boys and Girls Together	\$14,500	\$15,000	\$17,500	\$14,500
Cabin in the Sky	12,000	14,000	18,000	12,000
Crazy with the Heat	12,000	12,000	12,000	12,000
Hellzapoppin'	25,000	25,000	25,000	24,000
Hold on to Your Hats	20,000	20,000	20,000	20,000
It Happens on Ice	18,000	18,000	18,000	18,000
Meet the People	12,000	11,000	10,000	9,500
Pal Joey	22,000	22,000	22,000	22,000
Panama Hattie	22,000	22,000	22,000	22,000
Tobacco Road	4,000	4,000	4,000	4,000
Lady in the Dark	22,000	22,000	22,000	22,000
Louisiana Purchase	22,000	25,000	27,000	27,000

"Five Alarm Waltz", according to announcement, will arrive on Broadway the week of March 10th, after giving trial performances in Princeton on March 1st and in Baltimore the week of March 3rd.

Boston

"THE MALE ANIMAL" enjoyed a good fortnight at the Wilbur, with \$15,000 captured the first week and \$14,000 the second. It checked out February 1st. "Life with Father" at the Civic Repertory ran a little ahead of "The Male Animal", in spite of the fact that it had already played 16 weeks. In the four weeks from January 18th to February 15th, its ratings were \$14,500, \$14,700, \$14,500 and \$15,000.

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BAND INSTRUMENTS

Philadelphia

PHILIP BARRY'S "Liberty Jones" didn't fare so well in its stay at the Forrest. Its second and final week ending January 25th added up to only \$8,000 and a large part of that was subscription. "Rhapsody in Black" had a quick check-out the same week, with a gross of only \$5,500. On February 1st, the San Carlo Opera Company folded its tents quietly after cancelling its second week, with a total for its seven days of \$8,000. "Too much operatic competition", was Fortune Gallo's explanation. "Time of Your Life" at the Locust had a bouncing \$15,000 to show the week ending February 1st, and \$17,500 for the next, its final week.

Katharine Hepburn triumphed again when "The Philadelphia Story" in com-



JOHN BEAL and NANCY COLEMAN in a scene from "Liberty Jones"

petition with itself (filmed) brought in at the Forrest a splendid \$21,800, the week ending February 15th. The same week "The Male Animal" got off to a fine start at the Locust with \$15,000 to show.

Memphis

TALLULAH BANKHEAD'S "The Little Foxes" nosed out \$5,300 for two performances on February 8th. During the entire week ending on that date the play grossed a total of \$24,000 in one and two night stands.

Chicago

FOUR shows kept their steady pace in the weeks from January 18th to February 15th. "Blossom Time" returned, miraculously fresh. "DuBarry was a Lady", selling out night after night, is

at this writing scheduled to stay on until March 15th. "Life with Father" celebrated on February 15th its first anniversary and a record unique in Chicago. "Pins and Needles" is demonstrating what can be done with a \$1.00 top in that town. Here follow the ratings:

	WEEK ENDING			
	Jan. 23	Jan. 30	Feb. 6	Feb. 13
Blossom Time	\$11,000	\$13,000	\$12,500	\$8,500
DuBarry was a Lady	24,000	23,000	23,000	23,000
Ladies in Retirement	9,500			
Life with Father	14,500	14,000	14,500	14,000
Pins and Needles	8,500	8,500	8,100	8,300

Cincinnati

DANTE'S hocus-pocus show drew a profitable \$7,000 the week ending January 25th at the Cox. An all-time record for Cincinnati was made with "Hellzapoppin'" at the Taft, the week ending February 8th, with the gross for nine performances \$36,000. Gigantic!

Indianapolis

"HELLZAPOPPIN'" at the English rang up \$15,000 for three nights and a matinee the first half of the week ending February 1st. Dante, at the same theatre for eight performances ending February 15th, hung up approximately \$7,500. The town still likes magic.

St. Louis

THE American Theater reopened January 27th with Dante and his Slim Sala Rim show. Box office activity was so good that the piece was held over. First week's grossing was \$10,000, second week's (ending February 8th) \$8,000.

Minneapolis

LUNT and Fontaine in "There Shall Be No Night" had their biggest single take of the season when they drew a terrific \$30,200 for nine performances, the week ending January 25th, playing Madison, St. Paul and Minneapolis. They were at the latter city January 23rd-25th, with capacity for each performance.

Kansas City

A ONE-DAY stand of "Pygmalion" at the Music Hall, January 25th, netted a bright \$4,700 for its two performances, despite severe weather.

Seattle

ALFRED LUNT and Lynn Fontanne at the Metropolitan, in "There Shall Be No Night" hung up best legitimate record in three years for one matinee and three evening performances ending February 8th. The gross was \$13,000.

Toronto

"TIME OF YOUR LIFE" with Eddie Dowling and Julie Hayden took in a fair \$11,000 at the Royal Alexandra here, held back a bit by stormy weather. The Ballet Russe grossed a smash \$23,200 at that theatre for the week ending February 15th.

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San Francisco

THE Lunts drew a smash \$30,000 at the Curran in five days (eight performances) ending February 15th. Hill-billy show, "Maid in the Ozarks" at the Alcazar, took in \$6,200 the same week.

Los Angeles

RUTH CHATTERTON wound up a six-day engagement of "Pygmalion" at the Biltmore February 15th, garnering an okay \$12,000 for six evening and two afternoon performances.

Stage Whispers

THE full score and lyrics of Kurt Weill's "Lady in the Dark" will be published by Chappell and Company. Only two other musicals have been so honored, "Porgy and Bess" and "Of Thee I Sing". Lyrics of all three are by Ira Gershwin.

A statistician with an eye to the finer points in dramatic production has figured out that "Tobacco Road", with its eight-year run in New York and all its road companies, has gobbled up some 62,900 pounds of turnips at an expenditure of around \$3,145. Ah, well, Art must be served!

Last Curtain

WILLIAM MELBOURNE MacDOWELL, matinee idol of the Gay Nineties, died February 19th at the age of 84. One of the most noted tragedians of his day, he coached in the problem plays then in vogue.

Symphonic Recordings Review

By DICK WOLFE

Quartet in B Flat Major ("Hunting"), Mozart. Columbia Masterworks Album M-438, three 12-inch records, six sides, played by the Roth String Quartet. Mozart's "Hunting" Quartet is the third of six dedicated to Haydn. It was written in one day on November 9, 1784, in Vienna. It follows the Haydn model and is written in four movements. The Roth String Quartet gives it a very fine performance which is well recorded.

Sonata in D Major, Sonata in F Major, Mozart. Columbia Masterworks Album M-433, three 12-inch records, six sides, played by Robert Casadesu, pianist, three 12-inch records, six sides. The D Major was written in 1790, the last of all Mozart's Sonatas. The F Major Sonata was written in 1778. This is a famous Sonata, one that is played by practically every piano student. Casadesu is a great artist and his recording of these Sonatas is indeed a beautiful one. It will be of special interest to piano teachers preparing their pupils for recitals.

"Die Meistersinger": Overture and Prelude to Act III of "Lohengrin", Victor Red Seal Album M-731, two 12-inch records, four sides, played by Leopold Stokowski and the Philadelphia Orchestra. "Die Meistersinger" is Wagner's only comic opera. It is full of beautiful melodies and rollicking tunes. The overture presents the best of all the themes. The prelude to the third act of "Lohengrin" is so well known that no comment is necessary. This playing by the Philadelphia Orchestra shows them at their best. It is well recorded and the performance sparkles.

Paderewski "Golden Anniversary" Album. Victor Red Seal Album M-748, four 12-inch records, eight sides. This album of some of Paderewski's later recordings includes the Moment Musical No. 2 in A Flat Major, Schubert; Rondo in A Minor, Mozart; Polonaise in A Flat Major, Chopin; and Theme and Variations in F Minor, Haydn. Victor issued this album in memory of the Golden Anniversary of Paderewski's first appearance in America. The recordings are typical of the great Polish patriot's piano magic and will be a welcome addition to any pianist's masterpiece library.

"Requiem Mass", Verdi. Ten 12-inch records, 20 sides, recorded by the Rome Royal Opera Chorus and Orchestra under the direction of Tullio Serafin with Maria Caniglia, soprano; Ebe Stignani, mezzo-soprano; Beniamino Gigli, tenor, and Ezio Pinza, bass. Knowing Toscanini's antipathy toward recordings, we doubt that he will ever record the "Requiem Mass", especially considering its great length. The recording by Serafin therefore will probably remain for years the most authentic and the best from both the standpoint of musical performance and recording. Principals and conductor are all present or former Metropolitan artists. The work of the chorus is especially noteworthy. It is well balanced, clear and beautiful. Those who love Verdi's "Requiem" cannot afford to be without this fine album.

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pianos and orchestra, by Mozart. Victor Red Seal Album M-732, three 12-inch records, six sides, played by the Rochester Philharmonic Orchestra, conducted by Jose Iturbi with Jose and Amparo Iturbi as piano soloists. This is Mozart's only Concerto for two pianos and orchestra. It was written in 1779, the year that Mozart returned from Paris to Salzburg following the death of his mother. Perhaps the vicissitudes that he had undergone were partly responsible for the beautiful melodies written in this Concerto. Jose Iturbi is one of the best Mozart performers. His sister and pupil, Amparo, is also a fine pianist and the perfection of the recording which these two artists achieve makes it a delightful work. Mr. Iturbi is especially to be commended for the fine manner in which he both conducts and plays as soloist.

"Andrea Chenier" Monologue and "Othello" Credo, Victor Red Seal Record 17639, sung by John Charles Thomas with the Victor Symphony Orchestra under the direction of Frank Tours. John Charles Thomas is one of our great American artists and one who seldom gives a poor performance. This recording is unusually well done and Dr. Frank Tours provides a splendid accompaniment.

"Stimme Der Sehnsucht" and "Michaeliskirchplatz", Victor Red Seal Record 2142 sung by Marjorie Lawrence, soprano, with Felix Wolfes at the piano. Two fine recordings well sung by Marjorie Lawrence of the Metropolitan Opera.

"Polonaise Brillante", Chopin, Op. 3, Victor Red Seal Record 17610, played by Emanuel Feuermann with Frans Rupp at the piano. Feuermann is well known as one of the great 'cellists of the day. His recordings are always clean-cut and well-

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played. The "Polonaise Brillante" is no exception and it will undoubtedly be in great demand.

"Tosca"—Act I: Recondita Armonia. "Tosca"—Act III: E Lucevan le Stelle. Victor Red Seal Record 2143, sung by Giuseppe Lugo, tenor, with orchestra under the direction of Eli Cohen. Lugo is not known in this country nor is he known to this reviewer. Nevertheless he has a very fine voice and it is well displayed in this recording. "Tosca" lovers will surely want this record. The record sounds as if the Metropolitan could make good use of Giuseppe Lugo.

"Minuet", Mozart, arranged by Burmester; "Gavotte" from the opera "Idomeneo" by Mozart. Victor Red Seal Record 4536, played by Toscha Seidel with Eugene Kusmiak at the piano. Toscha Seidel is a great musician. His performance on this recording is delightful and the accompaniment of Mr. Kusmiak leaves nothing to be desired. Lovers of the violin repertoire will be pleased with this recording of some of the lighter Mozart works.

WHEN WRITING OUR ADVERTISERS FOR INFORMATION, PLEASE MENTION THE INTERNATIONAL MUSICIAN

Bernie Says:

I SUPPOSE everyone has his favorite story about gamblers. I am no exception. This yarn concerns the meek little musician who had saved exactly \$1,000.00. Though it took a lot of hard work and plenty of time to amass that sum, it suddenly looked very small to him and he decided to try his luck in a gambling joint. No sooner had he opened the door than a big husky hoodlum cornered him and growled, "You're playing with me." Our little man complained, "But I don't want to play—and besides I haven't got any money." It didn't



BERNARD GREEN

work. His new friend announced, "You've got money, buddy—exactly \$1,000.00. You and me is gonna play dice." With that the ruffian took a pair of dice from his pocket and smiled, "I'm shooting first. I'm betting \$1,000.00—and you're fading me." He turned around, and tossed the cubes into a hat which he held in his hand. "My point," he declared, "is four!" The little musician shrugged his shoulders. He knew his case was a lost one. Once more the other tossed the bones into his hat and taking a fast look, shouted, "Give me your money—I just hit the four!" The money was handed over. A bulge on the big fellow's hip was a convincing argument. He pocketed the dough and began to walk away. The despondent musician followed and soon developed enough courage to talk to the bully, "Pardon me," he said, "but can I ask you one little question?" "Go ahead," he was told. "Well," he gulped, "tell me—if it's not too much trouble, of course—did you make that four the HARD way?"

One of the swellest guys I've come across in this business is that "Pagliacci of the Keyboard," Joe Reichman. At present he's doing a flock of theatre dates and one-nighters, but will shortly return to the Essex House with his great crew. His recently completed stay was originally scheduled for two weeks, but record-breaking business kept him there more than four months. But here's the original purpose of this paragraph. Did you know that Joe is only about 10 years old? Wait a minute, now, I'll explain. Ten years ago Reichman visited his medico and was told the shocking news that he had less than six months to live. Not a pleasant verdict by any standards, but Joe decided to make the best of it. He forsook a lucrative law business and decided to form a band. He figured he'd make his last days on earth gay, exciting ones. Well, a year later, he picked up a newspaper and read that his doctor had passed away. Joe was healthier than ever. Today he's one of the most perfect physical specimens in the music business—and, as the saying goes, it couldn't have happened to a nicer guy. If that doctor hadn't spoken those solemn words, Joe might still be practicing law and playing the piano just for the fun of it. Instead he became one of our most respected band-leaders and a master of the 88. That, the cliché tells us, is fate.

Fairy Tale: Once upon a time an important social event was held and Meyer Davis didn't supply the music. The persona responsible for that blunder didn't live happily ever after. Of course we're exaggerating a little—but just a little. Memorable occasions and Meyer Davis' music are as synonymous as, well—Meyer Davis and memorable occasions. All this is hardly news, but it helps us lead into a story about the recent Bundles for Britain Ball held at the Waldorf-Astoria. A young man approached the podium and asked the leader, "Say, whose orchestra is this?" "Meyer Davis' Orchestra," came the reply. "Oh, yeah—then where is Meyer Davis?" The leader smiled and said, "I am Meyer Davis." The young man muffled a laugh and disagreed, "G'wan—there is no Meyer Davis! That's only a name everybody's been hearing for years." He walked away full of disappointment and the case rested there.

One recent "ayem," over scrambled eggs and coffee in Reuben's, Jimmy Dorsey got to reminiscing about the earlier days of LE JAZZ HOT, circa 1927. At that time Jimmy had a small five band which was featured at the Charm Club on West 64th street. It was a musicians' hideaway,

and such topnotchers as Bix Beiderbecke and Don Murray would sit in with Jimmy's crew and jam for hours at a time. One night a young pianist was introduced to Dorsey whose first impression was that the guy was "pretty sharp and could play a lot of piano—but was a little conceited." His playing was strictly long-hair but he had little use for the masters, preferring jazz. Night after night he came around to the Charm Club and took his place at the piano. They couldn't keep him off the stand. He tried his darndest to capture the spirit of swing but it eluded him. He asked questions, experimented with a dozen styles, but nothing happened. Then something did happen. The boys ordered him to keep off the stand. He was crimping their sessions. The key-pounder was furious. With a mad rush, he went to the stand, gritted his teeth, and, disdainfully eyeing his tormentors, played the entire Beethoven "Appassionata Sonata". He then grabbed his hat and coat, dashed out—and was never again seen in the Charm Club. Later he wrote a book called "A Smattering of Ignorance," but failed to mention that incident. This isn't a question from a quiz program, but that pianist is doing all right on one of them. His name—Oscar Levant!

Smallies on Biggies: "Pops" Foster, the bass fiddler, is probably the oldest swing musician. The youngest is 10-year-old Bobby Sharp who has played with Bob Crosby and Tommy Dorsey. . . . The King of Slam is a devotee of swing and offers "jam" sessions on the lawn of his castle each week. Mentioning that potentate, we are reminded of the song title, "I'm the King of Slam, I am, I am. I'll be a Son-of-a-Gun if I Ain't." . . . Japanese jazz bands number 50 men or more. They operate on the theory that the more noise an orchestra makes, the more effective it is. . . . In Scotland, jazz is called "Snap Music" and London's Whitechapel section terms it "Pip Music." Some long-hairs have other names for it. . . . Dave Pitts, the violinist, is a kid brother of Zasu Pitts. . . . Swing argot is paradoxical: When a swing band is in a rut it can't get in the groove. And when the boys loosen up, they're solid!

A group of the boys were sitting around in Lindy's the other night and got a laugh out of bandleader Sammy Kay's yarn about a pal of his who bought a horse. On the way home, the nag bumped into everything. Mad as the dickens, the fellow brought the horse back to the original owner and demanded a reason for being stuck with a blind horse. The other was amazed and said, "Man, he ain't blind—he just don't give a damn!"

Every Friday night, Victor Bay, CBS musical director, travels to Washington, D. C., for the Saturday "Report to the Nation" program, and always checks in at the same hotel. Last week, Bay forgot his brief case and wired the hotel please to hold it for him. The hotel manager, impressed by the important looking portfolio and Bay's weekend trips to the Capital, had a messenger fly from Washington to New York to deliver the case in person. He didn't want to take the risk of losing what he thought were im-

portant government documents, but which turned out to be an arrangement of Foster's "Beautiful Dreamer". On second thought he might have been a BMI operator.

Former NBC page boy, Ted Steele, is a big radio name today and it seems that every Broadway producer knows about his stage ambitions and his huge earning power. One neophyte Ziegfeld approached Ted recently and drew a beautiful picture of him becoming a dramatic sensation. "The best part of the whole thing," he explained, "is that it needs only a cast of eight—and it would cost YOU only \$35,000.00."

Recommended for Oblivion: The counter man who cuts your toast with a knife he has just used to slice an onion . . . the soda jerker who uses his hand as a scoop to put ice in your drink . . . the waiter who brings you burnt toast because you had the temerity to order it well done . . . the wise guy who asks you if you'll have a large drink or a big one.

Here are some "ifs" in the lives of some interesting people. If the Empress of Austria hadn't commented, "Young Haydn sings like a cow," when the famous composer sang at court one day, he wouldn't have been ousted and might never have turned to composing. . . . If the Wright brothers hadn't failed in their newspaper venture, they may never have had time to tinker with airplanes—which, judging by the headlines, wouldn't have been a bad idea. . . . If Walt Disney hadn't been turned down by a newspaper art editor, he wouldn't have been forced to set up a studio in his father's garage where he befriended a mouse and got the idea for Mickey, and he and Leopold Stokowski would never have created "Fantasia." . . . If Zane Grey had followed his father's advice he'd be a dentist, instead of a writer. As a matter of fact, getting assignments at first was just like pulling teeth. Oh, Lord! why do I ever think of these things?

Personal Opinions: Nine out of 10 American bands shouldn't play Latin rhythms. They should leave it to outfits like Jose Morand's. We highly recommend his congas and rumbas via CBS several times a week. . . . It isn't a feather in a man's hat to wear one there. Leave it to the gals, fellers. . . . The profession may well be proud of gentlemen like Sam Borodkin, percussionist, who is oldest in point of service with the Philharmonic. Toscanini often is loud in his praise of Sam. . . . My idea of swell movie casting would be a flicker featuring Greta Garbo and W. C. Fields. Lookout, brother!!! . . . I despise gals who have learned to hold liquor, but not a husband. . . . It's always puzzled me why most insurance companies refuse to employ married women. I know of several cases where the frau's weekly earnings helped pay many a premium. And, oddly enough, one insurance company recently sponsored a program called, "The Man I Married." . . . Never tell a woman what a mirror tells her. . . . A lot of guys along Broadway will give you a hand, but they'll make you eat out of it. . . . It takes time to win a pretty girl, but don't forget that time is money. . . . A girl who is really

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in love with her husband not only takes allowances, she makes them. . . . A musician who doesn't know how to fail doesn't know how to succeed. . . . I know a musician who wouldn't miss his morning orange juice for the world. He has it in every cocktail!

I wonder how many musicians are aware of the fact that it was a bird who was responsible for the Chinese using the pentatonic scale. Many years ago, legend has it, Ling-Lun, famed Oriental, was strolling along a river bank in search of an idea for a theme he was preparing. Here he came across the immortal bird of China, the Foang-Hoang, with its mate. The female bird sang the notes of the diatonic scale, while the male bird limited his outpourings to the choppy pentatonic scale. At that time anything feminine was viewed disdainfully in China. So our influential friend Ling headed home, told his story and, from that time on, the notes employed by the male bird were the official notes of China. Those of the female got the bird!

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HERE, THERE AND EVERYWHERE

Sheridan, Wyoming, Celebrates

LOCAL 348, Sheridan, Wyo., held its annual election, installation, dinner-dance and entertainment on Sunday, January 5, at the Sheridan Inn. Officers elected and installed were Joe Rull, President; Mark Hayward, Secretary; Duke Downey, Treasurer; Clint Eubanks, Lee Johnson and Herschel Wallace, Directors, and Emery Coslett, Sergeant-at-Arms.

Following the installation, a banquet was served to 115 members of the local. Speakers included George Layman, President Rull and Secretary Hayward. The banquet preceded a dance revue presented by Miss Betty Barbour and several of her pupils. The dance which followed was attended by 250. Music was furnished by a Polish band, Larry Woods' orchestra, Duke Downey and his orchestra, The Revellers, the Kampus Knights and the Maverick club band.

Local 303 Celebrates

LOCAL 303, Lansing, Mich., held its annual banquet and dance at the Elks' Temple in that city on January 6. Music during the dinner was furnished by Benny Carew and his orchestra, members of Local 56, Grand Rapids, Mich.; music for the dance by Bill Bennett and his orchestra from Local 5, Detroit, Mich. Out-of-town guests included Jack Ferentz, President, and George Clancy, Secretary of Local 5, Detroit, Mich.; Dwight Lamoreaux, Secretary of Local 56, Grand Rapids, Mich.; Director George Fleck of Local 327, Jackson, Mich., and J. Lyle Sage of Local 594, Battle Creek, Mich.

Upper Peninsula Musicians' Conference

A MEETING of the U. P. Musicians' Conference was held at the Riverside Club in Iron Mountain, Mich., on Sunday, January 12th. Delegates attended from all three locals in the Conference, Local 218, Marquette; Local 249, Iron Mountain, and Local 663, Escanaba. Several important matters were discussed and a telegram was read from Traveling Representative Henry Pfizenmayer, in which he expressed his regret at being unable to attend the Conference meeting. The following 1941 officers were nominated and unanimously elected:

Chet Morton, Escanaba, President; James C. Perino, Iron Mountain, Vice-President; Harley Greenleaf, Marquette, Secretary-Treasurer; Ernest Tomassoni, Sergeant-at-Arms, Iron Mountain. The day, May 11th, was selected as the date

for the next meeting, which is to be held at Marquette.

Local 343 Honors M. A. McManus

THE annual meeting and banquet of Local 343, A. F. of M. of Norwood, Mass., held on Sunday, January 12, 1941, had an unusual significance this year, in that it honored, by vote of the members, a man who, after many years of efficient and faithful service as Secretary-Treasurer, saw fit to retire from active participation in the Local's affairs.

The banquet following the meeting was attended by practically the full membership of the Local and also by many honorary members, among them the first President and Secretary of Local 343.

M. A. McManus who was so honored was the recipient of many fine verbal tributes and was presented with a photostatic copy of the resolutions making him an honorary member and dedicating this annual banquet in his honor.

John C. Neyland, who succeeds him as Secretary-Treasurer, was toastmaster, and expressed the regret of the Local in losing "Mac" as an active member.

Springfield, Mass., Fortieth Anniversary

LOCAL No. 171, Springfield, Mass., celebrated its 40th anniversary Sunday, January 19, 1941. The affair was held at the Hotel Bridgway and opened with the annual business meeting at 2:30 P. M. The officers for 1941 were installed by G. Bert Henderson, assistant to President James C. Petrillo. The business meeting was followed by a memorial service for the deceased members, which included a reading of the roster of all members who have died since the formation of the Local in 1901.

In honor of the 40th anniversary a departure from the customary routine was in order and members were allowed to have as their guests their wives and friends. A special committee consisting of the women members and wives of the officers planned an interesting afternoon for the feminine contingent while the men were attending the meeting. A musicale held in the Wedgewood room of the hotel was given by a string ensemble under the direction of James F. Knox. Cocktails were served during the afternoon and, from all reports, it was a very enjoyable occasion.

At the termination of the afternoon activities the ladies joined the men and the entire group attended the 40th anniversary banquet which will long be remembered by everyone there.

Present at the banquet were 24 of the

original charter members of the Local, who were given a heart-warming ovation by their brother members and guests. The principal speaker was G. Bert Henderson. Other speakers were William Hallon, State Director of the Massachusetts WPA Music Project, and Cyril J. La Francis, retiring President of Local No. 171.

