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NO. 5

IMPORTANT HIGHLIGHTS OF 1941 A. F. of L. CONVENTION

Sixty-First Annual Convocation of the Organization Holds
History-Making Conclave at Seattle, Wash.

By CHAUNCEY A. WEAVER

Beneath somber international skies, and with the homeland tense in anxious outlook over what many tomorrows might bring forth, the American Federation of Labor opened wide the portals of its arsenal of democracy, when at Seattle, Washington, on Monday morning, October 6, 1941, the sixty-first annual convocation of the organization was convened. Declaring that "there are no isolationists in the American Federation of Labor", President William Green sounded the key-note of what gave every indication of a two weeks' program in which internationalism would be the major theme.

Although in far northwest Seattle—and Germanic invasion seemed an exceedingly remote contingency—evidence of the thick infiltration of Japanese mixture was a reminder that there is an orient as well as mid-European accident; and that civilization is surrounded with elements, and inoculated with poisons, admonishing Americans to be on their guard.

Had war been officially declared on the opening day we doubt not that every delegate on the convention floor would have been eager to enlist.

The Senator Auditorium was the meeting place—only about four blocks from the official Olympic Hotel headquarters. Meeting facilities were about all that could be desired. American flags and Canadian flags were in conspicuous display. An imposing retinue of newspaper men was afforded every convenience. An hour's musical prelude by the fine Birnbaum Orchestra—with vocal interpolations by Harold Sorbi—climaxed by "The Star-Spangled Banner" and "God Bless America", touched responsive chords in the hearts of all present, and at 10:00 o'clock, Bert Swain, chairman of the Arrangements Committee, gave a gavel stroke which signalized commencement of the—

Opening Session

The opening invocation was delivered by the Right Reverend John F. Gallagher, Vicar General of the Diocese of Seattle. Addresses of welcome were then the order of the day.

Claude P. O'Reilly, president of the Seattle Central Labor Council, called attention to the fact that the last national labor convention to be entertained was 28 years ago.

Honorable Earl Millikin, mayor, painted the glories of the city and gave assurance that no matter what brand of weather might be provided—the visitors would be sure to like it. Quite a diversity of samples were provided.

Then came President James A. Taylor of the Washington State Federation of Labor, who gave a rapid-fire survey of what organized labor has accomplished in the past quarter of a century.

Governor Arthur B. Langlie voiced the general welcome of the state.

The response made by President William Green to the chorus of welcoming felicitations was listened to by a tense audience of 600 delegates and hundreds of visitors. He pledged the man-power and all available resources of the American Federation of Labor in the following language—

We are now encouraged and inspired to go further than ever before in the adoption of an official declaration. I know, in this convention. We have learned so much during the past year. We have read of the tragedies that have been taking place in the democracies of Europe. For that reason now, understanding more clearly the issues at stake and the tragic consequences that must



EFREM ZIMBALIST, Eminent Violinist, Member of Local 77 and President of Curtis Institute of Music, Philadelphia, Pennsylvania.

follow in the event the forces of democracy are beaten, we of the American Federation of Labor are going to rise to new heights, and we are going to advise the President of the United States that we will give all we have in support of his program, and that we will stand by him and behind him and all around him, and we will tell him further that if it is necessary to take more decisive action in order to maintain freedom of the seas, and to protect democracy throughout the world, we will stand by him and follow to the bitter end.

The entire audience rose to its feet and applauded.

At the conclusion of President Green's address the following fraternal delegates were introduced: George W. Thompson of Staffordshire, England; Edward Hough of Yorkshire, England, and H. C. Simpson from the Dominion of Canada.

Report of the Committee on Credentials showed 531 delegates, representing 88 In-

(Continued on Page Ten)

A. F. M. URGES FULL S. S. ACT COVERAGE

The following telegram, which was sent to the President of the United States by direction of the International Executive Board, is self explanatory:

October 1, 1941.
Honorable Franklin D. Roosevelt
White House
Washington, D. C.