Members of the 104th Infantry band of the Massachusetts National Guard who have been inducted into service for a year's training were introduced to the gathering.

Cyril J. La Francis, retiring President and leader of the 104th Infantry band, was presented with a traveling bag in appreciation of his years of service to the Local. He is the only remaining member of the band who saw service with this outfit during the World War.

The committee on arrangements consisted of President James L. Falvey, as chairman, assisted by Secretary E. H. Lyman, Vice-President Herbert A. Shumway, Treasurer Robert W. Cizek, Ernest R. Duclos and Robert J. Flynn. Those serving on the ladies' committee were Miss Eula V. Mosher, as chairman, Mrs. Albert Hamel, Mrs. Lauretta E. Flynn, Mrs. James L. Falvey, Mrs. Herbert A. Shumway, Mrs. E. H. Lyman, Mrs. Robert W. Cizek and Mrs. Ernest R. Duclos.

Invited guests included Mr. and Mrs. G. Bert Henderson, Mr. and Mrs. William Haddon, Mr. George Gibbs, President of Local 9, Boston, Mass., and Mrs. Gibbs; Mr. J. Edward Kurth, Secretary of Local 9, Boston, Mass., and President of the New England Conference, and Mrs. Kurth; Mr. George Keene, traveling representative of the A. F. of M. for New England; Mr. Frank B. Field, President of the Connecticut Conference and President of the South Norwalk, Conn., Local; Mr. Benjamin Hull, President of the Motion Picture Operators' Union and Vice-President of the Central Labor Union of Springfield; Mr. Charles Caffrey, President of the Springfield Central Labor Union and Vice-President of the State Branch; Mr. Michael Casey, Business Agent of the Stage Hands.

President James L. Falvey was toastmaster at the banquet, and, at the termination of the day's activities, it was the unanimous opinion of everyone present that this was the most enjoyable affair which the Local has ever sponsored.

New Jersey State Conference

FOLLOWING are a few of the high-lights of the regular meeting of the New Jersey State Conference held at the New Colonial Inn, Singac, N. J., on Sunday afternoon, January 19, 1941.

There were 50 delegates present, representing 13 Locals. The Easton, Pa., Local was made a member of the Conference.

The newly-elected officers were installed by Brother Leo Cluesmann, representing the National Office.

Chet Arthur, Local 399, President;

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Louise Paige, Local 151, Vice-President; Matty Franklin, Local 16, Secretary; Phillip Meyer, Local 16, Treasurer; Louis Horner, Local 373, Sergeant-at-Arms.

An excellent report on the WPA situation was made by Brothers Harry Steeper of Jersey City and A. Rex Riccardi of Philadelphia. The Conference is making every effort to remedy the School Band Bill No. 133 by having the words "patriotic nature" stricken from said bill. Referred to Brother John Curry of Trenton for action.

Brother James Buono of Newark proposed a fine bill to be known as the Band Tax Bill, which, if made law, would greatly benefit all the musicians in the State of New Jersey. The Conference endorsed the bill. A committee composed of James Buono and James Marzulli of Newark and Emanuel Hurst of Atlantic City was appointed to prepare the bill for presentation to the Legislature.

Brother Cluesmann, representative from the President's Office to the Conference, spoke interestingly and his remarks were well received. He explained in detail the conditions in connection

with the adverse publicity given to National President James C. Petrillo and the Federation by the newspapers. He also spoke on the AGMA case, Social Security and the WPA situation. The next regular meeting of the Conference will be held in May in Newark, N. J.

Pontiac, Mich., Annual Celebration

LOCAL 784, Pontiac, Mich., held its annual election of officers and celebration on Sunday, January 19, at its headquarters, 52½ Wayne street. Traveling Representative Henry Pfizenmayer represented the Federation and installed the officers, which include Lee Stader, President; Alfred Ferdette, Vice-President, and Wixom A. Marsh, Secretary-Treasurer. Principal speaker was Mayor George W. Booth, who commented briefly on the merits of organized labor, citing union members as outstanding examples of good American citizenship.

Following the business meeting the ladies' committee served a buffet dinner, which, in turn, was followed by a county-wide jam session.

Out-of-town guests included Jack Ferentz, President, and George Clancy, Secretary of Local 5, Detroit, Mich.; W. J. Dart, President of the Michigan State Conference; John Brosett, President, and Norman Whiting, Vice-President of Local 33, Port Huron, Mich., and Frank Baird, Business Agent of Local 542, Flint, Mich.

Local 239 Annual Banquet and Jollification

THERE was music in the air; jollification and good fellowship reigned supreme at the seventh annual banquet and program of the Auburn Musicians' Mutual Protective Association held Monday evening, January 20, at Deauville. More than 100 members and guests sat down to a turkey dinner. Leo Kroker was toastmaster.

There was vaudeville and other entertainment by Syracuse and Buffalo talent, the Russell Morse trio coming from the Bison City. Many of the Local musicians added their "bit," keeping the wheel of music going around. Not one jot of business was on the schedule.

Officers of the association are: President, Edward Fitch; Vice-President, Joseph Manzone; Recording Secretary, Fred P. Galleymore; Financial Secretary, Floyd Dean; Treasurer, John E. Stapleton; Sergeant-at-Arms, Walter Light.

Veteran

CHARLES UEBEL, Treasurer of Local 144, Holyoke, Mass., was reelected for the 26th consecutive year at the annual election of the Local, which places him in the Veteran class of members who have served more than 25 years as Local officers.

Poughkeepsie, N. Y., Celebrates

APPROXIMATELY 150 persons attended the annual dinner of the Musicians' Protective Association, Local 238, at the Dells, Dutchess turnpike, on January 26. Raymond C. Baratta was toastmaster; guest speakers included Philip A. Mylod and Assistant District Attorney Miller. Heading the list of guests was Dr. Arthur Gultman, who is associated with Broadcast Music, Inc.

Others attending from out-of-town were: John Cole, Secretary of the Kingston Local; Mark Duntz, Secretary and Business Manager of the Hudson Local; Joseph Cordoto, Hudson; William Green, President of the Newburgh Local; John Budney, Secretary, and Joseph Ensifer, member of Beacon Local; Wolden Kieley, Secretary of the Yonkers Local; Morris Gordon, Vice-President of Yonkers Local, and Edward Beatty from Yonkers.

A section of the Dutchess County Philharmonic orchestra played, under the direction of George Hagstrom, conductor; the LaFalce Brothers' Glee Club, and a New York floor show furnished by Ted Kieley, master of ceremonies, contributed the entertainment.

Guests from this city included Henry Hof, Netco Theaters' manager; Ray Powell, manager of the State Theater; Peter Weber, President, and Paul Martin, Secretary of the Germania Singing Society.

The committee in charge was composed of Fred W. Stitzel, P. A. Sammarco and William J. Rieser.

New Rochelle Installation

LOCAL 420, New Rochelle, N. Y., held its annual dinner-dance and installation of officers at the Glen Island Casino on Monday evening, January 26. Jacob Rosenberg, President of Local 802, New York City, and principal speaker, installed the following officers: Charles L. Samela, President; Joseph Focazio, Vice-President; Joseph Fried, Secretary; George D. Klassner, Treasurer; Salvatore Grosso, Sergeant-at-Arms, and Robert Marotta, Business Agent.

Entertainment was furnished by the

Bordewick Restaurant Revue, the Knapp Sisters and Charles Spivak with his Glen Island Casino orchestra.

Guests included the officers of Locals 402, Yonkers; 235, White Plains; 275, Port Chester; 398, Ossining, and 665, Mt. Vernon, all of New York, and 626, Stamford, Conn.

White Plains Local Annual Dinner-Dance

LOCAL 235, White Plains, N. Y., held its annual dinner-dance at the Blue Gardens, Armonk, N. Y., on Monday evening, February 17, 1941. Despite the storm conditions and extremely slippery roads, more than 100 attended the affair, which has become so popular with the members of this local.

Ralph Foster, President, served as toastmaster and introduced the following guests: Irving Rosenberg, President, and Ted Kieley, Secretary of Local 402, Yonkers, N. Y.; Rocco Mender, President, and Arthur Lush, Secretary of Local 275, Port Chester, N. Y.; George Wright, President, and Charles Coddington, Secretary of Local 398, Ossining, N. Y.; Charles Samela, President of Local 420, New Rochelle, N. Y.; Thomas Minichino, Secretary, and Jack Solfo of Local 665, Mt. Vernon, N. Y.; Rodney Bartlett, President, and Martin Gordon, Secretary of Local 626, Stamford, Conn.; William Heyer, Director of the Westchester WPA Music Project. Fred W. Birnbach, Secretary of the A. F. of M., spoke briefly.

Fiftieth Anniversary Family Party

LOCAL 30, St. Paul, Minn., celebrated its 50th anniversary with a family party held at the Colonial Halls on Monday evening, February 17, 1941. Nearly 1,000 members, wives and friends filled the four halls to overflowing in spite of the cold weather (the thermometer registered 20 below zero).

A fine steak dinner with all the trimmings was served at 8 P. M. At 9 P. M. Joe Peltier's orchestra started the dancing with old-time music which continued until 11 P. M. An orchestra under the direction of Kenneth Rippel played modern dance music from 11 P. M. until closing time at sun-up the next morning. A fine vaudeville program was interspersed between the various dance numbers.

The entire affair was 100% union as the union musicians, cooks, waiters, bartenders, entertainers and beer wagon drivers all were paid union scale.

Many of the older members made this occasion their first attendance at a local function in years. One of the guests of honor was Ferdinand Novotny, a charter member of the Local. The affair was a great success.

Congratulations to Local 30!

JOHN C. McLAUGHLIN

John C. McLaughlin, who at various times held the offices of Secretary, Sergeant-at-Arms and member of the Executive Board of Local 456, Shamokin, Pa., passed away in that city on December 19, 1940, after a brief illness.

As a leader in his community he was kind, sympathetic and generous to everyone. A patriotic, thoughtful, intelligent and self-reliant citizen, he was unyielding in his conviction of right, both in public affairs and in private life. He was an exemplary Christian gentleman, a consistent member and outstanding leader in St. Joseph's Catholic Church.

He played saxophone in "Our Band, Shamokin Dye and Print Works, Inc.," of which organization he was a member for 21 years. The band mourns the loss of a trusted, valuable and proficient member, a true and loyal friend, companion and co-worker.

THEODORE EBEBCKE

In February, 1940, "The International Musician" contained an article on Theodore C. Ebbecke, veteran musician who resided in Bow Lane, Middletown, Conn. Brother Ebbecke passed away January 12, 1941, at the age of 83.

SAMUEL E. BASSETT

Samuel E. Bassett, Secretary of Local 66, Rochester, N. Y., from 1899 to 1931, and a delegate to 28 conventions of the American Federation of Musicians, passed away in that city on Wednesday, January 15, at the age of 75. He had been in ill health for about a year.

He was the son of Mr. and Mrs. Richard Bassett. An ancestor, William Bassett, came to Plymouth, Mass., in 1621, and was said to have participated in the first Thanksgiving dinner.

Mr. Bassett was a cornet soloist. He was formerly director of the Shrine band



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and was officially known as "principal musician" of the old Third Regiment, National Guard.

His family settled in western New York about 1800, coming to this section from Connecticut. He was born in Canada, where his father, William Bassett, lived for a short time.

Mr. Bassett was a member of Genesee Falls Lodge, F. and A. M.; Hamilton Chapter, Monroe Commandery, Lalla Rookh Grotto, Damascus Temple, Rochester Musicians' Protective Association and the West Avenue Methodist Church.

He leaves his wife, Clara R. Bassett; a daughter, Mrs. Stanley Coville; a son, Philip T. Bassett, and four grandchildren.

WILLIAM F. ELSBREE

William F. Elsbree, a charter member of Local 457, Attleboro, Mass., died in that city on January 23 at the age of 68.

Mr. Elsbree was born at Providence, January 29, 1873, the son of William F. and Susan E. (Angell) Elsbree. He learned the designing and engraving trade at Providence, and after coming to this city was employed at Bates & Bacon, Daggett & Clapp and R. F. Simmons factories.

His musical career here included association with a number of organizations. He first joined Beaton's military band, later played with Heywood's orchestra and still later formed an orchestra known as Elsbree's Marimba orchestra. He also belonged to the Graniteville Fife and Drum corps in Rhode Island and in orchestral work was noted as a xylophone and marimbaphone soloist.

Mr. Elsbree is survived by his widow, two sons, Milton and Norman, of this city.

ARTHUR J. EHEHALT

Arthur J. Ehehalt, Secretary of 234, New Haven, Conn., since 1919, passed away at the New Haven Hospital on Tuesday, February 18, at the age of 56, following an illness of seven weeks. Brother Ehehalt had served as delegate to 14 conventions of the A. F. of M.

He was born in New Haven and had been a musician since his early youth. He played tuba and string bass. In the early part of his musical career he was one of the members of the organization that gave concerts at Savin Rock Park, under the direction of Eddie Wittstein. Later he played in orchestras in local theaters, most of his work being in the Bijou, Palace and the Paramount theaters.

He had been for 20 years a member of the New Haven Symphony orchestra and manager of the personnel of that organization. Mr. Ehehalt was a member of the band of the Second Company, Governor's Foot Guard. He was a member of Dorscht Lodge of that city and a former President of that organization when its membership was made up chiefly of musicians.



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PERPLEXING NOTES: Just to live and take things as they are is, apparently, not enough for some of us. We must THINK, too, and then life gets very complicated. Today we have been over-indulging in that most disturbing of all pastimes, mental gymnastics, and have gotten ourself into grave mental disorder. . . . For instance, we've always suspected that no one person or thing ever is indispensable to the world (including "Jeannie With the Light Brown Hair"). Today we're sure of that fact. So what? All that comes of this muchly thought-over conclusion is a deflated ego. (And we presume ASCAP knows that sensation by now). . . . There is another matter on our mind which concerns the freedom of the press, namely: Is readin' believin'? Recently in the *New York Mirror* appeared a bold, black headline by-lined by ASCAP's own Nick Kenny of "Blanket Ba—" er, we mean "Little Skipper" fame, which stated: "ASCAP Wins In Radio War". The following day in *Variety* we read THESE bold, black headlines: "ASCAP Yields To Reforms". So what's a fella to believe? . . . There's just one more thing troubling us and then we're going to quit thinking for the day. It's that old proverb: "Faithful service has its own reward". Well, one need only delve into the personnel files of NBC and check-up on the semi-yearly shakeups that go on therein, to prove the fallacy of this old adage. So we're askin', so what? . . . After all this thought wrestling we feel like a diminished third in an augmented ninth that's stuck in the middle of a glissando. (Now someone else try and figure that out.)

MUSICAL QUIZ: Did you know that Sammy Kaye started out to be an engineer? . . . That Rudy Vallee wasn't considered good enough by his Yale colleagues to play in the college band? . . . That Ernie Watson failed in music at the University of Pennsylvania? . . . That Johnnie Ingram studied pre-meds at the University of Pittsburgh, majored in sax in the University of Hardknocks, and has one of the loveliest voices we've heard around these parts, but refuses to sing for a living? . . . That the swell number Rudy Vallee does, "I Carry the Mail", was written by Trav Ingham and composed by Sam Diehl? . . . That we had a song published once entitled: "The Merry Little Shark", and that it went the way of all fish? . . . That Paul Whiteman's autobiography will be on the market this Summer? . . . That when bandleaders whisper sweet nothings into their girl vocalists' ears, it doesn't always mean that the heart-strings are tugging—that purse-strings may have something to do with it, too? . . . That if we ever have a son we'll train him to a musician and then maybe he'll turn out to be a doctor or an engineer?

TRILLS AND TURNS: Leopold Stokowski has been named chief adviser for all military bands. . . . In a recent poll on the subject of "What music would you like to see Walt Disney animate next?" Ravel's "Bolero" received the most votes with Gershwin's "Rhapsody in Blue" taking second place. . . . There's a rumor about that Igor Stravinsky may try writing some swing music, and, if he does, we bet it'll be something worth swinging about. . . . Taking an unprecedented step, Mr. Toscanini will conduct the Chicago Symphony Orchestra for a single concert in Chicago on April 24th. He volunteered his services to aid the Chicago orchestra's pension fund. . . . Sir Thomas Beecham, due here in the Spring, will appear as guest conductor with the Mexican Symphonic Orchestra.

SPECIAL NOTES: Bud Ladish, the bass player, wishes to announce that while others in the business are reaching a high C he has reached hi-A-tus. . . . Frank Turner states that he will be available to all who owe him money at any time they feel tempted to pay up. . . . Sol Terini is having open house for his friends again. Now that he's sold the concert grand piano he picked up at an auction, he has taken his furniture out of storage and chairs are now available in the Terini apartment. . . . Did you know that a saxophone has been invented which has no pads on the circular disks that cover its stops? It's Eugene Sander's idea. . . . Have you seen and heard Raymond Scott's "Pantomimic Music"? It's a real laugh getter. As the band is playing along the music suddenly stops but the men act as though they were still playing—then the music continues as though nothing had happened.

MUSICAL CONTESTS: A \$1,000 cash prize is being offered for the outstanding work submitted in musical composition in a competition open to unmarried male United States citizens under 31. For further details write to the American Academy in Rome, 101 Park Avenue, New York, N. Y. . . . Juilliard School of Music has opened a competition for the production of an opera by an American composer. Work may be full length, or of only one act, with libretto in English. Score must be playable by an orchestra of from 30 to 50 players, and not call for seldom used instruments. Send scores to Oscar Wagner, dean of Juilliard Graduate School, 130 Claremont Avenue, New York, N. Y., before April 1st.

PUBLISHERS' NOTES: If the Irving Berlin, Inc., numbers "Little Old Church in England" and "When That Man Is Dead and Gone" continue their upward trend, they will be the first non-radio created hits we have had since the ether waves came into their own. . . . Due to a let-down in BMI sheet music sales, BMI has collected together a staff of research men to question sales clerks and consumers to discover what's wrong. . . . "I Hear a Rhapsody" has been leading in the sheet music sales the past month, with "There'll Be Some Changes Made" placing second. . . . Remick's are publishing two songs from the Deanna Durbin-Universal production "Nice Girl".

RECORD NOTES: Jan Savitt is now making records for Victor's Bluebird label. . . . Artie Shaw's "Frenesi" (Victor) has been heading the list in the coin-machines, with Jimmy Dorsey's Decca record "I Hear a Rhapsody" following a close second. . . . Harry James and his orchestra have returned to the Columbia Popular label after an absence of a year. His first recordings are "Montevideo" and "Music Makers".

POPULAR RECORDS OF THE MONTH

VICTOR:

- "Till the Lights of London Shine Again" and "Music in the Evening", Lanny Ross and orchestra under Roy Bargy.
- "Rose" and "At Home", Wayne King and his orchestra.
- "Los Carnavales de Oriente" and "Suena La Conga", Xavier Cugat and his orchestra.
- "You Might Have Belonged to Another" and "Oh! Look at Me Now", Tommy Dorsey and his orchestra.
- "Wishful Thinking" and "Hello, Ma! I Done It Again", Leo Reisman and his orchestra.
- "Sunset at Sea" and "That's My Way of Saying I Love You", Sammy Kaye and his orchestra.
- "It All Comes Back to Me Now" and "Magic Mountain", Barry Wood with orchestra.

BLUEBIRD:

- "Carnival of Venice" and "Cielito Lindo", Larry Clinton and his orchestra.
- "Hello, Ma! I Done It Again" and "Wishful Thinking", Mitchell Ayres and his orchestra.
- "Down in Toyland Village" and "I Wish You Were Jealous of Me", Art Kassel and his orchestra.
- "The Memory of a Rose" and "Prairie-Land Lullaby", Glenn Miller and his orchestra.
- "Lone Star Trail" and "I Do Mean You", Vaughn Monroe and his orchestra.
- "Lumby" and "Phyllysse", Charlie Barnet and his orchestra.
- "The Stars Remain" and "When I Saw You", Freddy Martin and his orchestra.

COLUMBIA:

- "I'm Always Chasing Rainbows" and "Somebody Stole My Gal", Benny Goodman and his orchestra.
- "Out of the Gray" and "Dark Eyes", Horace Heidt and his orchestra.
- "I Close My Eyes" and "Number Ten Lullaby Lane", Eddy Duchin and his orchestra.
- "Copyright 1950" and "Eagle Beak", Raymond Scott and his orchestra.
- "High On a Windy Hill" and "Love of My Life", Will Bradley and his orchestra.
- "You're Breaking My Heart All Over Again" and "You Didn't Steal That Kiss", Orrin Tucker and his orchestra.

OKEN:

- "The Last Time I Saw Paris" and "Melody", Dick Jurgens and his orchestra.
- "While the Music Plays On" and "Dig It", Les Brown and his orchestra.
- "Love of My Life" and "I Should Have Known You Years Ago", Jack Leonard with orchestra under direction of Ray Bloch.
- "Walkin' Through Mockin' Bird Lane" and "You Walk By", Tommy Tucker and his orchestra.
- "Apurkody" and "Jungle Madness", Gene Krupa and his orchestra.
- "I'll See You Again" and "What Is There to Say", Mary Healy with orchestra under the direction of Perry Botkin.
- "Or Have I" and "You're the Cream in My Coffee", Lawrence Welk and his orchestra.
- "Walkin' by the River" and "Sunset at Sea", Frankie Masters and his orchestra.

DECCA:

- "Nightmare Song in Berkeley Square" and "Wish Me Luck", Carol Bruce with Harry

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ALBUMS

- COLUMBIA: Hal Kemp Memorial Album (four records), Hal Kemp and his orchestra. Hot Jazz Classic (four records), Earl Hines piano solos and with orchestra.
- DECCA: Cole Porter Song Hits from "Panama Hattie" (two records) featuring Ethel Merman with Joan Carroll accompanied by Harry Sosnik and his orchestra. Connie Boswell Souvenir Album (five records), Connie Boswell with orchestras of Bob Crosby, Ben Pollack and Harry Sosnik and the Lyn Murray Singers. Mood Indigo (five records), Duke Ellington compositions played by Ted Steele and his Novatones. Stephen Foster Melodies (five records), sung by Frank Luther, Zora Layman and the Century Quartet.

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There is something on earth greater than arbitrary or despotic power, and that is the aroused indignation of the civilized world.— DANIEL WEBSTER.

The International Executive Board

THE International Executive Board concluded a two-week session on February 7. Some of the most important problems that have confronted the Federation in many years were considered and disposed of at this session.

Officers and members are requested to pay particular attention to the laws which were adopted at this session and which are effective immediately. The publication of these laws in THE INTERNATIONAL MUSICIAN is considered sufficient notice to each and every member of the Federation and members must, from the date of publication, hold themselves bound strictly by the provisions thereof.

Kindly be governed accordingly.

CONTRACT BETWEEN LICENSED AGENTS AND MEMBERS

The International Executive Board adopted the following law:

"The contract forms contained in the By-Laws of the A. F. of M. are the only forms members are permitted to use in their contracts with licensed agencies."

Sample copies of these contract forms will be forwarded to each local sometime within the next three weeks. Members, who are not in a position to contact local offices, may secure copies by requesting them from the International Secretary of the A. F. of M.

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Representatives of the A. F. of L. and affiliated national and international unions will be on the job at Washington to push the program. They will do their part but need the help of union members everywhere. Two ways to help are open to all union members:

First, they can write their Representatives and Senators, urging support of labor's proposals.

Second, they can study the program, so as to be able to discuss at least the high points with their friends and neighbors, thus winning support for it among the general public.

Other methods may be used to promote the program, including the writing of letters to local newspapers pointing out the desirability of the enactment of the program into law.

A Far-Reaching Invention

ON December 31, 1940, United States Patent No. 2,227,230 was issued to Eugene Sander, Elkhart, Indiana, covering his invention of Padless saxophones and woodwinds. Strangely enough, Mr. Sander has never blown a note on a saxophone.

The claims are that this new invention results in a keyed wind instrument which is 120% more airtight, and that the metal disc which replaces the pad on the key becomes a resonator instead of a mute, as is the case with padded keys covered with skin or leather.

It has been found through Oscilloscopic tests by two prominent New York sound and acoustical engineers that the Padless saxophone has a greater volume of tone with the same playing effort; that the tones are clearer and thus more even. It is also claimed that, due to better closure of keys, the articulation or separation of tones is more distinct in very rapid passages. Many musicians predict that this may revolutionize the manufacture of keyed wind instruments.

The Picture Changes

CHILD LABOR was validated as a principle of American life some twenty years ago by a five-to-four decision of the Supreme Court of that day and time. Days and times have changed since then.

Advocates of the abolition of child labor had no recourse at that hour but to try to get through a Constitutional amendment that would enable states to outlaw the practice. For twenty years the friends of children have broken their hearts on the hard "unfaith" of State Legislatures who have refused to ratify the amendment. It was the only hope at that time to get the children out of mine and factory.