The International Executive Board of the American Federation of Musicians, in meeting assembled at the Palmer House, Chicago, Illinois, read a press dispatch in which you announced that you intend to broaden the Social Security Act so as to cover double the number of workers now governed by the law.

We are very grateful to learn that this is the case as we, at the present time,

FORM B CONTRACT TO BE USED IN THEATRES

Theatre Corporations Agree to Sign
for the Present—Accord Reached
on October 29th.

The following telegram, which was sent to 91 Locals of the Federation under date of October 20, 1941, is self-explanatory:

"Theatres wherein traveling stage orchestras play will not sign Form B Contract. While we are making very good headway in other classes of our business we do not seem to be getting anywhere in theatres. Kindly be advised that on and after October 27th no traveling stage orchestra will be permitted to enter a theatre without the employer having signed Form B Contract with the leader. Orchestras already on an engagement before October 27th, which may have a week or two on their engagement left to fulfill should not be interfered with.

JAMES C. PETRILLO."

On Friday, October 24th, a meeting was held in the President's office with Paramount, RKO and Warner Bros. Representing the Federation were President Petrillo, Secretary Birnbach and Messrs. Gamble, Henderson, Canavan and Cluesmann.

A subsequent meeting was held on Tuesday, October 28th, between Paramount and the President in Chicago, Ill., and another meeting in New York on Wednesday, October 29th with the theatre representatives, at which meeting General Ansell, attorney for the Federation, was present. Also attending were President Petrillo, Secretary Birnbach and Messrs. Gamble, Canavan and Cluesmann.

At this last meeting the theatre corporations agreed to sign Form B Contract for the present, and as a result, the following telegram was sent to the same 91 Locals:

"Representatives of Paramount, Warner Bros. and RKO have agreed to sign Form B Contract for the present.

JAMES C. PETRILLO."

The officers of the Local Unions have been doing splendid work in enforcing the use of the Form B Contract on all engagements and are urged to continue that good work.

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

More Artists Join Federation

List Continues to Grow

Since the publication of the last list in the INTERNATIONAL MUSICIAN, the following soloists have joined the American Federation of Musicians:

Michael Zadora, pianist.
Gregor Platigorsky, cellist.
Valentin Pavlovsky (accompanist for Platigorsky).

Dr. Howard Hanson, conductor.
Eugenia Buxton, pianist.
Whittmore and Lowe, duo-pianists.
Alexander Von Kreisler, conductor.

Severin Eisenberger, pianist.
Anton Blotti, pianist.

Karin Dayan, pianist.

Dr. Fritz Busch, opera conductor.

Carroll Glenn, violinist.

Orrea Pernell, violinist.

Henri Deering, pianist.

Emile Cooper, opera conductor.

Carlton Sprague Smith, flutist (head of Department of Music, New York University).

Vytautas Bacevicius, pianist-composer.

Homer Samuels, pianist.

Ida Krehm, pianist.

Mieczslaw Munz, pianist.

have approximately 50,000 members out of a total membership of 130,000 who are not covered by the terms of the present law. These include all the musicians playing with symphony orchestras, opera orchestras, engagements on boats and casual engagements, more often referred to as "single" engagements.

If consistent with your views in the matter, we would request that in your recommendations you include a recommendation that these musicians be covered by the amendments to be considered by the Congress.

Respectfully submitted,

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

General Ansell has been instructed to make arrangements to appear before the proper committee which has charge of the bill.

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CHARTER ISSUED

549—Bridgeport, Conn. (colored).

CHARTERS SURRENDERED

363—Lewistown, Pa.
692—Scottsbluff, Nebr.

CHARTER REVOKED

560—Boulder, Colo.