Now the picture changes. A new Supreme Court decision overruling the former edict makes Federal child labor laws valid and it is likely that new Federal and state legislation will be adopted and the remaining fragment of child exploitation will disappear from American life.

The mills of the gods do grind and this late action indicates the fineness of the grist.

Sanctity of Contracts

(From the SHOE WORKERS' JOURNAL)

THE Boot and Shoe Workers' Union has been in existence over forty-five years and we are very proud of our record for keeping inviolate contracts which are entered into between our union and shoe manufacturers. With but few exceptions the membership of our union has maintained a policy of strict adherence to local agreements as well as the regular union stamp arbitration contract.

If at any time or place we find some of our members causing a stoppage of work or striking in violation of contract we, as officers of your union, must take appropriate disciplinary action against those who may wilfully violate not only the contract but their obligation as members of the union.

We realize that at times some of our members become impatient and demand immediate action; however, our contracts are very specific, and in the event of failure to agree on any matter in dispute, provisions are made for arbitration. While arbitration may seem slow it has proven to be more advantageous to employer and employee than resorting to the strike method of settling disputes. Strikes are costly and dangerous: the employees never recover the lost wages, and it is also true that manufacturers in many instances lose good accounts during strikes and, try as they may, they are never able to get them back. Thus, as in all strikes, both sides lose.

Labor's Prayer for the President

By DR. CHARLES STELZLE

THOU Great Sovereign of all nations, Thou King of Kings and Lord of Hosts, in these perious times of war and rumors of war, when all the powers of hate have been loosed to kill and to destroy, we pray that Thy Spirit may steady the minds and quicken the hearts of those who call themselves by Thy name, acknowledging Thee as Father.

We pray especially for the President of these United States, upon whom has been laid heavy burdens and grave responsibilities, as he speaks for our country and for its people.

Renew his strength as daily his burdens increase. Give him the wisdom and understanding that cometh only from above. Protect him from those whose motives and methods are prompted by the spirit of selfishness or personal ambition.

Show him Thy will. Out of the conflict of counsel may Thy voice come unto him saying: "This is the way—walk ye in it." And as Thy will is revealed, increase his faith, so that he may go forth in the consciousness of having fulfilled the task committed to him.

We pray that he, with us, shall seek above all things else to honor and glorify Thee, hastening the coming of Thy Kingdom upon earth, and the rule of the spirit of brotherhood in the lives and the hearts of all peoples of the earth, so that all nations may dwell together in peace and unity.

Showing the Way

THE Navy Department is giving the answer to the charge that the 40-hour week, set under the Fair Labor Standards Act, is retarding defense output.

Production at Navy Yards throughout the United States is being stepped up by placing them on a 24-hour, three-shift schedule, with employees working 48 hours weekly. Overtime is being paid for the eight hours over the standard week.

Notable example of the program, Secretary of the Navy Knox said, is the Washington Navy Yard, where production has been trebled since July.

Private industry, engaged on defense orders, can also operate on three shifts, as some industrialists pointed out months ago. A number are already doing this. The plan effectually disposes of the complaint that the 40-hour week holds up production.

He's Always to Blame

IT'S a curious thing that one person causes all the auto accidents. He does everything wrong; he's careless; he's stupid; he goes too fast; he hogs the road; he never gives you a break; he's a thorough-going, dark-hearted villain!

And who, pray tell, is this menace to life, limb, and the pursuit of happiness? The other fellow.

Yes—it's always the other fellow's fault. Blaming it on someone else is some slight consolation; but, as your own common sense will tell you, it just can't always be true.

Statistically, here's what the usual accident driver is like. He's male, between 25 and 64 years of age. He's an experienced driver.

That could be the other fellow. But it also could be you. Remember, it might be your day to be the other fellow. Remember it—and the chances are you'll drive more carefully, more considerately, less hastily, more safely.—From "Here Today—Gone Tomorrow", published by Travelers Insurance Company.

FBI Pays Dividends

IN these days, when the safety of our country is dependent on preventing sabotage and subversive activities, it is heartening to see some of the results disclosed in the report which J. Edgar Hoover, director of the FBI for the past sixteen years, submits annually to the Attorney General.

The current report has just been released and discloses 5,605 convictions in FBI cases during the year, or 96.46 per cent of the cases investigated. Of the 182 kidnappings since they were made Federal violations, 180 have been solved, while the other two are under active investigation. These are but examples taken from the wide field of activity of the FBI, and should be strong deterrents to crime.

On the national defense angle, the report says: "Since the outbreak of war in Europe, there have been no acts of sabotage in our country attributable to foreign agents."

While operating on the amazingly small sum, as government expenditures go, of \$7,300,000 annually, the FBI returned to the government last year \$58,390,180.64 in actual fines, savings and recoveries, or \$8.00 for every dollar spent.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

MY COUNTRY

I love my country's pine clad hills,
Her thousand bright and gushing rills,
Her sunshine and her storms;
Her rough and rugged rocks that rear
Their hoary heads high in the air,
In wild fantastic forms.

I love her rivers, deep and wide,
Those mighty streams that seaward glide
To seek the ocean's breast;
Her smiling fields, her pleasant vales,
Her shady dells, her flowery dales,
Her haunts of peaceful rest.

I love her forests dark and lone;
For there the wild bird's merry tone
Is heard from morn till night,
And there are lovelier flowers, I ween,
Then e'er in Eastern land were seen,
In varied colors bright.

Her forests and her valleys fair,
Her flowers that scent the morning air
Have all their charms for me;
But more I love my country's name
Those words that echo deathless fame,—
"The land of liberty."

—Hesperion.



Chauncey Weaver

fifty years. When five thousand feet in the air—a carrier pigeon flitted through an open window and dropped a message revealing what the day meant to the distinguished visitor on board. Resourceful, as all air-line lady hostesses are, in short order a magnificent birthday cake appeared, decorated with sixty-six candles. The denizens on the peaceful countryside below saw the strange light and concluded that a comet had made its appearance. With characteristic generosity the General divided the toothsome delicacy with the passengers and in the traditional vernacular of the society reporter—"a good time was had by all." Many happy returns, General!

III.

It is a matter of interesting speculation concerning what a prolonged association with Mozart would have meant to Beethoven—Mozart who had received the priceless advantages of a sympathetic home training and encouragement, and whose name was also destined to shine in the pantheon of the immortals. But fate soon separated them and their pathways did not seem to cross.

Beethoven's first visit to Vienna was terminated by urgent calls from the bedside of a dying mother. He returned on borrowed money to a home desolated by death. To his everlasting credit be it said that he did his best, in his crude and awkward way, to pick up the broken strands of the home life, and provide for his two brothers who had nowhere else to look for help and guidance.

And yet, O marvel of marvels, this lonely youth surrounded by so much depression, so unused to words of encouragement, in contact with so little to inspire, who knew so little beyond his own immediate horizon, heard still small voices from a mystical island of Somewhere beckoning him to press forward. And he "was not disobedient unto the Heavenly Vision." Disappointment had been his meat and drink. Green pastures and still waters were awaiting his coming.

Beethoven's initial appearance as an instrumentalist seems to have been as a viola player in the village orchestra. He appears to have won no immediate distinction in this capacity, but he was an eager listener, a tireless worker and he learned and developed. He familiarized himself with all the opera and lyrical dramas of his time. He gained a practical knowledge of the elements of orchestral technique. Four years of this kind of experience laid the foundation which was to prove valuable for a life-time.

Before passing to a consideration of the works which are the basis of his enduring fame let us note certain characteristics which distinguished his entire career.

When scolded as a child for his soiled and disordered wearing apparel he gravely remarked—"What does it matter; when

I am a man I shall not bother with such things." And the record seems to prove that he never did. In the preparation for his famous Mass he became so absorbed in the work that in a chance appearance upon the street one day, outrageously clad, he was taken into custody for a tramp.

Beethoven would never have been considered a fashion-plate at any stage of his career, and the conventionalities of social intermingling he looked upon as intolerable restrictions. For dining out he had little taste. Sometimes when he did respond, he would terminate a period of uncommunicative reverie during the period of banquet-hall chatter, with such a long and loud outburst of laughter that his host or hostess and other guests would retire in dismay.

The idiosyncracies of genius are traditional. More anon.

Tangible evidence of appreciation of helpful service is always something pleasing to contemplate. The Baltimore Musician, Local No. 40, reports an illustration. Mr. Emile Odend'hal has been director and supervisor of the WPA orchestra in that city since its inception in 1936. Naturally from time to time matters have arisen calling for adjustment. Local No. 40, through its officers, has been ready to do its part. It appears that Member Odend'hal's father—a distinguished teacher of vocal music—retired from the teaching profession recently at the age of 91. There was a fine Knabe piano in the family. In token of gratitude for help received Father and Son decided to make Local No. 40 a present of the piano and the instrument now graces the platform in the Local's main meeting hall. President Edgar Hunt makes proper acknowledgment in a recent issue of the official paper.

"When the war-drums beat no longer!"
—Lord Tennyson.
When, O when!

Who said music was permanently out of the theaters? Two houses in Des Moines—the Orpheum and the Paramount—have started the show business anew, with nine-piece orchestras in each theater. May the new spirit spread like a harmonic contagion.

Under the caption "Bandmasters Old and New," the Boston Herald recently carried the following editorial:

The passing of Michael J. Devine at the age of 81, the bandmaster and veteran of two of our wars, reminds us that the successors of the great bandmasters of the past are still below the horizon. Of bands we have more than enough, as anybody who watches a street parade of any length might testify. But of brass bands, trained to a high level of perfection by leaders who have imagination and ability, there are few. Have jazz and swing displaced them for good? Probably not. You can't march to string music. A drum corps has its uses, but its productions are too monotonous for general consumption.

Boston has had as much to do with great bandmasters as any other city in the country. The historians say that the military band concert idea seems to have developed from the Independence Day celebrations on Boston Common. In time these anniversaries brought the unforgettable Patrick Sarsfield Gilmore before the nation, and his Peace Jubilee, with whole armies of musicians, astonished the multitudes. He died in 1892 and in the same month John Philip Sousa emerged from Washington to begin the independent career which earned for him world fame and covered his chest with medals. Originally a fiddler, he became leader of the greatest of American bands, the Marine of Washington. His genius for composition entitles him to his title of "the March King."

That Marine band has been playing for White House functions ever since the time of Jefferson, serving both as band and orchestra, with every member except the soloists doubling in strings. Sousa used to credit Jean M. Missul, leader of the Salem Cadet band, with having exerted as much influence on the development of military band music as any other American.

But what other names comes to mind? Old bandmasters? There was David Wallis Reeves, of course, for whom Providence erected a memorial fountain. He deserved it for his men produced wonderful marching music. There was Dodsworth. Any others?

The editorial called forth response from Frank A. Remick, Federation member of both Local No. 9 of Boston and Local No. 126 of Lynn—being himself a resident of Salem. The Remick rejoinder is as follows:

How, oh how, did you forget "Tom" Carter? Your list of bandmasters is not complete without mention of the composer of the Boston Commandery march. And Emil Mollenhauer! Many times his music has sounded within your windows, dally, from Boston Common.

If you really want to bring capable bandmasters above the horizon, keep pounding into the ears of the general public that there must first be a certainty of wages for the bandmaster's men, obtainable consistently to the amount of a bona fide

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Butt Esta	Arthur Rollin
Kirby Campbell	Frank Ruffe
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Sid Pruslin	Sam Sulzer
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AND MANY OTHERS

The bandmaster of the past obtained his opportunity to popularize himself and his band because the public was willing to pay for first grade music service and he (the bandmaster) was businessman enough, as well as musician, to secure the work at first grade prices.

It can yet be done! The musicians are ready, the bandmasters will become apparent as need. All that is lacking is the willingness of the public to pay the bills.

FRANK A. REMICK.

Local No. 655, Miami, had a fire recently. No alarm was sounded. In a spirit of calm exhilaration the members watched the ascending flame. When the burning element had spent its force, and only a handful of ashes remained to tell the story, a sort of hallelujah chorus of congratulation rang through the air. The mortgage on the Local property had been paid off, and the evidentiary memento thereof had with happy ceremonial been transformed into nothingness. We congratulate Local No. 655. The members are not only musicians, but they possess business capacity—with ability to see ahead, to plan and to perform. An organization of such texture cannot fail in its program of achievement.

Some Locals think they have a complicated and nerve-racking situation with which to deal. Local No. 655 has a membership of 375. During the first week in February of the current year they had 75 traveling bands in that jurisdiction. To many this situation would be largely suggestive of headaches. Miami Local officials seem to take the situation as a matter of course and police the territory with a minimum of trouble.

On a Sunday, when official business was taboo, President Roy Singer, of the Miami Local, made it possible for three members of the National Executive Board—Bagley, Parks and Weaver—to visit Key West—162 miles to the south. The ride is a thriller as an initial experience. The old railroad connective effort has been abandoned and now the automobile travels from island to island (key to key)—bridge to bridge—one pontoon being seven miles in length. Key West has a population of 13,000—75 per cent of whom are Spanish. The American Federation of Musicians is represented there by an energetic Local of 44 members. It is officered by John Pritchard, President; George Curry, Vice-President, and Jack Crowley, Secretary and Treasurer. Secretary Crowley gave the visitors a cordial greeting, made it possible to meet many of the Local members, and seemed anxious to obtain all the counsel possible as to ways and means for meeting the problems constantly arising. Our readers may be interested to know that Key West is home of the most southern Local in the international jurisdiction, and is, in fact, 365 miles farther south than Cairo, Egypt. If this statement sounds like fiction—consult an atlas and be convinced. And so with due apologies to Adelaide Proctor and her "Lost Chord"—

On board Roy Singer's fine auto,
All content, and at perfect ease,
The wheels ambled gaily onward,
Over the Florida keys.

We hardly knew where we were going,
And yet, each one of us guessed
We would soon be in that quaint city,
Known far and wide as Key West.

Glistening and gay in the sunlight,
A keen Spanish flavor abounding,
We heard on the soft breeze then blowing,
The tones of the rumba resounding.

The ocean was blue as the sky,
The turtles and gators were prancing;
Reluctant, we bid adieu—
Senorita returned to her dancing.

After two weeks of wrestling with problems more acute than multitudes of Federation members ever dreamed to exist; grateful for courtesies without number; and recipient of a Southern hospitality in accord with long-confirmed traditions, the mid-year meeting of the National Execu-

Know him??



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tive Board adjourned and the members thereof scattered to their several places of abode.

The skies were draped in deep mourning,
The winds through the palm-trees did sigh,
On that keen, crisp and shivery morning,
When we said to Miami—"Good-Bye!"

Our top-coats afforded real comfort—
Of a sudden we started to sneeze;
Before the train could get going,
We actually thought we would freeze.

By the time of arriving at "Jax"ville,
Our ominous fears had come true;
From pedal extremes to our forehead,
We were tingling a tune called—"The Flu."

O beautiful land of Miami!
To you in some summer we'll go;
And then perhaps you'll regale us—
With a downfall of Beautiful Snow.

Top-Flight Bands

WHEN a swing band leader lectures to the student body of one of the most conservative universities in the United States on "Swing Music as a Profession", it is time for us to admit that this form of music has developed from a fad attracting by its novelty into a profession whose basis is skill and knowledge.

Ruby Newman in his lecture before the student body of the Boston University, College of Music, stressed the necessity for serious and intensive study. "The day of scoring success by incompetent musicianship no longer exists", he explained, and gave as illustration such outstanding swingsters as Tommy Dorsey, Benny Goodman, Glenn Miller and Artie Shaw, brilliant musicians all, able to hold their own with the best in symphony orchestras. A far call, this, from the day the village ne'er-do-well drifted into a swing band because he could play three instruments at once, after a fashion, or could blow a horn standing on his head.



THE ANDREWS SISTERS
Patty Maxene LaVerne

Merry Manhattan

ORRIN TUCKER was at the Biltmore Hotel, New York, in February. He is due at the Aragon Ballroom, Chicago, for a limited engagement, starting Easter Sunday.

SHEP FIELDS has been held over for an additional seven weeks at George White's, Manhattan.

BENNY CARTER began three weeks at Nick's, Greenwich Village, New York, February 2nd.

VAUGHN MONROE will celebrate the first anniversary of his band during a two-week engagement at the New York Paramount Theatre in May.

FRANKIE MASTERS received his fourth extension at the Grill Room of Hotel Taft, New York, in January.

CHARLEY DREW ended his stay at the Village Room of Hotel Taft, March 1st.

JOHNNY LONG wound up at the Roseland Ballroom, Manhattan, February 5th, and opened a two-weeker at one of the Brandt Circuit theatres the following day.

TONY PASTOR'S comparatively new outfit went into the Paramount Theatre, New York, February 26th for three weeks. It was his first shot at the house, and he hit the bull's-eye.

RAY NOBLE and his orchestra headed the "in person" show at the Strand, New York, opening February 7th.

ROBERT (Mousey) POWELL played his first Manhattan engagement at Rogers' Corner (opposite Madison Square Garden), February 4th.

JOE REICHMAN wound up his engagement at the Essex House's Casino-on-the-Park, February 26th.

PAUL BARON followed Reichman at the Essex House, February 27th.

Up New York Way

TEDDY POWELL'S band opened at Bordewick's, Tuckahoe, New York, February 13th for a three-month stay. This promises an air build-up such as Tommy Tucker's band got at the same spot (then called Murray's) over a year ago.

CHARLES BAUM wound up a date at the Statler Hotel in Buffalo, February 21st.

CHARLIE SPIVAK proved so popular at the Glen Island Casino that he kept it open all winter. Heretofore the Casino has been only a summer spot.

BILL McCUNE and his orchestra completed a most successful one-weeker at the Arcadia Ballroom in New York, ending February 18th. Now they're playing a date at the Statler Hotel in Buffalo, which will take them up to May 15th.

DICK KUHN will open his return date at the Statler in Buffalo, May 15th, booked for four months.

Bean-Town Bands

DICK ROGERS took his first stand, since becoming head of the Will Osborne orchestra, at the Raymor Ballroom in Boston, closing there about February 1st. The Roseland Ballroom, New York, got him for five weeks beginning February 6th.

OZZIE NELSON began, February 7th, at the Raymor Ballroom, Boston.

BEN BERNIE'S first booking in the East since returning from Victor Hugo's, Los Angeles, was at the RKO-Boston Theatre, February 20th to 23rd.

Yankee Pranksters

SAMMY KAYE played, February 4th, at the Ritz Ballroom, Bridgeport, Connecticut.

AL KAVELIN was master of swingeries at the Ritz Ballroom, Bridgeport, Connecticut, February 9th.

KORN KOBLERS got a renewal at the Flagship, Union City, N. J., which kept them there until March 4th.

TED WEEMS made things lively at the Totem Pole Ballroom, Auburndale, Massachusetts, during his stay there a few weeks ago.



TED WEEMS

Southward Swing

MILT BRITTON'S band joined in the "Crazy Show", opening at Beverly Hills, Newport, Kentucky, January 31st.

GEORGE HAMILTON has lately finished a monther at the Peabody Hotel, Memphis.

HENRY BUSSE pulled the crowds in with a lavish sweep at Whittle's Pavilion the week of January 20th. He began February 28th at the Chase Hotel, St. Louis.

Florida Fillips

THE SEASON in Florida is in full swing and there isn't a restaurant, club, inn, hotel or nighterie that hasn't its swing band and its audience of fans to applaud. Unfortunately we haven't space to list the hundreds of leaders holding forth, but here are a few dispensing rhythms sweet and hot at various famous spots: Maximilian Bergere, Miami-Biltmore Hotel, Miami; Alex Balkin, Rumba



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TOMMY TUCKER, JACK TEAGARDEN and **CLYDE McCOY** appeared at the Beach and Olympia Theatres, Miami, the weeks ending January 11th, 18th and 25th, respectively.

Mid-West Madcaps

SAM DONAHUE and his orchestra opened Coral Gables Ballroom, East Lansing, Michigan, January 31st, for an indefinite engagement.

PINKY TOMLIN, after a two-weeker at the Muehlebach Hotel, Kansas City, Missouri, started another fortnighter, February 28th, at the Club Trocadero, Evansville, Indiana.

FREDDY FISHER'S Schnickelfritzers closed, the middle of February, at the Blatz Palm Gardens, Milwaukee, after a 13-week engagement there, and moved on to Fort Wayne, Indiana, for the General Electric Company's employees' dances and shows, February 18th to 23rd. Then on to Lantz's Merry-Go-Round, Dayton, Ohio, for an indefinite stay.

Windy City Whirligig

TED FIO RITO, down with the flu, had **STAN MEYERS** front his band at the Blackhawk, Chicago, in February.

EDDY DUCHIN'S orchestra went back into the Empire Room of the Palmer House, Chicago, in January.

LARRY CLINTON and his band opened a Panther Room (Chicago) engagement February 7th, following the drum-tattoo of Gene Krupa.

BOB CROSSBY'S orchestra will be ushered in at the Panther Room of the Hotel Sherman, Chicago, April 3rd, for a six-week stay.

GRAY GORDON, featuring his singing star, Art Perry, established a new attendance record at the State and Lake Theatre in his home town, Chicago, January 16th.

MATTY MALNECK followed a February 21st week at the Chicago Theatre, Chicago, with three weeks at the Muehlebach Hotel, Kansas City.

RAY HEATHERTON went into the Stevens Hotel, Chicago, February 15th.

DEL COURTNEY will begin his summer run at the Stevens Hotel, April 12th.

Far West Fantasia

BUDDY FISHER stayed at the Rainbow Ballroom, Denver, through February 14th.

RAY KINNEY was at the Adolphus Hotel, Dallas, for a fortnight, closing the end of February.

TED LEWIS started off a four-week date February 18th at Bal Tabarin, San Francisco.

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HENRY KING began his stay at the Mark Hopkins Hotel, San Francisco, January 31st.

RICHARD HIMBER moved into the St. Francis Hotel, San Francisco, January 28th, with several men from Artie Shaw's old band.

ANDY KIRK moved his orchestra into the Paramount Theatre, Los Angeles, February 6th, and was followed February 13th by Bob Crosby.

Teams a-Touring

RAYMOND SCOTT strung up a series of college dates during February, after finishing a month of theatre engagements in Michigan.

The **McFARLAND TWINS** are making a one-night tour of the East until their five-weeker at the Syracuse (N. Y.) Hotel begins, April 12th.

COUNT BASIE took time off from a tour of one-nighters in the South to fly up to New York to appear for one night, February 21th, as featured pianist with Benny Goodman's orchestra on the latter's cigarette commercial. He is booked solidly on one-nighters in the South and Mid-West until April 13, when he will play the Savoy Ballroom in Chicago. Incidentally, his band, which is on the road approximately ten months of the year, covered over 50,000 miles during 1940.

Lady Luck's Lads

JIMMY LUNCEFORD has no reason to pine. His bookings are already set until past Labor Day.

RUDY VALLEE has the spot-light in Universal's "Too Many Blondes".

Benefactotums

JACK TEAGARDEN played a one-nighter at the Waldorf Hotel, New York, January 31st, for the British Ambulance Corps benefit.

RUBY NEWMAN led off his orchestra at the British Relief Ball, Copley Plaza Hotel, Boston, February 20th. Among the guests were Viscount and Viscountess Halifax. February 28th, Newman played the Yale Prom, Yale University. He will return to the Rainbow Room, New York City, around April 1st.



BENNY GOODMAN and KEITH MORGAN

BENNY GOODMAN, who played at the President's Birthday Ball, also set up his orchestra in front of the Mile o' Dimes Booth in Penn Station during the drive in New York, and obliged several thousand onlookers with an impromptu concert.

That's an Idea!

THE BEVERLY TWINS, Gene and Don, have organized a jazz band of fourteen twins. They play those twin inseparables, "sweet" and "swing".

FRED WARING, in a dilemma of "what to play", has settled the problem neatly by making up his entire program of songs written by the boys.

JOHNNY RICHARDSON, violinist with Waring's Pennsylvanians, is forming a "back to Bach" string quartet which will play classics exclusively. "It's more fun than playing exercises", says Richardson, "and as good for musicianship".

When Kinship Tells

JACK HYLTON, the Benny Goodman of London, has been instrumental in putting the London Philharmonic Orchestra on a sound financial basis. Hearing over the radio an appeal for funds, he organized a lengthy provincial tour for the orchestra, directing it in movie houses, vaudeville houses and other places where symphonic music is seldom heard. The working people, attracted by the slogan, "Jack Hylton presents the London Philharmonic Orchestra", turned out by the thousands and applauded lustily their first hearing of music of the masters. Money gained in this way has put the London Philharmonic Orchestra on a sound financial basis for some time to come.