CONDITIONAL MEMBERSHIP ISSUED

- 1494—James P. Johnson.
- 1495—Marlon Johnson.
- 1496—Harry Turen.
- 1497—Ben Tangini.
- 1498—Lucille Jester.
- 1499—John Miller.
- 1500—Vernon Bennett.
- 1501—Henry Ford Keith.
- 1502—Vern Thompson (renewal).
- 1503—Beatrice Schiff.
- 1504—Edith Curry.
- 1505—Fred Coleman.
- 1506—Eunice K. Brigham.
- 1507—Joe Mandenburg.
- 1508—W. Charles Nelson.
- 1509—Lit Rose.
- 1510—Johnnie Phillips.
- 1511—Samuel Gill.
- 1512—Louie Jackson.
- 1513—Johnnie Ware.
- 1514—Albert Ashley.
- 1515—Charles Lockridge.
- 1516—Langtry, David (D. F. Taylor).
- 1517—George W. Presnall.
- 1518—Walter Brown McGhee (renewal).
- 1519—Eugene Moss.
- 1520—Don Duffy.
- 1521—William G. Dorsch.
- 1522—John F. Monto.
- 1523—Leo Baum.
- 1524—Charles P. Andrews (renewal).
- 1525—James Andrews (renewal).
- 1526—Terrence Andrews (renewal).
- 1527—John Payne.
- 1528—Thelma Staton.
- 1529—Arthur Todd.
- 1530—David E. Monahan.

CONDITIONAL TRANSFER ISSUED

414—Don Anderson.

COMMUNICATIONS FROM
The President
JAMES C. PETRILLO

FORBIDDEN TERRITORY

Joe's Club, Spokane, Wash., is declared to be Forbidden Territory to all members of the A. F. of M., except members of Local 105, Spokane, Wash.

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

REMOVE FROM FORBIDDEN TERRITORY

- The Mid-South Fair Incorporated, Memphis, Tenn.
- Hopkin's Rathskeller and Frank Palumbo's Restaurant, Philadelphia, Pa.
- Copacabana, Hollywood, California.
- Joe's Club, Spokane, Washington.
- Stamp's Cafe, Philadelphia, Pa.
- Embassy Club, Philadelphia, Pa.

DEFAULTERS

Midway Park and Joseph Paness, Niagara Falls, N. Y., are in default of payment in the sum of \$228.60 due members of the A. F. of M.

Yale Kaplan, Hartford, Conn., is in default of payment in the sum of \$900.00 due members of the A. F. of M.

Singapore Sadie's, Hallandale, Fla., and John S. Leonard, New York, N. Y., are in default of payment in the sum of \$530.00 due members of the A. F. of M.

Embassy Club, Gene Zapf, owner, Jacksonville, Fla., is in default of payment in the sum of \$324.50 due members of the A. F. of M.

Slapsie Maxie's Frolics, Percy Hunter and Samuel Miller, operators, and Herman Stark, manager, Miami, Fla., is in default of payment in the sum of \$1,345.56 due members of the A. F. of M.

Jimmie Vickers, Bookers' License No. 2611, Paducah, Ky., is in default of payment in the sum of \$100.00 due members of the A. F. of M.

Gordon Jenkins, Boston, Mass., is in default of payment in the sum of \$36.00 due members of the A. F. of M.

Crest Club, Frank Gasmer, Alexandria, Minn., is in default of payment in the sum of \$22.40 due members of the A. F. of M.

O. M. Green, Gaylord, Minn., and Springfield, Minn., is in default of payment in the sum of \$200.00 due members of the A. F. of M.

Sam M. Fox, Kansas City, Mo., and St. Paul, Minn., is in further default of payment in the sum of \$401.95 due members of the A. F. of M.

Mrs. Ruby Folsom, Chicken Shack, Ely, Nev., is in default of payment in the sum of \$70.00 due members of the A. F. of M.

Louis McKay and Charles E. Rush, Buffalo, N. Y., are in default of payment in the sum of \$599.00 due members of the A. F. of M.

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Mrs. George Larsheld, Sturgeon Bay, Wis., is in default of payment in the sum of \$150.00 due members of the A. F. of M.

Sam Carroll, Sam M. Fox, Hal J. Ross, and Hal J. Ross Enterprises, are in de-

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

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

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

JAMES C. PETRILLO,
President.



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Peoria, Ill., Local 26—Carl N. Engels.

Pontiac, Mich., Local 784—Milton Youngs.

Portland, Ore., Local 99—Vern Bartlett, Hugh A. Short, Andy J. Doyle.