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BOB NICHOLS, Take-off trumpet



DON FALCO (left) Alto sax; ANDY BAGINI, (right) 1st sax; with their popular leader VAUGHN MONROE



JOL CONNIE, Lead trombone



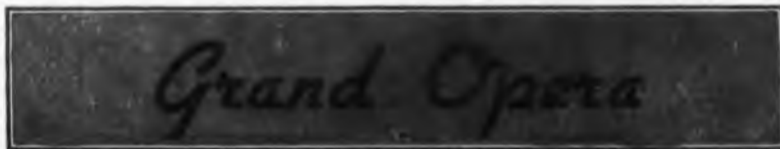
Few bands have ever come to the top so fast and with such deserving success. If you've heard them over NBC, on Blue Bird Records, or in person at the Hotel Statler, Boston, you'll agree a million times over to all the fine things you've heard about their music. The brilliance of both the brass and reed sections—and the astounding precision of the entire unit—are really something to rave about. And look at the names and reputation of those men in the band playing Martins! Think it over. Try a Committee Martin yourself. Compare it with your present instrument. If you take special pride in the quality of your performance and have an eye to the future, you'll never leave your dealers without one.

**Under the personal direction of Jack Marsbard, a former famous maestro himself. Booked by the William Morris Agency.*



MARTIN

BAND INSTRUMENT CO., Dept. 301, Elkhart, Indiana



THERE were important happenings in the Metropolitan Opera House during the month of February. "Alceste" received its first American professional performances, the first with Marjorie Lawrence as Alceste and the second with Rose Bampton singing this role. "Alceste", when originally produced, about the year 1765, was a departure in opera. It was probably the first of the music dramas which were later immortalized by Wagner.

The Metropolitan presentation was beautiful and impressive. Germaine Lubin was to have sung the title role, which had made her famous in Europe and which she is said to have sung and acted with great dramatic intensity. We trust that we may hear her in this role next year, for her reputed performance may do much to dispel the atmosphere of dryness which at times pervaded this premiere. In any case, the "Met" did its good deed in making it possible for American opera-goers to hear this work.

"L'Amore del Tre Re", presented on February 7th under the direction of the composer, Italo Montemezzi, was indeed a moving performance. Once more Ezio Pinza demonstrated his abilities as a great artist. If he could not sing a note, he would still be a great dramatic star. As it was, his singing and acting as the blind King Archibaldo, at least so far as this reviewer is concerned, stole the performance. Richard Bonelli, who sang Manfred with Mary Garden during her regime in the Chicago Opera Company, projected himself into the spotlight with his fine work. His performance, together with his beautiful singing in "I Pagliacci" on February 21st, leads one to wonder why he is not heard more often. In the latter performance Giovanni Martinelli gave one of his most brilliant performances

of all time as Canio. At the conclusion of "Vesti la Giubba" there was an ovation that stopped the performance for many minutes.

From an all-round artistic standpoint, Bruno Walter's direction of "Fidelio", which was given its first performance in several years on February 14th, was the most outstanding. Walter has been known for many years in America as a fine symphonic conductor. He had conducted opera in Europe, but had never had the same opportunity in America. In opera he is as great as, if not greater than, he is in symphonic music. His performance was authoritative, of dramatic intensity and artistic to the nth degree. He deleted the Ersatz recitatives and substituted the spoken ones as originally designated by Beethoven. Alexander Kipnis, Kerstin Flagstad, Rene Macon, Herbert Janssen, Julius Huehn and Marita Farrell were the principals. They, together with Walter and the orchestra in one of its most responsive moods, gave a performance that will long be remembered by those who were privileged to hear it. Mr. Walter is to conduct several other operas this year and we hope that he will be a permanent fixture at the Met.

Salvatore Baccaloni once more demon-

strated his great artistic value as Bartolo in "The Barber of Seville". With John Charles Thomas in the title role, and Josephine Tuminia as Rosina, Baccaloni and Ezio Pinza caught the spirit of this comic opera so well that they kept the audience in an uproar much of the time. Veritably, Baccaloni has restored the Opera Buffa to its rightful place in the Metropolitan.

New York

FEBRUARY at the "Met" started off with a bang, or more literally, with the clash of castanets. "Carmen" was given on Saturday, the 1st, with Bruna Caccagna giving her usual flawless performance as the fickle cigarette girl, supported by Marita Farrell as Micaela, Thelma Votipka as Frasquita, Helen Olheim as Mercedes, Charles Kullman as Don Jose, John Brownlee as Escamillo, George Cehanovsky as Dancairo, Alessio de Paolis as Remendado, Louis D'Angelo as Zuniga and Wilfred Engelman as Morales. Wilfred Pelletier conducted.

This was preceded in the afternoon by a performance of the double bill, "Cavalleria Rusticana" and "Pagliacci". A large audience turned out for this presentation, the second of the season. The cast was unchanged with the exception of Leonard Warren in the role of Alfio in "Cavalleria". Others who appeared were Stella Roman, Anna Kaskas, Frederick Jagel and Doris Doe in the former work and Norina Greco, Giovanni Martinelli, Lawrence Tibbett, Alessio de Paolis and Francesco Valentino in "Pagliacci". Both operas were conducted by Ferruccio Caluso.

More Moor

A PERFORMANCE of Verdi's "Otello" drew a large gathering on February 3rd. Elisabeth Rethberg sang the role of Desdemona. The jealous Moor was again Giovanni Martinelli with Lawrence Tibbett as Iago. Miss Rethberg was superb in her singing of the memorable Willow Song, displaying a well-poised delivery throughout. Alessio de Paolis was cast as Cassio with Thelma Votipka as Emilia. Ettore Panizza conducted. The fifth "Le Nozze di Figaro" was given February 5th. Most of the cast

have appeared in the same roles in previous performances. The Countess Almaviva was sung by Elisabeth Rethberg, Susanna by Bidu Sayao. Risè Stevens played Cherubino, and Irra Petina, Marcellina. Others included John Brownlee as Count Almaviva, Ezio Pinza as Figaro, Salvatore Baccaloni as Bartolo and Alessio de Paolis as Basilio. Ettore Panizza conducted.

Tannhauser

ANOTHER "Tannhäuser" was given on February 6th with much the same cast as in former productions. The large audience was very responsive. Excellent performances were turned in by Kirsten Flagstad as the tragic Elisabeth, Lauritz Melchior in the title role, Emanuel List as the landgrave and Kerstin Thorborg as Venus. Erich Leinsdorf conducted.

Smooth Schorr

THE first performance of the season of Wagner's "Das Rheingold" was given at the Metropolitan on Friday afternoon, February 7th, before a well-packed house. The conducting of Erich Leinsdorf was quick and animated and through his excellent timing the oft-to-dragged-out work became wholly interesting. Particularly outstanding was the Wotan of Friedrich Schorr, whose voice has regained the luscious quality which had been somewhat impaired by a recent illness. Another satisfying interpretation was the Erda of Karen Branzell which brought out all the grandeur and mystery of the stately goddess. Rene Maison as Loge suggested the volatile characteristics of the firegod, using facial expression and skillfully inflected voice instead of resorting to the usual dancing about and constant fluttery motion. Others of the cast were Alexander Kipnis, who substituted for Norman Cordon, Emanuel List, Karl Laufkötter, Julius Huehn, Emery Darcy, Hilda Burke, Eleanor Steber, Irra Petina and Helen Olheim.

Crowning Achievement

THE evening of the 7th was indeed Italo Montemezzl's night, for the composer-conductor was at his best, interpreting one of his own works. "L'Amore del Tre Re". The fortunate choice for Flora was Grace Moore, who has never sung better. Her solo passages were delivered with



GRACE MOORE and CHARLES KULLMAN in "L'Amore del Tre Re"

grand sweep and rich tone color. Historically, she was not perfect, but this will doubtless improve as her feeling for the role increases.

"L'Amore del Tre Re" has many associations for Mr. Montemezzl and the Metropolitan. Edward Johnson, under whose general management Mr. Montemezzl appeared made his debut in grand opera in this work with the Chicago Association in 1920. When another performance was given later that year the cast included Lucrezia Bori, of the Metropolitan board and Mr. Johnson. It was conducted by Toscanini on the occasion of both its American and Metropolitan premieres in 1914, and, in the ten years that followed, it was absent from the repertory for only two seasons. It is the work of two artists, Montemezzl, the composer, and Benelli, the poet, and is written in a patrician and poetical vein, with convincing sincerity.

Excellent were the performances of Ezio Pinza as Archibaldo, Richard Bonelli as Manfred and Charles Kullman as Avito. Mr. Pinza sang in superb style, especially in the narrative of the barbarian conquest of fair Italy. Mr. Bonelli sang smoothly and with eloquence. Mr. Kullman's tone was strong with fine

quality throughout. Much credit for the success of the performance goes, however, to the interpretative qualities of conductor Italo Montemezzl. For the first time in many years the score was heard exactly as written with an intermezzo, added by the composer in 1931, which occurs between the second and last acts. "Tristan und Isolde" was given February 8th at the Saturday matinee. The title roles were filled by Kirsten Flagstad and Lauritz Melchior.

Tumult for Tuminia

ONE of the most enjoyable young singers we have heard this season is young Josephine Tuminia, an American with a coloratura soprano of excellent quality, who made her debut on Saturday evening, February 8th, in the role of Gilda in Verdi's "Rigoletto". She is a native of St. Louis, Missouri, and made her initial appearance on the operatic stage as Rosina in "The Barber of Seville" in 1935. She has since been heard with the Chicago and Cincinnati companies. Her voice, though light, is clear and true throughout. She sang the coloratura passages, in the Caro Nome with dexterity and able musicianship. Miss Tuminia sang an excellently sustained trill on high B and an E in alt, which was held absolutely at pitch. She never made the mistake of forcing her tones and they were invariably firm and clear. Mr. Tibbett gave a good performance in the title role. Jussi Bjorling's Duke was not all



JOSEPHINE TUMINIA in "Rigoletto"

It might have been, historically, but he produced many fine and beautiful tones. The production moved smoothly under the proficient leadership of Gennaro Papi.

New Alcestis

AT the February 10th performance of "Alceste", Gluck's immortal classic, a new and thoroughly delightful Alcestis advanced in the person of Miss Rose Bampton. Hers is a voice more lyric than dramatic, and for this reason she did not give the strong, sweeping interpretation usually expected in the role, but maintained a richness of tone and stately dignity. The illness of Leonard Warren brought Francesco Valentino to the role of the High Priest. He has fine diction, and, though he performed a secondary part, he again proved his competent acting and vocal ability.

This magnificent, deeply-moving Greek classic has many startling and breathtaking sequences, but one of its most unforgettable passages occurs at the end of the Second Act. The scene, on an elevation well back of the proscenium and visible between the great pillars of the palace, is that of the mourners for Alcestis. The shadows disperse for a moment, then grow deep again. Echoes of a chant come from far away and are taken up by the orchestra. All gradually merge into silence and the curtain falls.

Die Walkure

ALWAYS popular despite world conditions, Richard Wagner's "Die Walküre" chalked up another victory for musical excellence versus war prejudice at its February 13th performance at the "Met". The audience was at all times open-minded and enthusiastic. The most

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deeply moving role, that of Wotan, was filled by Friedrich Schorr, who sang with nobility and perception that comes from long training in the Wagnerian tradition. The Brünnhilde of Kirsten Flagstad was of its usual fine style and appropriate grandeur coupled with a fine vocal opulence. Marjorie Lawrence sang well as the youthful and womanly Sieglinde. Lauritz Melchior again scored as Siegmund. Kerstin Thorborg was impressive as Fricka and Emanuel List adequately filled the role of Hunding. The Valkyries were Maxine Stellman, Thelma Votipka, Irene Jessner, Lucille Browning, Irra Petina, Elsa Zebranska, Helen Olheim and Anna Kaskas. Erich Leinsdorf gave his usual fine Wagnerian interpretation, and the orchestra responded admirably.

Amazing Musetta

"LA BOHEME". Puccini's popular opera, was given February 12th. Outstanding in the performance was the Mimì of Licia Albanese, brilliant Italian lyric soprano, who made such a hit recently in another Puccini work, "Madame Butterfly". Noteworthy was Annamary Dickey as Musetta. This enthusiastic audition winner shows great promise and projected into her role all the vivacity and flirtatious caprice of that charming Bohemian. Frederick Jagel sang a fine Rodolfo and John Brownlee, as Marcello, sang with his usual good taste. Gennaro Papi conducted.

"Manon", the exquisitely poignant tale of lost love by Massenet, was presented at the "Met" on February 13th. The role of the tragic Manon was filled by that capable actress-singer, Jarmila Novotna, with Raoul Jobin as the young Des Grieux. John Brownlee gave a satisfying performance as Lescaut and Nicola Moscona was the Count. Wilfred Pelletier conducted.

Welcome, Walter!

BRUNO WALTER, long famous as a symphonic conductor, stood before the Metropolitan orchestra, February 14th, to lead one of the finest performances of opera that has been heard here in some time. The work, Beethoven's "Fidelio", was given before an enthusiastic and delighted audience. The conductor was recalled to the podium time after time, and at the end of the performance his followers consented to go home, only after he had taken a lone bow before the great gold curtain on the "Met" stage.

Mme. Flagstad was cast as Leonore. An outstanding singing performance was contributed by René Maison as Florestan, who completely surmounted the difficult tessitura, and gave to the role highly emotional quality. Young Mr. Huehn, though in fine voice as usual, seemed somewhat miscast in the role of Pizarro. Fine and noteworthy performances were given by Alexander Kipnis as Rocco, Emery Darcy as the First Prisoner, John Gurney as the Second Prisoner, Karl Laufkötter as Jacquino, Marita Farrell as Marzelline and Herbert Janssen as Don Fernando.

Montemezzi Matinee

"L'AMORE DEI TRE RE" was given again Saturday afternoon, February 15th. The roles, as before, were sung by Grace Moore, Richard Bonelli, Ezio Pinza and Charles Kullman. Composer Italo Montemezzi conducted.

"Madame Butterfly" was given Saturday evening, February 15th. The title role was filled by Hilda Burke with Irra Petina as Suzuki and Thelma Votipka as Kate Pinkerton. Pinkerton was played by Armand Tokatyan and John Brownlee sang Sharpless.

Gennaro Papi in his reading of the score showed fine interpretive qualities.

Three-Quarter Mark

THE highlight of the twelfth week of Metropolitan Opera was the first performance of the season of Rossini's "Il Barbiere di Siviglia" on February 19th. Figaro was sung by John Charles Thomas and Rosina by the American-born coloratura, Josephine Tumlina. Another outstanding event was the debut of Edwin McArthur, young American conductor, who, on February 17th, directed a performance of "Tristan und Isolde". The roles of the famous lovers were sung by Kirsten Flagstad and Lauritz Melchior. Another event of the twelfth week, which marks the close of three-fourths of the season, was "Siegfried" with Flagstad and Melchior on February 20th. The conductor for this performance was Erich Leinsdorf. "Don Pasquale" was given on the evening of the 20th with Bidu Sayao and Salvatore Baccaloni; there was a performance on February 21st of "Carmen" with Gladys Swarthout, Raul Jobin and Leonard Warren, both these operas under the musical direction of Wilfred Pelletier; the same evening the double bill was "Cavalleria Rusticana" and "Pagliacci".

Stella Roman, Francesco Valentino, and Frederick Jagel sang in the Mascagni work and Norina Greco, Giovanni Martinelli, Richard Bonelli and Mr. Valentino sang in the latter. Both performances were conducted by Mr. Caluso. The matinee of February 22nd presented Beethoven's "Fidelio". The part of Leonore was sung by that front rank soprano of the "Met", Kirsten Flagstad, who though more widely known for her Wagnerian roles, has sung "Fidelio" in recent revivals. Marita Farrell sang Marzelline, Herbert Janssen, Don Fernando and the Belgian dramatic tenor, René Maison sang Florestan. Others of the cast were Julius Huehn, Alexander Kipnis, Karl Laufkötter, Emery Darcy and John Gurney. Mr. Walter conducted. The Saturday evening performance was "Aida" with Zinka Milanov, Kerstin Thorborg, Ezio Pinza, Leonard Warren and Norman Cordon. Mr. Panizza conducted.

Thirteenth Week

ON February 27th a performance of Verdi's "Rigoletto" starred two comparatively new but fine singers, Hilde Reggiani and Robert Weede, in their first appearance this season. On February 28th, an excellent English version of Smetana's "Bartered Bride", which was conducted by Bruno Walter, was presented. Jarmila Novotna and Ezio Pinza sang the leads. On February 24th "L'Amore del Tre Re" with Grace Moore, Charles Kullman, Richard Bonelli and Ezio Pinza, was conducted by its composer, Italo Montemezzi. This was followed on the 26th by an afternoon presentation of "Götterdämmerung" starring Mmes. Flagstad and Thorborg, and Messrs. Melchior, List, Janssen and Engelmann. Mr. Leinsdorf conducted. In the evening "Madame Butterfly" with Licia Albanese, Armand Tokatyan and John Brownlee was performed. Rigoletto was given on the 27th and an afternoon performance of "The Bartered Bride" on the 28th. This was followed by an evening performance of "Lohengrin" with Elisabeth Rethberg, Marjorie Lawrence, René Maison, Norman Cordon and Leonard Warren. Saturday's matinee was "Il Barbiere di Siviglia" with Josephine Tumlina, John Charles Thomas, Ezio Pinza and Salvatore Baccaloni. Mr. Papi conducted. In the evening a performance of "Tristan und Isolde" was given. The leads were sung by Madame Flagstad and Mr. Melchior. Mr. McArthur conducted.

Courageous Cordon

WITH only one piano rehearsal under his belt and plenty of courage, Norman Cordon, American basso, stepped before the Metropolitan Opera audience on January 27th and gave one of the finest and most finished interpretations of



NORMAN CORDON in "Faust"

Mephistopheles in Gounod's "Faust" as has been witnessed in some time. The young singer was to have had his big chance on Christmas Day but was indisposed, and would probably still be waiting for it if it had not been for the sudden illness of Ezio Pinza. There was no evidence whatsoever in his performance that he had not had the customary number of rehearsals, and his figure dominated the stage throughout the evening. Especially effective was his rendition of the taunting serenade, which received a hearty round of applause. The performance was noteworthy for one other fact—the leading cast was composed entirely of Americans. The title role was sung by Charles Kullman; Richard Bonelli sang Valentino; Helen Jessner, was

Marguerite; Helen Olheim sang Siebel; Thelma Votipka was Martha, and Wilfred Engelmann substituted for Arthur Kent as Wagner. Wilfred Pelletier conducted.

Streamlined Opera

AN English version of Puccini's "Sister Angelica" was given by the National Orchestral Association on February 17th in Carnegie Hall, New York. This was the group's second presentation of experimental "music plays". Three casts had been trained by Leon Barzin, the association's musical director, and no advance announcement of the performers was made. One of the main purposes of these experiments is to simplify the physical equipment, so that operas may be given on an ordinary stage. The costumes are simple and traditional scenery is dispensed with.

Opera Fashions

THERE is something about the sacred experience of attending the opera that calls for something special in the way of apparel. Many of us will venture forth to a movie in, say, a polo coat and kerchief, or to the horse show in a plain street dress; we might even go to dinner in something less than our best. But going to an opera is an entirely different matter. Numbered among assured hits of the year are the short fur wrap, full length coat or cape of wool cloth, wraps and gowns of velvets and metallic brocades, and at present there seems to be a fad of meticulous matching of gown and wrap, but its success has been the exception rather than the rule. Some new fashions of promise include the evening greatcoat of fleecy, blanket-like wool, usually in some pale blond tone and often collared in one of the dark furs—martens, kolinsky or mink. Another popular adornment is the sheer gown, usually chiffon, of slim, scant cut, following the lines of the body, with peplum, tunic or flounce to introduce a touch of softness and movement. Patriotic emblems done in glittering stones are replacing elaborate jewelry among the younger set. This is truly a season of color, warmth and gayety.

Philadelphia

PHILADELPHIA has come into its own, operatically speaking, at least. It now boasts a company of singers, directors, and musicians that rate with the finest in the country. To produce "Pelléas and Mélisande" for the first time in English cost the Philadelphia Opera Company just \$4,000, a sum that the "Met" sometimes spends on sets alone. In the wake of this modest expenditure the ambitious two-year-old company, dedicated to developing new and larger audiences for opera and to giving opportunity to American artists, finds itself the object of growing respect within and without Philadelphia.

The personnel came from all parts of the country. Frances Greer, who had the role of Mélisande in Debussy's opera, hails from Louisiana. The Pelléas, John Toms, is a University of North Carolina voice professor on leave of absence to prove to himself that he can have an operatic career.

It is the vow of this company to do opera in no other language but English. Says Sylvan Levin, conductor and artistic director, "We in this country have taken opera lock, stock and barrel from Europe and are doing it in the same way. It is ridiculous for America to assume we have to hear opera in a foreign language. Many persons will sit through a foreign language production bored to tears, just to hear two or three familiar arias, but many others won't."

Credit for the success of the production of "Pelléas and Mélisande", which was given January 28th, goes principally to Mr. Levin for his notable artistic achievement. He prepared this production, fused its elements, trained a group of singers who could not have had much experience with the Debussy work and drew from his orchestra a performance of strength and subtlety.

Excellent also were the characterizations of Frances Greer and John Toms in the title roles. Miss Greer was impressive not merely as a coming artist but as one who has arrived. The role of Mélisande requires profound sensitivity in voice and action if she is to emerge a figure of reality. Mr. Toms gave a fine and moving performance.

On February 25th, the company presented two one-act operas, "Il Tabarro" by Puccini ("The Cloak") and Ravel's "L'Heure Espagnole" ("The Spanish Clock") in a free paraphrase English translation by Sylvan Levin. Making his debut with the Philadelphia Opera Company Richard Deneau, tenor, sang the role of Tinca in the Puccini work and Torquemada, the clock-maker, in "L'Heure Espagnole". The cast of "Il Tabarro" included Nancy Fishburn, contralto;

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WIN NEMER Lauridsale, Pa.

Robert Gay, baritone, and Luke Matz, basso, who sang the parts they played in the 1939 performance. Frances Greer, soprano, and John Toms, tenor, were cast in "L'Heure Espagnole".

Double Feature

FOLLOWING the success of their English production of "Pelleas and Melisande", the Philadelphia Opera Company presented a highly enjoyable double bill of Emil von Reznicek's "Fact or Fiction" and Carlo Menotti's "The Old Maid and the Thief" on February 11th. The von Reznicek opera, a satire, deals with a rehearsal of Rossini's "Otello". It was produced on the bare stage of the Academy of Music with some of the action taking place in the aisles and some in the orchestra seats. The singers wore modern dress and impersonated opera stars and operatic directors. Carlos Alexander, basso, who played the music director, played Rossini music at the piano and sang the Reznicek music from the score. The rest of the evening was allotted to the Menotti comedy opera which the composer had written especially for radio.

Operafied "Forrest"

THE San Carlo Opera Company held their productions in Philadelphia this season in the Forrest Theatre. Philadelphia is to be congratulated on her ever-increasing interest in opera.

New Jersey

A VERY successful little organization is the Newark Civic Opera Company of which Santo D'Alia is president and William Spada is conductor. This group has been presenting operas in Newark for the past six years. Some productions of their current season were: "Rigoletto" with Michael Bartlett, of stage and screen, as the Duke, Laura Triggiani as Gilda, Claudio Frigerio as Rigoletto, and Jean Newman as Maddalena. "Il Trovatore" with Gilda Musitano, Claudio Frigerio, Pasquale Ferrara and Georgeanna Bourdon. "Madame Butterfly" with Annunziata Garrotto, Michael Bartlett, Claudio Frigerio and Georgeanna Bourdon.

Prima Donna

Who's that lady wide and round,
 Issuing forth repulsive sound,
 Did such eating really pay
 The Prima Donna of another day??

In '41 she's fair and lean,
 A Prima Donna, size sixteen,
 Her waist is naught, her hair has curl,
 For she's a regular GLAMOUR GIRL!

EXTRACTS FROM MINUTES OF THE INTERNATIONAL EXECUTIVE BOARD

Palmer House, Chicago, Ill., December 5, 1940.

President Petrillo calls the meeting to order at 10:15 A. M.
 Present: Bagley, Brenton, Weber, Weaver, Parks, Hild, Kerngood and Birnbach.
 Excused: Murdoch and Hayden.
 Attorney Ansell attends the session.

The special meeting was called by President Petrillo to report to the Executive Board the result of his conference with attorneys of the United States Treasury Department in Washington, in reference to the responsibilities of members of the Federation under the Social Security Act. President Petrillo explains the present status. The complexities of the situation have become so great that it became necessary to have a special meeting of the Executive Board for the purpose of trying to find some definite permanent basis which will enable our leaders and members to know their exact position.

The history of the Social Security laws and the many difficulties encountered in trying to have the situation clarified are discussed at length. These have been caused by the continual change in the Government rulings.

Mr. Ansell states that from the beginning the Federation, through President Weber and Mr. Ansell's department, has fought consistently to have the leaders declared to be employees. This activity started before the Social Security Act was passed and has been pressed consistently ever since.

The President's office has made a survey of a large number of locals which is read to the Board. It discloses a number of instances in which employers pay the employers' tax, a number in which the leaders pay, and a number in which no Social Security tax is paid at all.

Mr. Frank K. Boland, general counsel for the American Hotel Association, appears before the Executive Board at 2:15 P. M. He explains the position of the Association he represents in connection with Social Security tax.

Harry Suber, treasurer of Local 802, New York, N. Y., appears before the Board regarding a number of Social Security matters. He explains the working out of problems in the jurisdiction of Local 802.

The following appear before the Board: W. Carl Snyder, L. A. Frederick of Frederick Brothers, Charles Green of Consolidated Radio Artists, John Grieg, N. B. Lisey, Jules C. Stein of Music Corporation of America, and Nat Lefkowitz of William Morris Agency, Inc.

President Petrillo explains the present situation and the purpose of the meeting. The gentlemen cite the many problems they encounter in booking engagements and the complexities of the Social Security situation in connection with the establishments that purchase music through their companies.

At 7:00 P. M. the Board adjourns until Thursday at 10:00 A. M.

Palmer House, Chicago, Ill., December 6, 1940.

President Petrillo calls the meeting to order at 10:00 A. M.

The Board considers an application of the residents of East Aurora, N. Y., for a charter and objection interposed by Local 43, Buffalo, N. Y.
 Upon motion the charter is granted.

The Board considers an application of the residents of Stillwater, Okla., for a charter.
 Upon motion the request for a charter is denied.

Attorney Ansell attends the session.

The question of a standard form of contract is discussed at length.

Upon motion the Board decides that Attorney Ansell and President Petrillo shall consult with the Treasury Department in reference to the responsibility of our leaders or employers under the Social Security laws, and thereafter draft a form of contract meeting the require-

(Continued on Page Twenty-two)

Radio Rhythms

By GENE HODGES

CONTRACTS for staff dramatic and continuity writers at NBC and CBS were finally signed by representatives of the networks and the Radio Writers' Guild last month. A Guild shop is called for with a 10 per cent increase for all writers now earning less than \$400.00 per month and certain regulations covering different classifications of rights to written material. It has been agreed that radio rights to material turned out by the staff writers on the company's time belong to the company. If such material is sold elsewhere for sustaining broadcasts, however, the writer and the company share the proceeds on a 50-50 basis. If the material is sold for commercial broadcasts the split is to be 90-10 in favor of the writer. Salary minimums were not stipulated in the contract at this time, but the Guild may open the question of such minimums after two years.

Television exhibitions staged in New York recently for members of the Federal Communications Commission furnished interesting proof that sight-broadcast has advanced far beyond the stage of its development last Summer when the FCC forestalled the large-scale manufacture of receivers.

An exhibition of theatre screen television revealed that scenes could be expanded to 15 by 20 feet dimension and still retain the quality comparable with that of a home receiver.

Maybe we're wrong, but there's a certain voice that appears on the John Anthony Good Will Hour every so often that makes us question the legitimacy of this program. Are we wrong?

In proportion to its population Sweden has more radio receivers than any other country in the world, according to recent reports. At the beginning of this year, the number of sets licensed in the country amounted to 1,470,375, or 232 receivers to 1,000 inhabitants.

A group of leading American writers and playwrights have banded together as "The Free Company" for the purpose of counter-attacking foreign propaganda in this country. The organization is headed by James Boyd. The members are now preparing a series of dramatic broadcasts presenting the principles of American freedom, with various members each contributing an episode. The program will be heard on Sunday afternoons, over the WABC networks, at 2:00 P. M.

BMI is organizing a Publishers' Co-Ordination Service for the music publishing houses now joined up with them. The object is to stimulate greater variety and better balance in radio programming.

Approximately 1,000 manuscripts a day are now pouring into BMI offices, from amateur song-writers.

Discovery that a magnetic "knee" between North America and Europe accounts for poor radio transmission, has been reported by Dr. H. E. Halborg, an RCA engineer. He explained that the term "knee" is a technical word for a magnetic barrier, which comes during magnetic storms and has two parts. First there is a period of violence when the electrified air that transports radio waves is greatly disturbed, and the amount of power needed to force a signal across to Europe may have to be multiplied as much as 7,200-fold. Secondly, the "knee" becomes quite calm and absorbs all radio signals and nothing can be forced through. The reason given for this action over the North Atlantic is the close proximity of the North Pole.

We still think that NBC's "Behind the Mike", "Basin Street", and "The Bishop and the Gargoyle" are three of the best shows on the air. And now we stick our neck out and inquire naively: What's wrong with the NBC sales department that they can't get sponsors for these shows?

For real "fun-in-the-studio" before a show, we think the "Meet Mr. Meek" cast provides the best entertainment. They're just as delightful those few moments before the show goes on the air as they are on the dial.

HERE-AND-THERE: Mickey Rooney's three-movement symphony suite, "Melodante" was not played by the Ford Evening Hour over CBS as planned because the composer and Columbia officials failed to get together on the terms for the release. . . . Town Hall of the Air program has been extended on NBC under a new contract with options for five years. . . . Quiz programs are waning in popularity according to the latest tabulations. . . . Jack Benny's new air contract is being held up because the sponsor is considering the possibility of switching him to another product. . . . Have you been listening to those odd words of that very strange young man at WOR these nights at 6.45? And those weird recordings? It's Henry Morgan; he's been telling us, so we'll take his word for it, but where he ever gets those records is one of radio's most fascinating mysteries.

Industry's work on defense production is being explained in interesting weekly reports over WEAF and affiliated stations on Saturday nights at 7:00 P. M. The program is entitled "Defense for America" and is presented in cooperation with the National Association of Manufacturers. The radio groups visit the various plants where tools of national defense are being turned out, and from whence the broadcasts originate.

Senator Charles Perry has again introduced his bill making it a petty larceny for any one to sell, lease or license any recording of a broadcast obtained without the written consent of the performer, sponsor or station owner. Which makes us wonder why such a bill has not been passed long before this.

STUDIO RAMBLINGS: Frank Parker is now a permanent fixture on CBS's "Golden Treasury of Song". . . Ted Steele, a former NBC page boy, is now m.c.'ing for Harry Salter's NBC series "Song of Your Life". . . Norman Wess, of ye ole home town, is now a member of the Guest Relations staff at NBC. Good luck, Norman, and may you go places fast, because you have a splendid background and deserve the best. . . Is it true that Alec Templeton is to be re-placed by a news broadcast on the air?

"Our international radio system has a job, a big job and a long one. We have the task of helping to dispel the unpleasant impressions harbored in certain quarters of the South and Central American countries about the motives of their big neighbor to the north. Some of these impressions are of long standing, and agents of powers unfriendly to us have done their best to encourage the spread of suspicion," says John F. Royal, vice-president in charge of international relations of NBC.

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EST. 1888

»» TRADE TALK ««

F. A. Reynolds Co., Inc.

We have just completed an advertising contract for the ensuing year with the F. A. Reynolds Company, Inc., manufacturers of band instruments of distinction. F. A. Reynolds instruments are used extensively by both professional and school bands. These instruments feature the Reynolds Tone-Tempered Bells and include everything from cornet, alto horn and trombone, running the entire gamut of brass instruments to and including the Bb Sousaphone.

We welcome the Reynolds Company to our family of advertisers.

Nick Lucas DeLuxe Pick

The Nicomede Music Company, Altoona, Pa., manufacturers of 124 different picks for banjo, mandolin and guitar, have just developed and placed on the market a brand new pick known as the Nick Lucas DeLuxe Pick. This new pick incorporates many new features such as being hand made, and having special stock, special gauge, more volume, beveled edges, etc. The Nick Lucas DeLuxe Pick has been designed for the professional player desiring the last word in picks. An extensive campaign of advertising will soon be inaugurated.

Emilio Catena Joins Acme Accordion

Acme Accordion Co., Inc., proudly announces that Emilio Catena of Catena Accordion Corporation is now associated with Acme Accordion Company, Inc. They will continue to build the complete Catena line for the Catena clientele.

Emilio Catena will continue to make the finest hand made Swedish blue steel reeds, since greatly expanded facilities for production enable him to meet the increased demand for American reed accordions.

Emilio Catena's vast knowledge and many years of experience in making reeds of quality, coupled with the outstanding leadership in the accordion industry of the Acme Accordion Co., Inc., combine to offer the musical industry the Acme of Accordions.

Acme takes the opportunity to extend cordial greetings to Catena users and dealers throughout the country. Mr. Catena will be glad to meet all of his old friends. Visit the Acme factory and renew your acquaintance with everyone, at 43 West 16th Street, New York, N. Y.

Al Gallodoro to Teach

Al Gallodoro, former principal alto saxophonist with Paul Whiteman, has added teaching to his musical activities. His studio will be at 117 West 48th Street, New York, N. Y.

For a number of years the featured saxophone soloist with Whiteman, Al, for a young fellow, has had a long and interesting career. When he was four years

old he started to pester his father by "borrowing" that gentleman's clarinet when his back was turned and trying desperately to play a tune on it. Finally his father began to teach him when Al was seven years old. Not until he was 12 did he start on saxophone... a battered nickel-plated C melody. He joined the A. F. of M. by special permission when he was 14 and played a three months' engagement with George Evans' Band.

Gallodoro's phenomenal staccato was learned from a trumpet player, Howard Voorhees. His technique, which he is now teaching to others, is unique in the woodwind field.

When Al left New Orleans to come to New York, his first berth with a major band was with the Isham Jones Orchestra. Later he worked at Station WINS, then with Rudy Vallee, Rubino and with Paul Whiteman.

Ray Robinson Moves

Larger and more modern manufacturing quarters have been acquired by the Ray Robinson Musical Accessories, Inc., at 36 East 21st Street, New York, N. Y. This change of address was effected on February 1, 1941.

The company manufactures the well-known Ray Robinson Mutes, Sax-Standettes, Odorless Oils and Transparent Valve Shields.

Ray Robinson, head of the company, feels that in his new quarters he will be able to give greater service.

Jay Lord Hats

The Jay Lord Hat is known as the style-setter and for its fine quality. The Jay Lord Hat Stores carry hats in more colors and dimensions than are usually found in other shops.

As a result, one of the distinguishing features of the stores is the amount of business done with the theatrical and sports trade. Most musicians, actors, and also fighters prefer extremes in hat styles, something the average man is not wearing; perhaps it's a wider brim or a color the majority of people are skeptical about. Whatever it is, it is usually found at Jay Lord's where the unusual in hat styles is given as much attention as the regular line.

On February 1, 1941, the Jay Lord factory moved to larger quarters to meet the requirements of increased business. It will continue making the Jay Lord Hats that satisfy the well-dressed man.

Jay Lord Hats are worn by Sammy Kaye, Vincent Lopez, Henry Buase, Jessie Crawford, Cab Calloway and Glen Gray.

Macaferrri Obtains Patent For Plastic Reed

Mario Macaferrri, president of the French-American Reed Company, has secured a patent on a new plastic reed. This reed is the result of more than three years of intensive study and experimentation on its novel physical construction. Mr. Macaferrri believes his new plastic reeds are a definite improvement over those now marketed and that it will mean a further advance toward perfection in musical performance.

Colin's New Trumpet Book

Charles Colin, author, soloist and trumpet instructor, has received thousands of inquiries from trumpeters throughout the country for back issues of his constructive trumpet writings in the leading magazines. He has compiled a series of his articles based on progressive material for the brassman. This booklet, "Trumpet Style and Development", reveals the truth about "Diaphragmatic Breathing", "Lip Stretching", "Mouthpiece Phobia", "Cause of Lip Reactions", "Correct Attack", and "Tone Quality".

He is informing all readers who wish this valuable booklet to get in touch with him at the earliest possible date.

"Mammoth Collection of American Songs" Contains Over 200 Titles

"Mammoth Collection of American Songs", believed to be the largest anthology of its kind ever compiled, has come rolling off the presses this month bearing the Robbins Music Corporation imprint. The book, which contains more than 200 songs, was edited by Hugo Frey, assisted by other members on the Robbins editorial board. Contained in this mammoth book are national songs, patriotic songs, western songs, pioneer songs, folk tunes and many more including the most famous copyrights from the catalogs of Robbins, Feist and Miller music companies.

In addition to the music contents, "Mammoth Collection of American Songs" will contain sketches and thumbnail biographies of the Presidents of the United States, a reproduction of the Declaration of Independence, the Allegiance to the Flag and other documentary data relative to the history of the United States.

THE FIRST DARN THING YOU KNOW—

THAT'S JUST HOW LOVE IS BORN

FIRST OF A SERIES—A POPULAR SONG!
WHAT'S THE VERDICT—CLICK OR GONG?

By JACK REBOCK

I'm switching to a different style;
I hope it's going to please.
And prove to be a plan worth while;
If it does I'll feel at ease.

Try this number once or twice,
On fiddle or on horn;
Read the words—they give advice,
"That's Just How Love Is Born."

I've written instrumental tunes;
You've seen them here for long;
I now bring in the "moon and spoon",
With a brand new popular song.

Play and sing the verse quite slow,
That's one important thing;
When you reach the chorus though,
Then "give out" in swing.

The words and music both appear,
So let your voices ring;
Fill the air with real good cheer,
Play it first—then sing.

Now it's yours, Jim, Joe and Mike,
The verdict—good or "corn"?
I want to hear how much you like,
"That's Just How Love Is Born."

Watch the April INTERNATIONAL MUSICIAN for another popular song—
words and music—called, "And That's From the Bottom of My Heart."

Words and Music by
JACK REBOCK

THE FIRST DARN THING YOU KNOW

THAT'S JUST HOW LOVE IS BORN

The musical score includes an introduction, a verse with lyrics, and a chorus. The lyrics are: "Some-one asked the question, just how love is born... Simple is the answer, in fact it's 'born'... Down thru all the ages, love has been the same... It be- gins quite like a lit- tle game... You meet a per- son, you start con- ver- sin', a- bout a this an' a that an' you go on an' chat an', The FIRST DARN THING YOU KNOW... THAT'S JUST HOW LOVE IS BORN... You meet a girl an', you've hold- in' hands an', you get to- get- ther, you're writing each other and let- ter, THE FIRST DARN THING YOU KNOW... THAT'S JUST HOW LOVE IS BORN... SHE SAYS SEE you've got nice, dit- to 'er, that makes twice, but just twice won't suf- fice... It goes on till folks throw vice... You're con- fi- den- tial, you're so es- sen- tial, an' now you're lips are dis- miss- in' the kiss- in', it's bliss an', THE FIRST DARN THING YOU KNOW... THAT'S JUST HOW LOVE IS BORN... You meet a BORN..."

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PEDAGOGICS

What's What and Who's Who in Drumming

By VINCENT L. MOTT
National Executive Chairman Contests A. D. A.

IT IS THE TASTE THAT TELLS



Vincent L. Mott

Drumming is. I hope the addition of the word "scientific" will give you the urge to take your drumming more seriously.

I'd like to have the reader's reaction to the following and if you care to write me you can reach me at the Jersey American Drummers' Association Headquarters, 15 Hamilton Street, Paterson, N. J.

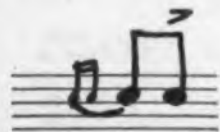

Why Do Drum Methods Contradict One Another?

I recently examined a new standard drum method written by a well-known

tympanist. He calls this  a DRAG. There is a wealth of

material written for the piano and although some of these methods are considered better than others, none of them conflict with one another. (It would be pathetic if one piano method called a Major Third a Minor Third and another vice versa.)

Just what a DRAG is is only vaguely comprehended by many drummers. This

 is a DRAG and this  is a RUFF.

Check up on this in Gardiner A. Strube's book which was adopted by the United States Army April 17, 1869. I have met many, many drummers who, when asked to play a drag, would play a ruff. Don't overlook this important fact. It is to your advantage to know what you are doing.

And Now Who's Who?

Bill Ludwig

Way back in 1923 William F. Ludwig first met S. A. Moeller who had spent many years collecting material on rudimental drumming, which was fast becoming a lost art excepting in the State of Connecticut. Bill Ludwig gambled \$3,500.00 of his own money to produce Moeller's book. It did not take hold immediately and the promotion of the rudiments continued slowly for about six or seven years.

Bill Ludwig has spent countless hours and days of his own personal time and thousands of dollars to promote rudimental drumming as a common art. It was Bill Ludwig who induced the school authorities to consider rudimental drumming for solo contests and who went about the country organizing and demonstrating the rudimental art in the school field. It was he who put up the first cash prizes for the American Legion. Bill Ludwig felt that it was worth while to promote good drumming because in a general way good drumming made for good drum business. Bill Ludwig's interest in rudimental drumming goes back to his first lessons when he was seven or eight years old. That was over 50 years ago.

He has always been a pioneer in the development of things for the drummer and as a result is known to the entire drum fraternity all over the world.

MUSICAL QUIZ

- For which children were the following compositions written?
 - Golliwog's Cake-walk.
 - The Well-Tempered Clavichord.
 - Album für die Jugend.
- Which two great composers of church music, both born in 1685, never met though they were European contemporaries for 65 years?
 - Which two great operatic composers, both born in 1813, never met though they were European contemporaries for 70 years?
- From which opera is the following taken?



- What are the names of the group of French composers known as "The Six"?
- Who were the "mastersingers", concerning whom Wagner's opera, "Die Meistersinger", was written?

(Answers on Page Thirty-two)

THOUGHTS ABOUT TROMBONE TECHNIQUE

BY MIFF MOLE

LEGATO



MIFF MOLE

To produce a good smooth legato on the trombone is of great importance. Because the instrument has no valves to connect different notes of the scale, the trombonist has to apply a soft legato tongue.

Seldom will you find two trombonists that tongue exactly alike for legato; consequently there are various ways of tonguing to produce the same effect.

When playing staccato the syllable TU should be used. This produces a sharp attack which is just the opposite of the legato tongue. Now apply the syllable DO and a soft legato attack should sound. The only difference between the two is that a much softer attack is achieved when using the syllable DO instead of TU. These syllables are used or pronounced merely to give the correct position of the tongue.

This is the most thorough method for legato as it has a definite attack enabling one to execute clearly with definition and precision. This style of tonguing, combined with slurring, when mastered, enables the trombonist to execute fluently with a nice flowing style. As in Exercise I. Articulating the legato tongue in this manner is very essential, particularly when playing smooth melodies and obbligatos.

There are some trombonists that use the syllables LA and LU with good results. This style of legato is more or less confined to slow tempos or melodies. There is not enough attack or definition to apply to anything to be executed in a fast tempo.

Connecting notes together may be applied with just the breath and quick change of position or slide. This also is confined to slow passages. This style will result in a glissando if attempted to be played fast.

Should the student have difficulty in producing the correct legato sound, he should experiment by tonguing different syllables such as DU and DA in different ways. Perhaps the stroke of the tongue is too long or vice versa. The beginner usually has a tendency to tongue or attack too hard; if such is the case a soft staccato will sound instead of a soft legato. It is always a good idea for him to sing a legato phrase to himself and then try to duplicate the same phrasing on his instrument.

TO BE TONGUED VERY SOFTLY

EX I

COMBINATION OF SLURRING AND LEGATO, NOTES ARE MARKED THAT CAN BE SLURRED

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America's Finest Custombuilt Woodwinds

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

A. G. M. A. CASE IS EXPLAINED BY PRESIDENT JAMES C. PETRILLO

(Continued from Page One)

cluded in this explanation, due to lack of space, our attorneys advise that it could not have been gotten up in less than two weeks and therefore must have been in the process of preparation while negotiations were still pending. While I was sincere in my efforts to bring about an adjustment of the controversy, Mr. Tibbett was evidently sparring for time in order to prepare his papers, much of which consisted of a personal attack upon me.

On August 29, 1940, the court issued a temporary injunction. This, of course, placed us in a position where no action could be taken in the matter as outlined in my letter of August 5, 1940. Matters thus remained in *status quo* until November 19, 1940, when Judge Steuer of the Supreme Court of New York rendered a decision and opinion as follows:

SUPREME COURT
New York County
Special Term—Part I
(Same Title)

STEUER, J.:

The membership of plaintiff union (hereinafter called AGMA) is composed of vocal and instrumental soloists. Defendant union draws its membership from musicians playing in bands and orchestras. Defendant has announced that hereafter it will not allow its members to participate in any musical rendering in which an instrumentalist member of AGMA is taking part and it has called on such members of AGMA to resign and join defendant. Plaintiff seeks to enjoin defendant from carrying out this program.

The difficulties in this situation are of plaintiff's making. It had been defendant's position that the members of AGMA were not suitable candidates for membership in a labor union. Plaintiff made this position untenable by forming and joining a labor union. By these acts they declared themselves to be proper subjects for union membership. As such within the union structure it has been determined by the American Federation of Labor that the defendant is the union having jurisdiction. Defendant now seeks to enforce its rights to extend its membership. The means employed are not illegal and as unionists they must be familiar to the plaintiffs. Despite their claims no breach of contract is threatened by defendant. It is not shown that defendant's activity is due to malevolence.

Much has been said about the arbitrary character of control given by the constitution of the defendant union to its president. All this is true. It is claimed that this control exposes AGMA members who might join defendant to great danger from extortion. This danger may exist. But the courts do not draw constitutions and do not select the union to be joined. These are economic problems outside the scope of judicial activity. Relief in such situation must be had from other sources.

The motion must be denied. As the complaint does state a cause of action the cross motion is likewise denied.

A. S. C.
J. S. C.

On November 22, 1940, AGMA appeared before the Appellate Court of the State of New York and our attorneys, ex-Judge Samuel Seabury and Mr. Henry A. Friedman, assured the court that the American Federation of Musicians would hold the matter in *status quo* until the Appellate Court rendered its decision.

On January 24, 1941, the Appellate Court of five judges unanimously decided in our favor, rendering the following opinion:

SUPREME COURT
APPELLATE DIVISION
First Department, November, 1940

FRANCIS MARTIN, P.J.
ALFRED H. TOWNLEY,
EDWARD J. GLENNON,
EDWARD S. DORE,
JOSEPH M. CALLAHAN, JJ.

AMERICAN GUILD OF MUSICAL ARTISTS, INC., LAWRENCE TIBBETT, DEEM TAYLOR, JACCHA HEIFITZ, ALBERT SPALDING, EMANUEL FEUERMAN, KIRSTEN FLAGSTAD, GLADYS SWARTHOUD CHAPMAN, RICHARD CROOKS, RICHARD BONELLI, FRANK CHAPMAN, ZLATKO BALOKOVIC and ARMAND TOKATYAN, suing individually and on behalf of all other members of the American Guild of Musical Artists, Inc., similarly situated,

Appellants-Respondents,
vs.

JAMES C. PETRILLO, individually and as President of American Federation of Musicians, an unincorporated association, and AMERICAN FEDERATION OF MUSICIANS,

Respondents-Appellants.

Cross-appeals: By plaintiffs from so much of an order of the Supreme Court, New York County, as denied their motion for an injunction *pendente lite*. By defendants from so much of said order as denied their cross-motion for judgment on the pleadings under Rule 112 of the Rules of Civil Practice, upon the ground that the complaint fails to state facts sufficient to constitute a cause of action.

Frederick Evan Crane and Sidney Elliott Cohn, of counsel (Louis B. Boudin, Henry Jaffe, Hyman N. Glickstein and Leonard B. Boudin with them on the brief; Henry Jaffe, attorney for American Guild of Musical Artists, Inc., et al., and Boudin, Cohn & Glickstein, attorneys for Lawrence Tibbett, et al.) for appellants-respondents. Samuel Seabury, of counsel (Henry A. Friedman and George Trook with him on the brief; Henry A. Friedman, attorney) for respondents-appellants.

GLENNON, J.:

The primary question to be determined between the parties to this litigation is whether or not this controversy is a labor dispute

within the meaning of Section 876-a, subdivision 10 of the Civil Practice Act. The plaintiffs, who are members of the American Guild of Musical Artists, Inc., sought, in brief, an injunction restraining the defendants, who are members of the American Federation of Musicians, from

- (a) interfering with the making, booking and performance of contracts and engagements of the American Guild of Musical Artists, Inc.;
- (b) preventing American Guild of Musical Artists from contracting with managers, contractors and others on its own behalf and on behalf of the plaintiffs and other artists in the musical profession;
- (c) coercing the plaintiffs and other artists into resigning from American Guild of Musical Artists and joining the American Federation of Musicians;
- (d) interfering with the engagements of the individual plaintiffs and other members of American Guild of Musical Artists for professional services;
- (e) interfering with the right of free association of the individual plaintiffs and other members of American Guild of Musical Artists and their right to join and remain in American Guild of Musical Artists;
- (f) ordering members of American Federation of Musicians to refrain from working with members of American Guild of Musical Artists solely because of the said artists' membership in American Guild of Musical Artists and non-membership in American Federation of Musicians;
- (g) intimidating persons into refusing to deal with American Guild of Musical Artists, the individual plaintiffs and all other members of American Guild of Musical Artists solely because of such membership.

The plaintiffs made a motion, returnable at Special Term, New York County, for an injunction *pendente lite*. The defendants made a cross-motion for judgment on the pleadings under Rule 112 of the Rules of Civil Practice on the ground that the complaint fails to state facts sufficient to constitute a cause of action for an injunction. The court at Special Term denied plaintiffs' application for a temporary injunction and also denied the motion made by defendants to dismiss the complaint.

At the outset, it might be well to quote the definition of a "labor dispute" as it is set forth in Section 876-a, subdivision 10 of the Civil Practice Act:

"The term 'labor dispute' includes any controversy concerning terms or conditions of employment, or concerning the association or representation of persons in negotiating, fixing, maintaining, changing or seeking to arrange terms or conditions of employment, or concerning employment relations, or any other controversy arising out of the respective interests of employer and employee, regardless of whether or not the disputants stand in the relation of employer and employee."

Perhaps it would not be amiss to point to the fact that the wording of this section is practically the same as that which is to be found in 29 U. S. Code, sections 101-113, 47 Stat. 70.

A brief resume of the facts leading up to the organization of plaintiff union appears in the complaint. The plaintiff union was organized and received its charter on or about the 10th day of April, 1936. Its purpose was, "to advance, foster, promote and benefit those connected with the art of music in the field of grand opera, concert, recital and oratorio, to wit, concert and opera singers, chorus singers and ballet dancers and choreographers in opera and concert; solo instrumental artists in the field of concert, recital and oratorio; conductors of concert and operatic performances; accompanists of concert opera artists; and the making of records by any of the above artists (all such persons being referred to herein as "artists"); to secure and protect the rights of said artists in their professional activities; to take united action to prevent and abolish exploitation of said artists by agents, managers and others, and to eliminate unfair practices detrimental to artists engaged in the musical profession as aforesaid and affecting their welfare and to engage in related activities to promote their common aims and interests as artists and professionals, and to improve the condition of the musical arts and the dissemination of musical culture."

The plaintiff union, in 1937, became affiliated with the Associated Actors and Artists of America which was organized and received its charter from the American Federation of Labor in 1918. The latter had sole and exclusive jurisdiction of actors, artists and performers in all branches of the entertainment arts, exclusive of musicians playing in bands and orchestras. According to the allegations of the complaint, pursuant to the terms "of said affiliation and in accordance with the Constitution of the FOUR A's (Associated Actors and Artists of America) and its charter from the American Federation of Labor, the plaintiff American Guild of Musical Artists was granted and it acquired sole and exclusive jurisdiction in the field of concert, recital, oratorio and grand opera, including specifically jurisdiction over all concert and solo operatic singers, instrumental soloists, dancers, chorus singers and other performers in the field of concert, recital, oratorio and grand opera."

The defendant union was organized and received its charter from the American Federation of Labor on November 6, 1896. It obtained from the American Federation of Labor exclusive jurisdiction over performers on musical instruments of any kind who render musical services for pay."

A short time after the organization of the plaintiff union, difficulties ensued between it and the defendant. Under date of August 5, 1940, James C. Petrillo, president of the American Federation of Musicians, wrote the following letter to Lawrence Tibbett, president of the plaintiff union:

"August 5, 1940.

"Mr. Lawrence Tibbett,
President, AGMA,
545 Fifth Avenue,
New York, N. Y.

"Dear Sir and Brother:

"At this time, the American Federation of Musicians desires to make a request that all instrumentalists belonging to your organization, such as Heifitz, Elman, Hoffman, Horowitz, and all symphony orchestra conductors resign from your organization and become members of the American Federation of Musicians where they rightfully belong.

"As you know, the charter of the American Federation of Musicians granted by the American Federation of Labor calls for all instrumentalists to belong to the American Federation of Musicians.

"From the inception of the American Federation of Musicians, we have not interfered with such artists, and rightfully so, feeling that they were in a position to take care of themselves and were not in competition with members of the American Federation of Musicians.

"The request that we are making at this time has been brought about by the reason that these instrumentalists saw fit to join a labor union, and so long as they desire to belong to a labor union, then they rightfully belong to the American Federation of Musicians.

"This situation has brought on many complications and misunderstandings. For instance, AGMA has been taking in accompanists (pianists) who play for opera singers, symphony conductors, etc. AFMA has taken in entire orchestras which of course is in violation of its charter.

"This office is notifying all the radio interests, picture studios, symphony orchestra managements, grand opera companies, recording companies, booking agencies, etc., that these people will not be recognized by the American Federation of Musicians and members of the American Federation of Musicians will not be permitted to render any services at any functions in which they may participate unless they become members of the American Federation of Musicians on or before Labor Day, 1940.

"I hope that the relationship between your organization and the American Federation of Musicians will always continue to be on a pleasant basis."

At this point it might be well to call attention to the fact that under ordinary conditions and circumstances, where there is neither malice nor an attempt to inflict injury on others, it has been held that the members of a labor organization have the right to refuse to work with persons, employed in the same field of endeavor, who are not members of their union (*National Protective Assn. v. Cummings*, 170 N. Y. 353). It should be borne in mind that both these organizations received their charters from the American Federation of Labor, and it would seem to us that it is, in the first instance, the proper tribunal to solve the difficulties of the parties to this controversy (*LaFond v. Decma*, 81 N. Y. 507).

While we are mindful of the fact that we are dealing with pleadings, still they are sufficient on their face, to show that a "labor dispute" actually exists within the meaning of section 876-a, subdivision 10, of the Civil Practice Act.

The situation here presented is similar to that which was outlined in *Milk Wagon Drivers' Union, et al., v. Lake Valley Farm Products, Inc., et al.* (U. S.), where the United States Supreme Court held that no injunction could issue because of the existence of a "labor dispute."

There is an additional reason, which might be termed the secondary one in this case, why this complaint must be dismissed. If we strip the complaint of the allegations which are clearly conclusions of law, we find no facts set forth to indicate that a plaintiff union is entitled to the relief which it seeks. It has not shown that the defendant maliciously or illegally interfered with the contracts of the members of plaintiff's union. What the defendant is seeking to do, undoubtedly, is to protect itself and to increase its membership. Defendant union is (well) within its rights in protecting its organization and in not permitting its members to play their instruments with non-members of their organization. A quotation from the case of *Williams v. Quill* (277 N. Y. 1) will suffice to sustain the point. There the Court of Appeals in referring to the case of *Exchange Bakery & Restaurant, Inc. v. Rifkin* (245 N. Y. 260) said:

"This case has become the law of this State and has been followed in other instances. Therefore, we approach this case in the light of the fact that as it was before section 704 of the Labor Law was adopted, and we find that a labor organization is permitted to combine and to strike in a particular industry for the purpose of obtaining employment for its own people, even to the extent of excluding others from the entire industry who are not union men."

See also *Stillwell Theatre, Inc. v. Kaplan* (259 N. Y. 405); and *Bosert v. Dhuy* (221 N. Y. 342).

We have reached the conclusion therefore, that the complaint must be dismissed for two reasons: first, that the controversy between the parties involves a "labor dispute" within the meaning of section 876-a, subdivision 10, of the Civil Practice Act; and secondly that it fails to state a cause of action viewed in the light of the law as it stood prior to the enactment of section 876-a.

The order in so far as it denies plaintiff's motion for an injunction *pendente lite* should be affirmed; and, in so far as it denied defendants' motion for judgment on the pleadings dismissing the complaint, reversed with \$20.00 costs and disbursements to the defendants and the said motion granted.

TOWNLEY, DORE and CALLAHAN, J.J., concur.
MARTIN, P.J., concurs in result.

The opinion clearly states that jurisdiction over instrumental musicians was a question for AGMA to take to the American Federation of Labor. As a matter of record, the Four A's, AGMA's parent organization, saw fit, in another jurisdictional fight some two years ago, with another international organization, to take the matter to the American Federation of Labor and they were sustained 100 per cent by the Executive Council of said Federation. Mr. Tibbett personally appeared in support of that complaint before the Executive Council. Why then did they not take this question before the same council? They could not object to laying this case before the same tribunal, on the score that they feared an unfair decision for the records show that the council decided the previous case in their favor. The answer is obvious—because the American Federation of Labor guaranteed jurisdiction of instrumental

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musicians to the American Federation of Musicians.

Our Technical Adviser, Mr. Joseph N. Weber, while President of the American Federation of Musicians, advised AGMA by letter time after time that the American Federation of Musicians would at no time surrender any part of its jurisdiction and that the organizing of instrumental musicians has been the policy of the Federation during its entire 44 years of existence; that this is its inherent right and is so recognized by the American Federation of Labor, and that the Federation has never asked for and never will ask for anything to which it is not justly entitled under the law; and when any organization, regardless of who it may be, attempts to infringe upon our jurisdiction, that then the Federation will continue its resistance against any and all intruders who may try to disrupt our organization in any shape, manner or form.

I am sure that the members of the American Federation of Musicians realize what a jurisdictional fight really means. Did you imagine that the time would come when you and I would be placed in a position where we would have to argue with an employer, or a musician, as to what organization an instrumentalist who calls himself an artist should belong (and I do not deny that they are artists) but as a matter of fact, are not most of our symphony conductors, orchestra leaders and piano accompanists also artists in their own lines, and have we not many hundreds of musicians who are soloists on their particular instrument? Then would they not also have the right to say that they are artists and for that reason will no longer belong to the American Federation of Musicians, but will join some other organization? This would obviously, in my opinion, mean destruction for the instrumental musicians of the United States and Canada.

In their statements, the representative, or representatives of AGMA misrepresented our entire tax structure. They poisoned the minds of some of their members by the statement that tax payments on engagements would practically amount to extortion. The members of the American Federation of Musicians know that this is not the truth. First of all, permit me to say that the engagements these solo artists play would not be taxed one penny in 99 per cent of their engagements, and the remaining 1 per cent would be taxed not on what they actually receive for their services but on the minimum scale maintained by the local in whose jurisdiction the engagement is played.

Thank Heaven we have a democracy in this country, and that the courts decide cases on the facts and merits presented to them, rather than on the popularity of the man involved.

The decision above quoted left us free to proceed, as per my letter of August 5, 1940, and on February 14, 1941, the following communication was sent to the employers of musicians in the United States:

"On August 5, 1940, you were advised that after Labor Day, 1940, members of the American Federation of Musicians would not play as instrumentalists with non-member instrumentalists. On the application of American Guild of Musical Artists, and certain of its members, the operation of that notice was stayed by a temporary injunction which, after hearing, was vacated by an order of a Justice of a Supreme Court dated November 13, 1940.

"The Appellate Division of the Supreme Court, in a unanimous order dated January 24, 1941, has affirmed the vacation of the injunction.

"With a view to protecting the interests of the American Federation of Musicians, members of the American Federation of Musicians will not, after March 1, 1941, play as instrumental musicians with any instrumental musician who is not a member of the American Federation of Musicians."

"Very truly yours,

(s) "JAMES C. PETRILLO, President,
"American Federation of Musicians."

I sincerely trust that in the foregoing outline I have given you a clear understanding of the entire situation. I feel confident that each and every one of you, officers and members alike, will help the President and the International Executive Board to organize all instrumental musicians, regardless of whether they call themselves artists or musicians, because after all, the American Federation of Musicians and its locals do not classify the musicians, they are classified by the employer.

Respectfully submitted,
JAMES C. PETRILLO, President,
American Federation of Musicians.

Extracts From Minutes of the International Executive Board

(Continued from Page Twenty-two)

ments of the Treasury Department and thereafter submit the form to the International Executive Board for amendment and possible approval.

The Board, upon motion, instructs the Chairman to appoint a sub-committee of four to include the Technical Advisor, to confer with General Ansell upon the contract form which he prepares, the committee to have full power to act to amend and revise the form in such manner as may be necessary to protect the interests of the Federation and its members. The Chairman appoints the following sub-committee: Joseph N. Weber, James C. Petrillo, Harry E. Brenton and Fred W. Birnbach.

The Secretary reports on the failure of 240 locals to report their congressional districts to the Federation.

The Secretary is instructed to send a letter to the delinquent locals advising them of the exact status of the matter, and demanding their full and immediate cooperation.

The suggestion of Treasurer Suber of Local 802 is laid over for further consideration.

The Secretary is directed to send a telegram to Executive Officer Hayden.

The question of recorded (canned) music is brought up by President Petrillo and is discussed at length. The steps taken by the President's office to secure statistics of employment by recording companies and use of recorded music are explained to the Board by the Chairman.

At 5:15 P. M. the Board adjourned until January 27, 1941.

Everglades Hotel,
Miami, Fla.,
January 23, 1941.

President Petrillo calls the meeting of the sub-committee to order at 10:00 A. M. Present: Brenton, Weber and Birnbach. General Ansell attends the session.

The various proposals for contract provisions to meet problems pertaining to Social Security matters are considered at length.

Amendments are agreed upon and prepared for a re-draft.

The meeting adjourned until January 24th at 10:00 A. M.

Everglades Hotel,
Miami, Fla.,
January 24, 1941.

President Petrillo calls the meeting to order at 10:00 A. M.

The contract form as drafted is read. The sub-committee approves the form and decides to refer it to the International Executive Board for final approval and adoption.

The committee considers a draft of a standard form of contract for use between leaders and licensed agents.

The committee approves the form and refers it to the International Executive Board for adoption.

The sub-committee adjourns at 2:00 P. M.

Everglades Hotel,
Miami, Fla.,
January 27, 1941.

President Petrillo calls the meeting to order at 10:00 A. M.

Present: Bagley, Brenton, Hayden, Weaver, Parks, Murdoch, Hild, Weber, Kerngood and Birnbach. The minutes of the Chicago meeting are read and approved.

General Ansell attends the session. The sub-committee presents to the Board the contract form which it has prepared and approved.

The provisions are considered seriatim and discussed at length.

Upon motion, the contract as amended is unanimously approved by the Board.

General Ansell retires.

The Board adopts the following motion:

That Samuel T. Ansell is held to be General Counsel of and for the Federation in all matters affecting the policy or litigation of the Federation in Federal Government matters everywhere, and that he be notified of all such matters of policy or litigation and consulted with in regard thereto. This not to interfere with the employment of additional counsel at the discretion of the Federation.

On motion, the General Counsel is requested to submit a detailed report to the President of the Federation quarterly, or more frequently if required.

The Board adjourns until 10:00 A. M. Tuesday.

Everglades Hotel,
Miami, Fla.,
January 28, 1941.

President Petrillo calls the meeting to order at 10:00 A. M. All members present.

President Petrillo explains to the Board the present situation in regard to WPA.

He requested Harry Steeper and Rex Riccardi to again become active as members of the WPA Committee, and to report to the International Executive Board at its mid-winter meeting.

Executive Officer Parks reports to the Board on the results of his activities in Washington in December.

Brothers Steeper and Riccardi appear and report to the Board their findings. Their investigation leads them to believe that there will be no concentrated effort in Washington to cut the WPA appropriations for the WPA music projects. They feel that there may even be an opportunity for extension of the WPA music activities.

They report that there is a possibility that the WPA music projects will be tied up with the National Defense Program.

They recommend that two committees be appointed—a cultural committee and an active Federation committee, both committees to carry on the campaign in the interests of the WPA music projects. They also recommend that a representative be again designated to stay in Washington until the appropriation bill has been disposed of, the committees to work in conjunction with the Federation representative.

On motion, Executive Officer Parks is appointed as special Washington representative to handle all matters pertaining to WPA.

The International Executive Board thanks Local 147, Dallas, Texas, for its action in granting Brother J. W. Parks a leave of absence enabling him to handle WPA matters for the Federation in Washington.

Parks not present nor voting on these two matters.

The balance of the suggestions are referred to President Petrillo with full power to act.

The Board considers a matter pertaining to the enforcement by Local 6, San Francisco, Calif., of its six-day week law. The President's office has concurred in the ruling of the sub-committee which ruled that an orchestra has the right to leave the jurisdiction on its day off to play its own broadcast in the jurisdiction of Local 47.

On motion, the Board concurs in the ruling of the President.

The Board considers a request of the American Artists Association of London, England, for a contribution toward the purchase of a trailer ambulance.

Upon motion, the Board donates the purchase price of an ambulance for Britain in the name of the American Federation of Musicians of the United States and Canada, the manner and method of purchase and delivery to be left in the hands of the President with full power to act.

The Board considers a request for assistance from the locals of Montana for their legislative program.

The matter is left in the hands of the President.

Stanley Ballard, secretary of Local 73, Minneapolis, Minn., appears before the Board in regard to a problem concerning theatre employment in that city. He requests the cooperation of the Federation.

President Petrillo explains the situation existing in many other cities. Ballard, upon behalf of the local, requests that a representative of the Federation cooperate with them in Washington.

Upon motion, the matter is referred to the President's office for disposition.

The meeting adjourned until Wednesday at 10:00 A. M.

Everglades Hotel,
Miami, Fla.,
January 29, 1941.

President Petrillo calls the meeting to order at 10:00 A. M. All members present.

The Board considers a condition existing in Cleveland, Ohio, where the local is involved in a controversy with Muzak. They are involved in court and request financial assistance from the Federation.

On motion, the matter is laid over for further information.

President Jacob Rosenberg, Secretary William Feinberg, Treasurer Harry Suber and Max Arons of Local 802, New York,

N. Y., appear before the Board on a number of matters of interest to the local.

They present a memorandum of the ideas of the local on the situation which has resulted from the recent consent decree on block booking of motion pictures.

The committee also submits a memorandum on the WPA music projects matter, which is received by the Board.

The committee reports that Local 802 has signed agreements with the three major networks. They request a ruling on delayed broadcasts and transcriptions so that same may be included in their agreements.

The committee informs the Board that it has entered a suit against Muzak.

The committee reports on its findings on Social Security in New York City.

The committee requests information on the question of Filipinos who joined the local upon the presentation of first citizenship papers. The authorities of the government have stated that they will never be given second citizenship papers.

The committee retires at 12:25 P. M.

Mark Woods, vice-president and treasurer of the National Broadcasting Company, appears before the Board. Mr. Woods states that he is appearing before the Board on the matter of delayed broadcast programs. The New York stations of the chains have just negotiated new agreements with Local 802 in New York City which are complete except for the clause on delayed broadcasts. The situation is discussed and explained at length.

The question of the length of the transcription licenses is brought up by Mr. Woods.

President Petrillo explains the reasons for the issuance of licenses for a six months' term.

He also explains his activities in connection with the delayed broadcasts.

Upon motion, the matter is left in the hands of the President.

The meeting adjourned until Thursday at 10:00 A. M.

Everglades Hotel,
Miami, Fla.,
January 30, 1941.

President Petrillo calls the meeting to order at 10:00 A. M. All members present.

The Board considers a communication from Maurice Speiser, counsel for N. A. P. A., outlining the legislative program of that organization.

The Board holds that the interests of the Federation in this matter will best be served by direct independent action, without affiliation with any other organization.

Upon motion, the Chairman is instructed to consult with the General Counsel regarding the introduction of a bill in Congress to secure performing rights for our members.

The Board considers Resolution No. 69 concerning the absence of a standard form of contract between agents and musician members.

The sub-committee presents the form which it has prepared and unanimously approved.

The contract is read and the provisions considered seriatim.

The matter is laid over for further consideration.

The Board considers a request for affiliation from the League for Human Rights and Democracy.

Upon motion, the Board votes affiliation.

The Board again considers the request from the American Artists Ambulance Association for the purchase of an ambulance trailer.

The Board, upon motion, votes to send \$500.00 to treasurer, Hon. Stuart D. D. Pearl, for the purchase and equipment of an ambulance trailer in the name of the American Federation of Musicians of the United States and Canada.

The Board considers a request from short wave station WRUL for permission to make non-commercial transcriptions of American commercial programs to be sent to England to be used during air raid periods.

Upon motion, the request is granted with the understanding that the Federation be provided with a list of the transcriptions so made and they be sent to the Federation to be destroyed when they have served their purpose.

President Petrillo lays a request before the Board from Local 6, San Francisco, Calif., for permission to modify its agreement on the Marin Company branch secretary.

On motion, the Board reaffirms its former decision and denies the request.

The Board considers a request from Buddy Lockhart of Local 444, Jackson-

ville, Fla., that the fine of \$25.00 imposed upon him be held in abeyance. Case 1144, 1939-40.

Upon motion, the request is granted.

A request of Local 234, New Haven, Conn., that the balance of \$245.00 due on fine imposed upon William Winnick of that local be held in abeyance, is considered.

Upon motion, Winnick is advised that when he has paid \$45.00 more, the balance of \$200.00 will be held in abeyance.

The Board considers Case 1047, 1939-1940. Charges preferred by Local 6, San Francisco, Calif., against the Music Corporation of America and members Jules Stein, Lyle Thayer and Reuel Freeman for alleged violation of Article X, Section 52, A. F. of M. By-Laws, and Article III, Section 1-K of the By-Laws of Local 6. Upon motion, the charges are dismissed.

A request of member Frank Trumbauer for an extension of time in which to make payment of the claims of members Richard Dunne and Del Melton allowed against him by the International Executive Board is received and considered.

Upon motion, an extension of six months is granted member Trumbauer.

The Board considers a request of member Rosalyn Flam that the \$25.00 balance due on her fine in Case 777, 1939-40, be held in abeyance.

Upon motion, the fine is reduced to \$25.00.

A request of member Bill Benson of Local 59, Kenosha, Wis., that the balance of \$222.59 due on a fine imposed upon him in Case 1442 of 1938-39 docket be held in abeyance, is received and considered.

The Board directs Benson to pay \$22.59, the balance to be held in abeyance pending future department as a member of the Federation.

The Board considers Case 633, 1940-41. Request of Local 398, Ossining, N. Y., for a clarification of its jurisdiction over the Bedford Golf and Tennis Club which territory Local 626, Stamford, Conn., claims.

The matter is laid over for further consideration, pending investigation by a traveling representative.

A request of Brother John S. Nord, A. F. of L. organizer, for reimbursement for chartering Local 244, Glasgow, Mont., is considered.

Upon motion, the customary allowance of \$10.00 is granted to Brother Nord.

The Board considers a request from Local 674, Covington, Va., for an extension of jurisdiction.

Upon motion, the request is denied.

The Board considers a report of Local 34, Kansas City, Mo., that Local 627, A. F. of M., of that city has failed to install new bookkeeping system per order of International Executive Board.

The evidence is read. On motion, the report of Local 627, Kansas City, Mo., is accepted and filed.

The meeting adjourned until Friday at 10:00 A. M.

Due to lack of space the Extracts of the International Executive Board Minutes will be concluded in the April issue.

Local Reports

LOCAL REPORTS
The following Local Reports were omitted in the February issue of the INTERNATIONAL MUSICIAN due to lack of space.

LOCAL NO. 76, OMAHA, NEB.
New members: Julius Mandl, Eleanor Frank Clark, Marjorie Stowell.
Transfers issued: Betty Zabriskie Fischer.
Transfers deposited: Arthur H. Fields, 5; Chas. Day, 409; Drew Widener, 802; James A. Baker, Joseph Baker, 500; H. Chester, 500; John Adams, 500; Wallace Lawrence, 50; Richard Duckworth, 387; Larry Funk, 682.
Transfers withdrawn: Benny Strong, 11; Ben Hearno Kibbie, 306; Wesley Trull, 34; Warren Chase, 157; Leonard Press, 400; Elwood Carl, 4; Gordon Gellay, 157; R. J. McNeill, 254; Eugene Benson, 275; Ronald Hartman, 523; Arthur M. Fields, 5; Chas. Day, 400; Drew Widener, 802; James A. Baker, Joseph Baker, both 5; H. Clarke, 602; John Alagna, 500; Wallace Lawrence, 50; Richard Duckworth, 387; Larry Funk, 682.
Traveling members: N. Hamner, 237; W. S. Morrison, G. Librace, both 8; Morton Wells, 70; R. Essick, 164; O. Sontag, 181; G. P. Patton, 217; Orrin Tucker, 19; J. Hranburg, 1; Dave Palokoff, 47; Maurie Fuchs, 16; E. Hinson, 2; A. Jensen, 181; L. Lee, 377; Douglas Wood, 34; Lloyd Bennett, Lee Hughes, Joe Healey, Chas. Hughes, Ivo Marlow, Ivo Hammond, Frank Evangelist, Clem Lattane, Lark Merryman, Fred Mills, Ken Orrell, all 107; Red Myers, 587; C. Kemphall, 374; J. Haggerty, 485; E. Hranok, 72; E. Thibault, 565; T. Allison, 288; Jack Laird, 75; R. Mandheim, 483; D. Hentche, 102; J. Hoffman, 817; E. Roach, 234; Will Osborne, John Haskirk, Frank Rottler, Stanley Ammon, H. C. Johnson, Ivo Jones, Chas. Zimmerman, Bill Corman, Mack O'Brien, George Johnson, Edward Kolzer, all 802; Karl Kotes, Eugene Bird, both 73; Harry Zelle, Weldon Kline, both 47; Owen Larson, 308; Harvey Hoffman, 265; Bob Chase, 177; Edna Mahony, 256; Jack Robinson, 64; Ed

Defaulters List OF THE AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES and GARDENS
Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich.

INDIVIDUALS, CLUBS HOTELS, Etc.
This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Sellers, Stan.

ARIZONA

PHOENIX: Emile's Catering Co. Murphy, Dennis K., Owner, The Ship Cafe.

ARKANSAS

EL DORADO: Shivers, Bob.
HOT SPRINGS: Sky Harbor Casino, Frank McCann, Manager.

CALIFORNIA

BAKERSFIELD: Charlton, Ned.
SALT: Sparks, James B., Operator, Spanish Ballroom.

CONNECTICUT

HARTFORD: Kantrovitz, Clarence (Kay).
NEW HAVEN: Nixon, E. C., Dance Promoter.

DELAWARE

LEWES: Riley, J. Carson.
WILMINGTON: Chipsey, Edward B. Crawford, Frank Johnson, Thoa "Kid" Kay, Al.

FLORIDA

JACKSONVILLE: Sellers, Stan.
MIAMI: Evans, Dorothy, Inc.
MIAMI BEACH: Hume, Jack, Mgr., Fleetwood Hotel.

Galatin, Pete, Manager, International Restaurant.
ORLANDO: Wells, Dr.
ST. PETERSBURG: Barse, Jack.

GEORGIA

AUGUSTA: Garden City Promoters.
SAVANNAH: Hotel DeSoto Bellmen's Club.

ILLINOIS

CHICAGO: Birk's Super Beer Co.
ALEXANDRIA: Taftan, Mathew, Platinum Club.

INDIANA

EVANSVILLE: Fox, Ben.
FORT WAYNE: Fisher, Ralph L.
MISHAWAKA: McDonough, Jack.

IOWA

AUDUBON: American Legion Auxiliary.
DES MOINES: Hughes, R. E., Publisher, Iowa Unionist.

KANSAS

LEAVENWORTH: Phillips, Leonard.
WICHITA: Bedinger, John. Lane, Rudolph.

KENTUCKY

HOPKINSVILLE: Steele, Lester.
LEXINGTON: Harper, A. C.
LOUISVILLE: Greenwell, Allen V., Prop.

LOUISIANA

NEW ORLEANS: Hyland, Chauncey A.
SHREVEPORT: Adams, E. A.
MONROE: Reeves, Harry A. Williams, Claude.

MAINE

PORTLAND: Smith, John P.
BALTIMORE: Alber, John J.
MONTANA: Miles City: Allison, J. Rendesvous Club.

MARYLAND

BALTIMORE: Alber, John J.
NEW JERSEY: ARCOLA: Corriston, Eddie.

MASSACHUSETTS

BOSTON: Bromley Corporation.
CAMBRIDGE: Montgomery, A. Frank, Jr.
NEW BEDFORD: Rose, Manuel.

MICHIGAN

BATH: Terrace, The, Park Lake.
SAY CITY: Alpha Omega Fraternity.
DETROIT: Advance Theatrical Operation Corp., Jack Broder, President.

MINNESOTA

BEMIDJI: Foster, Floyd, Owner, Merry Mixers Tavern.
CALEDONIA: Elton, Rudy.
FAIRMONT: Graham, H. R.

GARDEN CITY: Conkling, Harold C.
MIDBING: Pitmon, Earl.
LUVERNE: Bennett, J. W.
OWATONNA: Bendorf, Clarence R., Box 452.

MISSISSIPPI: JACKSON: Perry, T. G.
MISSOURI: CAPE GIRARDEAU: Gilkinson, Lorene.

KANSAS CITY: Antonello, John.
NEW YORK CITY: Baldwin, C. Paul.
NEW YORK CITY: Currie, Robert W., formerly held Booker's License No. 2595.

NEBRASKA: COLUMBUS: Molst, Don.
LINCOLN: Johnson, Max.
MONTANA: Miles City: Allison, J. Rendesvous Club.

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CAROLINA LAKE: Christiano, Frank, Holly-wood Cafe.
CONDS: Fine, Raymond.
EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props.

ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel.
ELMIRA: Goodwin, Madalyn.
GLENS FALLS: Tiffany, Harry, Manager, Twin Tree Inn.

LACKAWANNA: Chic's Tavern, Louis Cicca, Proprietor.
LARCHMONT: Morris, Donald.
LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor.

NEW YORK CITY: Baldwin, C. Paul.
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NEW YORK CITY: Currie, Robert W., formerly held Booker's License No. 2595.

OHIO: AKRON: Brady Lake Dance Pavilion.
CANTON: Bender, Harvey.
CINCINNATI: Carpenter, Richard.
CLEVELAND: Tutstone, Velma.

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COLUMBUS: Askins, Lane.
DAYTON: Stapp, Phillip B.
DELAVARE: Bellinger, C. Robert.

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DELAVARE: Bellinger, C. Robert.
ELYRIA: Cornish, D. H. Elyria Hotel.

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FINLEY: Bellinger, C. Robert.
KENT: Sophomore Class of Kent State University, James Ryback, President.

MARIETTA: Morris, H. W.
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Garcla, Lou, formerly held Bookers License 2620 Glass, Davey. Hirst, Izzy. Philadelphia Federation of the Blind. Roth, Otto Street, Benny. Willner, Mr. and Mrs. Max. PITTSBURGH: Anania, Flores. Bland's Night Club. Matesic, Frank. READING: Nally, Bernard RIDGEWAY: Benigni, Silvio SARASOT: Marino & Cohn, former Operators, Clover Club. STRAFFORD: McClain, R. K., Spread Eagle Inn. Poinsette, Walter. UPPER DARTMOUTH: Abmeyer, Gustave K. WEST LEBANON: Johnson, Edward. WILKES-BARRE: Cohen, Harry. Kozley, William. McKane, James. WYOMISSING: Lunnie, Samuel M. YATESVILLE: Bianco, Joseph, Operator, Club Mayfair. YORK: Weinbrom, Joe.

RHODE ISLAND: D'Antuono, Joe. D'Antuono, Mike. PROVIDENCE: Goldsmith, John, Promoter. Kronson, Charles, Promoter. Moore, Al. WARWICK: D'Antuono, Joe. D'Antuono, Mike.

SOUTH CAROLINA: CHARLESTON: Hamilton, E. A. and James. Hamilton, William. GREENVILLE: Allen, E. W. Fields, Charles B. Goodman, H. E., Manager, The Pines. Jackson, Rufus ROCK HILLS: Rolax, Kid. Wright, Wilford.

SOUTH DAKOTA: BERSFORD: Muehlenkott, Mike. LEBANON: Schneider, Joseph M. TRIPP: Maxwell, J. E. YANKTON: Kosta, Oscar, Manager, Red Rooster Club.

TENNESSEE: BRISTOL: Pinecrest Country Club, J. C. Rates, Manager. CHATTANOOGA: Doddy, Nathan. Reeves, Harry A. JACKSON: Clark, Dave. JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club. MEMPHIS: Atkinson Elmer. Hulbert, Maurice. NASHVILLE: Carter, Robert T. Eakle, J. C.

TEXAS: ABILENE: Sphinx Club. AMARILLO: Cox, Milton. AUSTIN: Franks, Tony, Cassanova Supper Club. Rowlett, Henry. CLARKSVILLE: Dickson, Robert G. DALLAS: Goldberg, Bernard. Johnson, Clarence M. Malone, A. J., Mgr., Trocadero Club. FORT WORTH: Bowers, J. W. Carnahan, Robert. Coo Coo Club. Merritt, Morris John. Smith, J. F. GALVESTON: Page, Alex. Purple Circle Social Club. HOUSTON: Grigsby, J. B. Merritt, Morris John. Orchestra Service of America. Richards, O. K. Robinowitz, Paul. FORT ARTHUR: Lighthouse, The, Jack Meyers, Manager. Silver Slipper Night Club, V. B. Berwick, Manager. SAN ANTONIO: San Antonio Civic Opera Co., Inc., Mrs. Lewis Krams-Beck, president.

TEKARKAWA: Grant, Arthur. TYLER: Mayfair Ballroom. Tyler Entertainment Co. WACO: Williams, J. R.

UTAH: SALT LAKE CITY: Allan, George A.

VERMONT: BURLINGTON: Thomas, Ray

VIRGINIA: NORFOLK: DeWitt Music Corporation, U. H. Macey, president; C. Coates, vice-president. NORFOLK: Pagan, Mrs. Erma. ROANOKE: Harris, Stanley.

Morris, Robert F., Manager, Radio Artists' Service. Wilson, Sol., Mgr., Royal Casino. VIRGINIA BEACH: Terrace Beach Club. Terrace Night Club Corp.

WASHINGTON: WOODLAND: Martin, Mrs. Edith.

WEST VIRGINIA: BLUEFIELD: Florence, C. A. CHARLESTON: Brandon, William. Hargreave, Paul. White, R. L., Capitol Book-Shop Agency. White, Ernest B. FAIRMONT: Carpenter, Samuel H. PARKERSBURG: Club Nightingale, Mrs. Ida McClumphy, Manager; Edwin Miller, Proprietor. WHEELING: Lindelof, Mike, Proprietor, Old Heidelberg Inn.

WISCONSIN: ALMOND: Bernatos, George, Two Lakes Pavilion. APPLETON: Fisher, Rudd. Kinselman, E. Noller, Earl. Waverly Beach Ballroom. ARCADIA: Schade, Cyril. SARASOT: Dunham, Paul L. DAKOTA: Passarelli, Arthur. GLENDELAN: Mahberg, St. HEAFORD JUNCTION: Killinski, Phil., Prop., Phil's Lake Nakomis Resort. JUMP RIVER: Erickson, John, Manager, Community Hall. KESENA: American Legion Auxiliary. Long, Matilda. LA CROIX: Mueller, Otto. MALONE: Kramer, Gale. MERRILL: Battery "F," 120th Field Artillery. Goetach's Nite Club, Ben Goetach, Owner. MILWAUKEE: Cuble, Iva. Thomas, James. MT. CALVARY: Sijack, Steve. RHINELANDER: Khoury, Tony. ROTHSCHILD: Rhyner, Lawrence. SHERBOURN: Bahr, August W. SLINGER: Rue, Andy, alias Buege, Andy. SPLIT ROCK: Fabitz, Joe, Manager, Split Rock Ballroom. STRATFORD: Kraus, L. A., Manager, Roselville Dance Hall. STURGEON BAY: DeFoe, F. G. TIGERTON: Michalske, Ed., Manager, Tigerton Dells Resort. TOMAH: Cramm, E. L. WAUBSAU: Vogel, Charles. WAUTOMA: Passarelli, Arthur. WEYAUWEGE: Waupaca County Fair Association.

WYOMING: CASPER: Schmitt, A. E.

DISTRICT OF COLUMBIA: WASHINGTON: Berenguer, A. C. Burroughs, H. F., Jr. Flagship, Inc. Furedy, E. S., Manager, Trans Lux Hour Glass. Hayden, Phil. Hodges, Edwin A. Hule, Lm., Mgr., Casino Royal, formerly known as La Paree. Lynch, Buford. Melody Club. O'Brien, John T. Reich, Eddie. Trans Lux Hour Glass. E. S. Furedy, Manager.

CANADA: ALBERTA: CALGARY: Dowsley, C. L.

ONTARIO: CORUNNA: Pier, William Richardson, Proprietor. HAMILTON: Dumbells Amusement Co. TORONTO: Andrews, J. Brock. Central Toronto Liberal Social Club. Chin Up Producers, Ltd. Roly Young, Mgr. Clarke, David. Cockerill, W. H. Eden, Leonard. Henderson, W. J. LaSalle, Fred. Fred LaSalle Attractions. Urban, Mrs. Marie.

QUEBEC: MONTREAL: DeSautels, C. H. Sourkes, Irving. QUEBEC CITY: Sourkes, Irving. VERDUN: LeBlond, Leo.

MISCELLANEOUS: American Negro Ballet. Azarki, Larry. Bigley, Mel. O. Blake, Milton (also known as Manuel Blanke and Tom Kent). Blanke, Manuel (also known as Milton Blake and Tom Kent). Blaurox, Paul, Manager, Pee Bee Gee Production Co., Inc. Brau, Dr. Max, Wagnerian Opera Co. Bruce, Howard, Hollywood Star Doubles. Carr, June, and Her Parisienne Creations. Carla & Fernando, Dance Team. Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows. Curry, K. C. DeShon, Mr. Edmonds, E. E., and His Enterprises. Farrance, B. F. Fitzkee, Darlel. Foley, W. R. Freeman, Jack, Manager, Follies Gay Paree. Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Frolics. Hatcher, M. L., Promoter. Hendershott, G. B., Fair Promoter. Hyman, S. International Magicians, Producers of "Magic in the Air". Kane, Lew, Theatrical Promoter. Katz, George.

KAUNEONGA OPERATING CORP.: F. A. Scheffel, Secretary. Kent, Tom (also known as Manuel Blanke and Milton Blake). Kessler, Sam, Promoter. Keyes, Ray. Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawton, Miss Judith. Lester, Ann. London Intimate Opera Co. McEvey, William, Promoter. McKinley, N. M. Monmouth County Firemen's Association. Monoff, Yvonne. Mosher, Woody (Paul Woody). Nash, L. J. Platinum Blond Revue. Plumley, L. P. Richardson, Vaughn, Pine Ridge Follies. Robinson, Paul. Rogers, Harry, Owner, "Frisco Follies." Russell, Ross, Manager, "Shanghai Nights Revue." Shavitch, Vladimir. Snyder, Sam, Owner, International Water Follies. Sponser, Les. Tafan, Mathew. Temptations of 1941. The Great Raymond (Maurice F. Raymond). Thompson, J. Nelson, Promoter. Todd, Jack, Promoter. "Uncle Ezra Smith Barn Dance Frolie Co." Welsh Finn and Jack Schenck, Theatrical Promoters.

BANDS ON THE UNFAIR LIST: Akbar Band, Dunkirk, N. Y. Argonaut Alumni Band, Toronto, Ont., Canada. Burrington Band, Camden, N. J. Bothell High School Band, Bothell, Wash. Brian Horu Pipe Band, Harrison, N. J. Cameron Pipe and Drum Band, Montclair, N. J. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kingston, N. Y. Conway Everett Band, Seattle, Wash. Crowell Publishing Co. Band, Springfield, Ohio. Drake, Bob, Band, Kalamazoo, Mich. East Syracuse Boys' Band, Syracuse, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Gay, Jimmie, Band, Avenel, N. J. German-American Musicians' Association Band, Buffalo, N. Y. Liberty Band, Emaus, Pa. Lincoln-Logan Legion Band, Lincoln, Illinois. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Mackert, Frank, and His Lorain City Band, Lorain, O. Sokol Band, Cleveland, Ohio. Varek, Joseph, and His Juvenile Band, Breese, Ill.

PARKS, BEACHES and GARDENS: Bob James' New Savoy Gardens, Pensacola, Fla. Casino Gardens, Windsor, Ontario, Canada. Edgewood Park, Manager Lincoln, Illinois. Forest Amusement Park, Memphis, Tenn. Green River Gardens, J. W. Poling, Mgr., Henderson, Ky. Japanese Gardens, Salina, Kan. Jerson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Lakeside Park, Wichita Falls, Texas. Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C. Midway Gardens, Tony Rebin, Manager, Mishawaka, Ind. Palm Gardens, Five Corners, Totowa, N. J. Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa. Rocky Springs Park, Joseph Figari, Owner, Lancaster, Pa. Western Catholic Union Roof Garden and Ballroom, Quincy, Ill. Winnipeg Beach, Winnipeg, Man., Canada. Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash.

ORCHESTRAS: Ambassador Orchestra, Kingston, N. Y. Andrews, Mickey, Orchestra, Henderson, Ky. Banks, Touk, and His Evening Stars Orchestra, Plainfield, N. J. Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.

White, Jack, Promoter of Style Shows. Wiley, Walter C., Promoter of the "Jitterbug Jam-boree." Wolfe, Dr. J. A. Woody, Paul (Woody Mosher) Yokel, Alex. Theatrical Promoter. "Zorline and Her Nudists."

THEATRES AND PICTURE HOUSES: Arranged alphabetically as to States and Canada. MICHIGAN: DETROIT: Downtown Theatre. NEW YORK: NEW YORK CITY: Apollo Theatre (42nd St.). Jay Theatres, Inc. LONG ISLAND, N. Y.: HICKSVILLE: Hicksville Theatre. PENNSYLVANIA: HAZLETON: Capitol Theatre, Bud Irwin, Manager. PHILADELPHIA: Apollo Theatre. Bijou Theatre. Lincoln Theatre.

Borts, Al, Orchestra, Kohler, Wis. Boston Symphony Orchestra, Boston, Mass. Cairns, Cy, and His Orchestra, Saskaatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Clarke, Juanita Mountaineers Orchestra, Spokane, Wash. Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio. Corcelio, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y. Downcasters Orchestra, Portland, Maine. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Duren, Frank, Orchestra, Cazenovia, Wis. Ernest's Orchestra, Hanover, Pa. Flanders, Hugh, Orchestra, Concord, N. H. Gindu's International Orchestra, Kulpintown, Pa. Gilbert, Ten Brock, and His Orchestra, New Brunswick, N. J. Given, Jimmie, Orchestra, Red Bluff, Calif. Gouldner, Rene, Orchestra, Wichita, Kan. Graf, Karl, Orchestra, Fairfield, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt's, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alta., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Imperial Orchestra, Earle M. Freiburger, Manager, Bartlesville, Okla. Kepp, Karl, and his Orchestra, Edgerton, Wis. Kneeland, Jack, Orchestra. Kragin, Knox, and his Iowa Ramblers Orchestra, Oelwein, Iowa. Lattansi, Mose, and His Melody Kings Orchestra, Virginia, Minn. Leone, Bud, and Orchestra, Akron, Ohio. Lacey, Frank O., Jr., and His Orchestra, San Diego, Calif. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Ludwig, Gaze, Orchestra, Manchester, N. H. Merle, Marilyn, and Her Orchestra, Berkeley, Calif. Mostoslavich, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. NBC Ambassadors Orchestra, Roanoke, Va. O'Brien's, Del. Collegians, San Luis Obispo, Calif. Oliver, Al, and His Hawaiiana, Edmonton, Alta., Canada. Paddyford, John, Orchestra Leader, Winston - Salem, N. C. Porcella, George, Orchestra, Gilroy, Calif. Quackenbush (Randall), Ray and His Orchestra, Kingston, N. Y. Ryerson's Orchestra, Stoughton, Wis. Shank, Jimmy, Orchestra, Columbia, Pa. Shultise, Walter, and his Orchestra, Highland Park, N. J.

Sterbens, Stan, Orchestra, Valparaiso, Ind. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stone, Leo N., Orchestra, Hartford, Conn. Terrace Club Orchestra, Peter Wanat, Leader, Elizabeth, N. J. Thoman, Roosevelt, and His Orchestra, St. Louis, Mo. Uncle Lem and His Mountain Boys' Orchestra, Portland, Maine. Verhehn, Arthur, Orchestra, Ableman, Wis. Williams' Orchestra, Mt. Pleasant, Iowa. Woodards, Jimmy, Orchestra, Wilson, N. C. Zembruski Polish Orchestra, Naugatuck, Conn.

INDIVIDUALS, CLUBS HOTELS, Etc. This list is alphabetically arranged in States, Canada and Miscellaneous. ALABAMA: MOBILE: Fort Whiting Armory. ARIZONA: TUCSON: Tucson Drive-In Theatre. ARKANSAS: LITTLE ROCK: Fair Grounds. TEXARKANA: Marshall, Eugene Municipal Auditorium. Texas High School Auditorium. CALIFORNIA: BERKELEY: Anger, Maurice. COTTONWOOD: Cottonwood Dance Hall. LOS ANGELES: Howard Orchestra Service, W. H. Howard, Manager. LOS BAYOS: Hayward, Charles, Director, Los Gatos High School Band and Orchestra. MODESTE: Rendezvous Club, Ed. Davis, Owner. OAKLAND: Lerch, Hermie. SAN FRANCISCO: Century Club of California, Mrs. R. N. Lynch, Business Secretary. SAN JOSE: Helvey, Kenneth. Triena, Phillip. VISALIA: Sierra Park Dance Hall, William Hendricks, Owner and Manager. COLORADO: DENVER: Canino's Casino, Tom Canino, Proprietor. Hi-Hat Night Club, Mike Seganti, Prop.-Mgr. GREELEY: Dance Promotions of J. Warrick Norcross, Helen R. Norcross and Norcross Enterprises. Warnoco Ballroom. CONNECTICIT: BRIDGEPORT: Hotel Barnum. Klein, George. HARTFORD: Doyle, Dan. Lobster Restaurant, Inc.

FLORIDA: MIAMI: Fenias, Otto. ILLINOIS: AURORA: Hex Cafe. BLOOMINGTON: Abraham Lincoln School. Bent School. Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School. CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor. Berney, Sunny. Frear Show, Century of Progress Exposition, Duke Mills, Proprietor. Opera Club. Sherman, E. G. Zenith Radio Corporation. CHATTANOOGA: Chapp, Roller Rink. Dancing Pavilion. FOX LAKE: Mineola Hotel. MERRIN: Williamson County Fair. KANKAKEE: Devlyn, Frank, Booking Agent. MATTOON: Mattoon Golf & Country Club. Pyle, Silas. U. S. Grant Hotel. MOLINE: Rendezvous Nite Club. NORTH CHICAGO: Dewey, James, Promoter of Exhibitions. PATTON: Green Lantern. PRINCETON: Bureau County Fair. QUINCY: Eagles Hall (including upper and lower ballrooms). Quincy High School Auditorium. Three Pigs, M. Powers, Manager. Ursula Dance Hall, William Korvis, Manager. Yic's Tavern. Western Catholic Union Roof Garden and Ballroom. INDIANA: BICKNELL: Knox County Fair Assn. EVANSVILLE: Adams, Frank. Fox, Ben. GARY: Young Women's Christian Association. INDIANAPOLIS: Marott Hotel. Riviera Club. Strick Arms Hotel. KOKOMO: Kokomo Senior Hi-Y Club, Y. M. C. A. MUNCIE: Craus Tavern. Muncie Central High School Offers Moore Athletic Club. A. A. Moore, Mgr. Southern Grill. NEW ALBANY: New Albany Country Club. SOUTH BEND: Green Lantern, The. TERRE HAUTE: Hoosier Ensemble. Ulmer Trio. VALPARAISO: I. O. O. F. Ballroom. IOWA: BOONE: Norman, Laurence. CARCADE: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DES MOINES: Reed, Harley, Mgr., Avon Lake. Ritz Night Club, Al. Rosenberg, Manager. Young, Eugene R. DUBUQUE: Jull'n Dubuque Hotel. FORT DODGE: Yetmar, George. IOWA CITY: Burklei Ballroom. OELWEIN: Moonlite Pavilion. ROCHESTER: Casey, Eugene. Casey, Wm. E. WATERLOO: K. C. Hall (also known as Reichert Hall). Moose Hall. KANSAS: JUNCTION CITY: Geary County Labor Union. SALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall. Twin Gables Night Club. TOPEKA: Egyptian Dance Hall. Henry, M. A. Kellams Hall. Washburn Field House. White Lakes Clubhouse and Breezy Terrace. Women's Club Auditorium.

Unfair List OF THE AMERICAN FEDERATION OF MUSICIANS

<p>KENTUCKY JEFFERSONTOWN: Terrace Gardens Club, Robert Heister, Manager LOUISVILLE: Elks' Club, Inn Logola, Arch Wetterer, Proprietor, Offutt, L. A., Jr., Trianon Nite Club, C. O. Allen, Proprietor. PADUCAN: Trickey, Pat (Booker), Dixie Orchestra Service LOUISIANA NEW ORLEANS: Chez Paree, Coconut Grove, Happy Landing Club. MAINE NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor. OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor. MARYLAND BLADENBURG: Del Rio Restaurant, Herbert Sachs, Prop. PROBSTOWN: Shields, Jim, Promoter. MASSACHUSETTS BOSTON: Fisher, Samuel. NEW BEDFORD: Cook School, New Bedford High School Auditorium. WALTHAM: Eaton, Frank, Booking Agent WESTFIELD: Park Square Hotel, White Horse Inn. MICHIGAN ALPENA: Trianon Recreation Club, Inc. BATTLE CREEK: Battle Creek College Library Auditorium. BAY CITY: Niedzaleski, Harry. DETROIT: Collins, Charles T., Fischer's Alt Heidelberg, WJW Detroit News Auditorium. FLINT: Central High School Auditorium, High School Auditorium. GLADSTONE: Klondyke Tavern, Mrs. Wilfred LaFave, Operator. LANSING: Lansing Central High School Auditorium, Walter French Junior High School Auditorium, West Junior High School Auditorium, Wilson, L. E. LONG LAKE: Iykstra, Jack. MUSKOGEE: Curvcrest NILES: Powell's Cafe. PINE CITY: Star Pavilion. SABINAW: Fox, Eddie, Phi Sigma Phi Fraternity. WAMPLERS LAKE: Niles Resort MINNESOTA HIBBING: Hibbing Fair MINNEAPOLIS: Horchard, Charles. NEW ULM: Becker, Jess, Prop., Nightingale Night Club. ROCHESTER: Deanyers & Son. WYOKA: Witoka Hall MISSISSIPPI MERIDIAN: D. D. D. Sorority, DeMolay Fraternity, Phi Kappa Fraternity, T. K. O. Fraternity, Trio Sorority. MISSOURI JOPLIN: Central High School Auditorium. KANSAS CITY: Kansas City Club, McFadden, Lindy, Booking Agent. ST. JOSEPH: Cho Club Sorority, Danforth, Miss Barbara, Delta Sigma Fraternity, Wm. Miller, President, Dianthian Sorority, Miss Margaret Rogers, Pres., Lambda Chapter of the Phi Alpha Omega Fraternity. SPRINGFIELD: High School Auditorium. MONTANA BILLINGS: Billings High School Auditorium, Tavern Beer Hall, Ray Hamilton, Manager. ROMAN: Shamrock. NEBRASKA EMERALD: Sunset Party House, H. E. Nourse and J. L. Stroud, Managers. FAIRBURY: Bonham. LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager, Garden Dance Hall, Lyle Jewett, Manager. OMAHA: United Orchestra, Booking Agency.</p>	<p>NEW JERSEY ATLANTIC CITY: Imhof, Frank, Knickerbocker Hotel, Morton Hotel, Radio Station WFPG, Neptune Broadcasting Corporation, Savoy Bar. BUDD LAKE: Club Fordham, Morris Kelly, Prop. NEWARK: Ambassador Hall, Blue Bird Dance Hall, Club Miami, Pat & Don's. NEW BRUNSWICK: Block's Grove, Morris Block, Proprietor. TRENTON: Stacy Trent Hotel, Tysowski, Joseph S. (Joe Tye). WILDWOOD: Bernard's Hofbrau, Club Avalon, Joseph Totarella, Manager. NEW MEXICO ALBUQUERQUE: Blue Ribbon Nite Club. NEW YORK ALLEGANY: Park Hotel. BEACON: The Mt. Beacon, L. D. Lodge, Prop., The Casino, The Mt. Beacon, L. B. Lodge, Prop. BUFFALO: German-American Musicians' Association, McVann, Mrs. Lillian McVann, Proprietor, Miller, Robert, Nelson, Art. CARTHAGE: Gaffney, Anna. CATSKILL: the Hudson Valley Volunteer Firemen's Ass'n, 50th Annual Convention of ELMIRA: Rock Springs Dance Pavilion. FALLSBURG: Flagler Hotel. GREENFIELD PARK: Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Mgrs. LIBERTY: Young's Gap Hotel. NEWBURGH: Roxy Restaurant, Dominick Ferraro, Prop. NEW ROCHELLE: Alps Bar and Grill. NEW YORK CITY: Albin, Jack, Blythe, Arthur, Booking Agent, Harris, Bud, Jermon, John J., Theatrical Promoter, New York Coliseum, Palais Royale Cabaret, Royal Tours of Mexico Agency, Sonkin, James. OLCOTT: Riccio's Pavilion, Gabriel Riccio, Proprietor. OLEAN: Young Ladies' Sodality of the Church of the Transfiguration ONEONTA: Goodyear Lake Pavilion, Earl Walsh, Proprietor OWEGO: Woodland Palace, Joe Cionotti, Prop. POUGHKEEPSIE: Poughkeepsie High School Auditorium. PURLING: Clover Club. ROCHESTER: Medwin, Barney. ROSENDALE: Howie, Ernest, Clinton Ford Casino RYE: Coveleigh Club. STEVENSVILLE: President Hotel STONE RIDGE: DeGraff, Walter A. TROY: Circle Inn, Lathama Corner, in jurisdiction of Troy WHITE PLAINS NORTH: Charlie's Rustic Lodge. WINDSOR BEACH: Windsor Dance Hall. NORTH CAROLINA CAROLINA BEACH: Carolina Club and Management. CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Proprietor. DURHAM: Duke Gymnasium, Duke University. WINSTON-SALEM: Piedmont Park Association Fair. NORTH DAKOTA GRAND FORKS: Point Pavilion. OHIO AKRON: Akron Saengerbund. ALLIANCE: Castle Night Club, Charles Naines, Manager. CURTIS: Warren. CAMBRIDGE: Lash, Frankie (Frank Lashinsky). CANTON: Beck, I. O., Booking Agent. CINCINNATI: Cincinnati Club, Milnor, Manager, Cincinnati Country Club, Miller, Manager, Elks' Club No. 5, Hartwell Club, Kenwood Country Club, Thompson, Manager, Lawndale Country Club, Hutch Ross, Owner, Marketwagh Country Club, Worburton, Manager.</p>	<p>Queen City Club, Clemen, Manager, Spat and Slipper Club, Western Hills Country Club, Waxman, Manager. CLEVELAND: Hanna, Rudolph, Ohio Music Corporation, Order of Sons of Italy, Grand Lodge of Ohio, Sindelar, E. J. COLUMBUS: Gyro Grill, Veterans of Foreign Wars and all its Auxiliaries. DAYTON: Dayton Art Institute. GREENVILLE: Darke County Fair. LEAVITTSPURG: Canoe City Dance Hall. LOGAN: Eagle Hall. MARIETTA: Eagles' Lodge. NILES: Mullen, James, Mgr., Canoe City Dance Hall in Leavittsburg, Ohio. SANDUSKY: Anchor Club, Henry Leitson, Proprietor, Brick Tavern, Homer Roberts, Manager, Crystal Rock Nite Club, Alva Halt, Operator, Fountain Terrace Nite Club, Alva Halt, Manager. SPRINGFIELD: Lord Landown's Bar, Pat Finnekan, Manager. WEST PORTSMOUTH: Raven Rock Country Club. OKLAHOMA OKLAHOMA CITY: Buttrick, L. E., Walters, Jules, Jr., Manager and Promoter. TULSA: Rainbow Inn. PENNSYLVANIA ALTOONA: Wray, Eric. AMBERLEY: Colonial Inn, Klemick, Vaclaw (Victor), Director, Community Band BERNVILLE: Snyder, C. L. BETHLEHEM: Fragan, Thomas. BOYERTOWN: Hartman, Robert R. BROWNSVILLE: Hill, Clifford, President, Triangle Amusement Co. CHESTER: Fulla, William, Proprietor, Golden Slipper Cafe and Adjacent Picnic Grounds, Reading, Albert A. ERIE: LaConga Club, Jack Narry, Manager, Masonic Ballroom and Grill FRACKVILLE: Casa Loma Hall, Rev. Father Gartaka, St. Ann's Church. GIRARDVILLE: Girardville Hose Co. OLEN LYON: Gronka's Hall. GREENVILLE: Moose Hall and Club. HAMBURG: Schlenker's Ballroom. IRWIN: Great Hotel, The Jacktown Hotel, The Condors, Joseph, Kulpmont, Liberty Hall, Midway Ballroom LAKE WINDOLA: Frenar's Pavilion. LANCASTER: Wheatland Tavern Palm-room, located in the Miller Hotel; Paul Heine, Sr., Operator. LEHIGHTON: Reiss, A. Henry. LEWISTOWN: Smith, G. Foster, Proprietor Log Cabin Inn. WANTICOCKE: Knights of Columbus Dance Hall, St. Mary's Dance Hall, St. Joseph's Hall, John Troy, Renka, Manager. MEADVILLE: Italian Civic Club. PHILADELPHIA: Deauville Casino, Kappa Alpha Fraternity of the University of Penna., Nixon Ballroom, Temple Ballroom. PITTSBURGH: Carnegie Institute of Technology; The Associated Fraternities; and Inter-Fraternity Dance of the Carnegie Institute of Technology, New Penn Inn, Louis, Alex and Jim Passarella, Proprietors. READING: Andy's Night Club, Andrew Ernesto, Proprietor SHAMOKIN: Boback, John, St. Stephen's Ballroom, Shamokin Moose Lodge Grill. SHARON: Williams' Place, George. SHERMANSBURG: Ritz Cafe. SIMPSON: Slovak Hall SUNBURY: Sober, Melvin A. TANIMONT: Camp Tanimont. WERNERSVILLE: South Mountain Manor Hotel, Mr. Berman, Manager. WILKES BARRE: Flat Iron Hotel, Sam Salvi, Proprietor WILLIAMSPORT: Park Ballroom RHODE ISLAND PROVIDENCE: Bangor, Rubes. WOONSOCKET: Kornstein, Thomas.</p>	<p>SOUTH CAROLINA GREENVILLE: Greenville Women's College Auditorium. SPARTANBURG: Spartanburg County Fair Association. SOUTH DAKOTA BLACK HILLS: Josef Meier's Passion Play of the Black Hills SIOUX FALLS: Odd Fellows Temple, Plaza (Night Club), Yellow Lantern. TABOR: Beseda Hall. TENNESSEE BRENTWOOD: Palms Night Club. CHATTANOOGA: Lookout Mountain Hotel. KNOXVILLE: Tower Hall Supper Club. TEXAS AUSTIN: Gregory Auditorium, Hogg Memorial Auditorium. DENTON: North Texas State Teachers' Auditorium, Texas Women's College Auditorium. FORT WORTH: Plantation Club. FREDERICKSBURG: Hilltop Night Club. HALLSBURG: Municipal Auditorium. HOUSTON: Merritt, Morris John. TEXARKANA: Marshall, Eugene, Texarkana, Texas, High School Auditorium. WICHITA FALLS: Malone, Eddie, Operator, Klub Trocadero. UTAH SALT LAKE CITY: Cromar, Jack, alias Little Jack Horner. VIRGINIA ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager, Nightingale Nite Club. HOPEWELL: Hopewell Cotillion Club. LYNCHBURG: Happy Landing Lake, Caswell Beverly, Manager. MARTINSVILLE: Forrest Park Country Club RICHMOND: Capitol City Elks Social and Beneficial Club Ballroom, Julian's Ballroom. VIRGINIA BEACH: Gardner Hotel, Links Club. WASHINGTON SEATTLE: Meany Hall, West States Circus. WOODLAND: Martin, Mrs. Edith, Woodland Amusement Park. WEST VIRGINIA HUNTINGTON: Epperson, Tiny, and Hewett, Tiny, Promoters, Marathon Dances. MORGANTOWN: Elks' Club. WISCONSIN BATAVIA: Batavia Firemen's Hall. BRILLION: Novak, Rudy, Manager, Hi-Wa-Ten Ballroom. KENOSHA: Emerald Tavern, Shangri-La Nite Club, Spitzman's Cafe. LANCASTER: Roller Rink. MARSHFIELD: Bakerville Pavilion, Mr. Wessel Seldier, Prop. MILWAUKEE: Caldwell, James, Mount Mary College NORTH FREEDOM: Klengenmeyer's Hall. RESEVILLE: Firemen's Park Pavilion. STEVENS POINT: Midway Dance Hall, St. Peter's Auditorium. STOUTSON: Barber Club, Barber Brothers, Proprietors. SUPERIOR: Willett, John. VALDELS: Mallman, Joseph. WAUKESHA: Clever Club. WAUTOMA: Passarelli, Arthur. WHITEWATER: Whitewater State Teachers College, Hamilton Gymnasium and the Women's Gymnasium WISCONSIN VETERANS HOME: Grand Army Home for Veterans. WYOMING CASPER: Whinnery, C. I., Booking Agent. CHEYENNE: Wyoming Consistory. DISTRICT OF COLUMBIA WASHINGTON: Alvia, Ray C., Ambassador Hotel, Columbian Musicians' Guild, W. M. Lynch, Manager, Constitution Hall, D. A. R. Building, Dude Ranch, Hi-Hat Club, Kavakos Cafe, Wm. Kavakos, Manager, Kippis, Benjamin, Booker.</p>	<p>CANADA BRITISH COLUMBIA VICTORIA: Shrine Temple. MANITOBA WASSAGAMING: Pedlar, C. T., Dance Hall, Clear Lake. WINNIPEG: Winnipeg Beach ONTARIO LAKEFIELD: Yacht Club Dance Pavilion, Russel Brooks, Mgr. LONDON: Hotel London, Palm Grove. NIAGARA FALLS: Niagara Falls Badminton and Tennis Club, Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall. PETERBOROUGH: Peterborough Exhibition. TORONTO: Chez Moi Hotel, Mr. E. Broder, Proprietor, Holden, Waldo, O'Byrne, Margaret, Savarin Hotel. QUEBEC MONTREAL: Weber, Al. SHERBROOKE: Eastern Township Agriculture Association. SASKATCHEWAN SASKATOON: Cuthbert, H. G. MISCELLANEOUS Bogacs, William, Bowley, Kay, Barragh, Don, Del Monte, J. P., Ellis, Robert W., Dance Promoter, Fiesta Company, George H. Bolea, Manager, Ginsburg, Max, Theatrical Promoter, Godfrey Brothers, including Eldon A. Godfrey, Gonia, George E., Hot Cha Revue (known as Moonlight Revue), Prather & Malesy, Owners, Hoxie Circus, Jack, Jazmania Co., 1934, Kinsey Players Co. (Kinsey Comedy Co.), Kirby Memorial, The McKay, Gail B., Promoter, Miller's Rodeo, National Speedathon Co., N. K. Antrim, Manager, Opera-on-Tour, Inc., Rudnick, Max, Burlesque Promoter, Santoro, William, Steamship Booker, Scottish Musical Players (traveling), Siebrand Brothers' 3-Ring Circus, Steamship Lines: American Export Line, Savannah Line, Walkathon, "Moon" Mullins, Proprietor, Watson's Hill-Billies.</p>	<p>STAMFORD: Palace Theatre. WINSTED: Strand Theatre. DELAWARE MIDDLETOWN: Everett Theatre. ILLINOIS LINCOLN: Grand Theatre, Lincoln Theatre. ROCK ISLAND: Riviera Theatre. STREATOR: Granada Theatre. INDIANA INDIANAPOLIS: Mutual Theatre MUNCIE: Hoosier Theatre, Rivoli Theatre, Strand Theatre, Uptown Theatre, Wysor Theatre. NEW ALBANY: Grand Picture House, Kerrigan House. TERRE HAUTE: Rex Theatre. IOWA DES MOINES: Casino Theatre KANSAS INDEPENDENCE: Beldorf Theatre. PARSONS: Ritz Theatre. WICHITA: Crawford Theatre. WINFIELD: Ritz Theatre. LOUISIANA NEW ORLEANS: Lafayette Theatre. MARYLAND BALTIMORE: Belnord Theatre, Boulevard Theatre, Community Theatre, Forrest Theatre, Grand Theatre, Palace Picture House, Regent Theatre, State Theatre, Temple Amusement Co. ELKTON: New Theatre. MASSACHUSETTS ATTLEBORO: Bates Theatre, Union Theatre. BOSTON: Casino Theatre, Park Theatre, Tremont Theatre. BROCKTON: Majestic Theatre, Modern Theatre, Fitchburg. MAJESTIC Theatre, Strand Theatre. HAVERHILL: Lafayette Theatre, Inca Theatre. LOWELL: Capitol Theatre, Gates Theatre. MEDFORD: Medford Theatre, Riverside Theatre. NEW BEDFORD: Bayline Square Theatre. ROXBURY: Liberty Theatre. SOBERVILLE: Somerville Theatre. STOUGHTON: State Theatre. MICHIGAN BAY CITY: Washington Theatre. DOWAGIAC: Century Theatre. GRAND AVEEN: Crescent Theatre. LANSING: Garden Theatre, Orpheum Theatre, Plaza Theatre. MIDLAND: Frolic Theatre NILES: Riviera Theatre. MISSISSIPPI LAUREL: Arabian Theatre, Jean Theatre, Strand Theatre. PABX CHRISTIAN: Avalon Theatre. YASOO: Yasoo Theatre. MISSOURI CHARLESTON: American Theatre. KANSAS CITY: Liberty Theatre. MAPLEWOOD: Pawling Theatre. ST. LOUIS: Ambassador Theatre, Loew's State Theatre. SIKESTON: Malone Theatre, Rex Theatre. WEBB CITY: Civic Theatre. WESTER GROVES: Ozark Theatre. NEBRASKA GRAND ISLAND: Empress Theatre, Island Theatre. KEARNEY: Kearney Opera House. NEW HAMPSHIRE NASHUA: Colonial Theatre.</p>
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Report of the Treasurer . .

FINES PAID DURING FEBRUARY, 1941

Amsler, Clyde	5.00
Amara, Roy	10.00
Aranda, Charles	20.00
Allen, Hubert	2.00
Ambrose, J. W.	20.00
Black, Ted	20.00
Berry, Howard	10.00
Baxter, Byron	5.00
Barros, Frank	10.00
Benson, Bill	1.99
Beers, James T.	10.00
Baldo, Michael	10.00
Bowden, Norman	10.00
Bogges, Major C.	15.00
Buth, Archie	10.00
Billington, Wm. C.	100.00
Barkley, Don S.	5.00
Beaudal, Phillip	6.25
Blakely, Art	5.00
Bacon, Elmer	10.00
Churchill, Roy	10.00
Cooper, Arley	16.12
Crawford, Ray H.	5.00
DeFife, Anthony	10.00
Dawe, Ray	5.00
Dawe, Ralph	5.00
Dawe, Stan	5.00
Darby, Ed.	20.00
Dehnicke, Paul	5.00
Earl, Warren	7.00
Eppinoff, Ivan	50.00
Fiedler, Willis	25.00
Garcia, Jose	25.00
Gonzales, Joel	25.00
Garcia, Andrea	10.00
Hidalgo, Richard D.	5.00
Hill, Boyd	10.00
Harrington, Wm.	7.13
Hildebrand, Lloyd	10.00
Hicks, Wm. (Billy)	100.00
Hall, Dan M.	10.00
Harris, James Wesley	15.00
Henry, G. Leonard	10.00
Imperatore, Albert	10.00
Imperatore, Bernard	10.00
Ingraham, Daniel	10.00
Jones, Paul	10.00
Koert, Dorothy	2.00
Lucas, Joseph	10.00
Leitch, Gene	5.00
Lloyd, Clarence	7.13
Lara, Fred J.	5.00
Matthews, Bernie	5.00
Mastera, West B.	25.00
Mazzari, Kelly	20.00
Messer, Hank	5.00
Morriette, Edw.	5.00
Magill, Lew	5.00
Morrill, Marshall J.	10.00
Migliorino, Matty	25.00
Melvin, Jack	5.00
Monroe, Walter	10.00
Morgan, Eddie	7.50
Myart, Loyal Walker	2.50
Murphy, Rose	25.00
Matthia, Walter	5.00
McKown, Jack	5.00
McCallister, George	5.00
McCoy, Arnold	5.00
Nabb, Ray	25.00
Nunes, Renato C.	10.00
Olsen, Al.	5.00
Owens, Bill	5.00
Ollver, Joseph	15.00
Palmer, Wm. F.	25.00
Pollkoff, Herman	10.00
Peters, Stanley	7.50
Poto, Attilio	10.00
Palmer, Richard	5.00
Roubal, Edwin	20.00
Russo, Joe	20.00
Roberts, I. C.	9.32
Raunischke, Alfred	4.75
Rabjohns, E. J.	5.00
Sawyer, H. M.	10.00
Scott, Raymond	50.00
Selms, Lowell	15.00
Skinner, Ralph	20.00
Sten, Rudy	5.00
Sutton, Paul	5.00
Senter, Boyd	25.00
Seeger, Clarence S.	25.00
Stons, Everett	25.00
Schoenbrun, Leo	7.13
Simon, Elmon	9.54
Scott, Bee	2.00
Torok, James	25.00
Tribulato, Anthony	20.00
Taylor, Eddie	2.00
Tafarelli, Santi	2.00
Thompson, Charles	10.00
Thomas, George	5.00
Tillman, Dennis	16.01
Umland, Henry	20.00
Warren, Dick	10.00
Whyte, Leroy	3.50
Woodman, William	1.00
Walker, Sherdean	10.00
Weiner, Bernard	10.00
Winnick, William	10.00
Yohs, C. Russell	5.00

\$1,435.95

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Left to right: Chet Francis, Tubby O'Toole, Norman Hannel and Bob Sylvester all playing Conn instruments.

Sylvester's complete Conn equipment consists of a 446-N Clarinet, an 18-M Gold Soprano Sax, a 6-M Gold Alto Sax, and an 8-M Gold C Melody.

Sylvester and his singer "Eloise" shown with his splendid group of Conn instruments.



BOB SYLVESTER IS AN M.C.A. BAND PERSONAL MANAGEMENT BY STANTON ZUCKER

WITH the benefit of a musical background which few are privileged to enjoy, Bob Sylvester is really "going places." First Sax with Isham Jones, then arranger for Hal Kemp, and finally with Paul Whiteman, gave him the experience which has enabled Sylvester to develop his distinctive style.

Since starting his own orchestra in 1936, he and his band have appeared on commercial and sustaining programs on C.B.S., N.B.C. and Mutual networks. They have been making records for Brunswick and Vocalion. They've played at such famous spots as The Casino, Asbury Park; The Gibson, Cincinnati; Steel Pier, Atlantic City; Arcadia and Roseland Ballrooms, New York City; Aragon and Trianon, Chicago; the Cavalier and Beach Club, at Virginia Beach, and numerous other well known spots.

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CLAIMS PAID DURING FEBRUARY, 1941

Akdar Temple Bodies	10.00
Apollon, Al.	10.00
Ayres, Mitchell	700.00
Batkin, Alex.	94
Carter, Benny	7.50
Codolban, Cornelius	40.00
Canham, William S.	50.00
Carrabotta, Alfred	10.00
Denny, Jack	100.00
Davilla, Jose Mera	20.00
Dieman, Bette	3.00
Grabek, Walter T.	91.04
Gordon, Bert	25.00
Gaylord, Charles	2.62
Hendricks, Dick	25.00
Hines, Earl	100.00
Harvey, Ned	15.00
Healy, Bruce	4.00
Hutton, Ina Ray	14.13
Hall, George	4.60
Holden, Lou	15.00
Hopkins, Claude	25.00
Holt, Ernie	168.28
Hite, Les	239.00
Hampton, Lionel	53.20
Kirk, Andy	40.00
Leslie, Lew	1,265.00
Levinson, Milton	5.00

Merry-Go-Round Night Club	30.00
Martin, Bobby	20.00
Molina, Carlos	20.00
Mitchell, Albon	10.00
Morgan, Eddie	2.50
Morton, "Jelly Roll"	10.00
Morgan, Russ	425.00
McHale, James	21.45
McRae, Teddy	25.00
O'Mara, Leo	5.00
Pineda, Juan	45.00
Palasini, Peter	10.00
Parks, Bobby	50.00
Ravassa, Carl	20.00
Schenk, Frankie	8.00
Shelley, Lee	13.15
Schiller, Herbert	2.25
Sternlicht, H.	3.25
Supreme Men's Shop	25.00
Shand, Terry	175.00
Smith, Don L.	15.00
Tomlin, Pinky	40.00
Wells, Henry	28.00
Waller, Fats	69.75

\$4,115.75

Respectfully submitted,
H. E. BRENTON,
Financial Secretary-Treasurer.

Answers to
MUSICAL QUIZ

(Questions on Page Twenty-four)

- a. Composed by Claude-Achille Debussy for his little daughter, "Chou-chou".
- Composed by Johann Sebastian Bach for his favorite son, "Wilhelm Friedemann".
- Composed by Robert Schumann for his children.
- a. Johann Sebastian Bach (1685-1750). George Frederic Handel (1685-1759).
- Richard Wagner (1813-1883). Giuseppe Verdi (1813-1901).
- From the Grand March, in Verdi's "Aida".
- Louis Durey (born Sept. 4, 1892). Louis Durey (born May 27, 1888). Georges Auric (born Feb. 15, 1899).

Francis Poulenc (born Jan. 7, 1899). Germaine Tailleferre (born April 19, 1892).

- The mastersingers of Germany were middle-class poet-singers of the 14th, 15th and 16th centuries, constituting a guild whose activities were governed by strict rules and whose members were judged by the kind of tests dramatized in "Die Meistersinger".

WHAT NEXT?

Success of two experimental three-layer coach-sleepers on railroad lines between Chicago and Seattle has led the Pullman Company to begin building two more of the new cars. Passengers may use the cars by paying for a coach ticket plus approximately 30 per cent of the standard lower berth fare.