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Salt Lake City, Utah, Local 104—Albert E. Press.

Sacramento, Calif., Local 12—Al. Buhren, Wm. Heilrath, Wm. Wimperies.

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 Local 243, Monroe, Wis.—President, Earl L. Schneider, Texaco Station, 23rd Ave. at 13th St.
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 Local 556, Bristol, Va.—Tenn.—Secretary, Robert Wilkinson, P. O. Box 4, Bristol, Tenn.

CHANGE IN OFFICERS' ADDRESSES

Local 65, Houston, Tex.—Secretary, E. E. Stokes, 629-35 Kress Building.
 Local 142, Wheeling, W. Va.—Secretary, Reese Thomas, corner 17th and Jacob Sts.
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 Local 448, Hannibal, Mo.—Secretary, L. F. McKay, 2523-A Broadway.
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 Local 683, Lancaster, Ohio—President, Paul Stoudt, 801 North High.

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WANTED TO LOCATE

F. A. RANKIN, string bass player and bartender who recently borrowed a bass viol from a member of Local 146, Lorain and Elyria, Ohio, and decamped with the instrument. Rankin is 29 years old, 5 feet, 7 inches tall, well-built and of dark complexion. He claims to have been born in Paris, Kentucky, and to have worked in Cincinnati and Dayton, Ohio. Any Local having any information regarding this party will kindly communicate with the undersigned.

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

Anyone knowing the whereabouts of **K. A. (CHUBBY) MARTZ** and **MERLE YAGLE** kindly communicate immediately with Secretary **D. J. Reinhardt** of Local 95, A. F. of M., 305 Wisconsin Avenue, Sheboygan, Wisconsin.

Anyone knowing the whereabouts of

C. C. BRANNON, violinist, at one time a member of Local 47, Los Angeles, Calif., and **HENRY FULLER**, at one time a member of Local 77, Philadelphia, Pa., kindly communicate immediately with Secretary **Allen L. Grant**, Local 569, A. F. of M., 51 Main Street, Quakertown, Pa.

Anyone knowing the whereabouts of one **WELDON WILLIAMS**, trumpet player, at one time a member of Locals 311, Wilmington, Del., and 40, Baltimore, Md., kindly communicate immediately with Secretary **Henry G. Draine**, Local 311, A. F. of M., McDaniel Heights, Route 2, Wilmington, Delaware.

Anyone knowing the whereabouts of one **VITAR "CHICK" or "CHUCK" WEBB**, drummer, known to be at one time a member of Local 114, Sioux Falls, South Dakota, and at one time stationed in China, kindly communicate immediately with Secretary **Fred W. Birnbach**, 39 Division St., Newark, N. J.

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Symphony Orchestra

It has been said—and so often that it is in danger of being overlooked—that the need in America is not so much for composers as it is for audiences, great and small, to act as sounding boards and testing rooms for compositions fresh from the pen. In the concert hall there is the opportunity for the composer to examine critically his own work as it is revealed in the form in which he conceived it, and to learn from the great American public the emotions which the work arouses.

The WPA Music Program seems to be filling this want in no small part, encouraging the performance of American music by its various units throughout the states. A recent report informs us that up to March 1, 1940, 7,332 different compositions by 2,258 American composers (born in America, or naturalized) had been performed by WPA Music Project units, including Composers' Forums. Moreover, the Project has issued a booklet giving the reactions of the various WPA Music Project conductors to the works performed indicating which was

1. Worthy of more frequent performance.
2. Outstanding in audience reaction.
3. Within the normal instrumentation of orchestras.
4. Of definite musical value.

Two hundred and sixty-nine American compositions recommended by these authorities are listed in this booklet as "American Orchestra Works Recommended by W. P. A. Music Project Conductors". The information includes also each composition's instrumentation, duration of performance, location of score and parts, rental fee, if any, and press comments.

Conductors and musicians generally who are interested in the furtherance of the performance of American compositions may write for this booklet to "Works Projects Administration, Federal Works Agency, Washington, D. C."

New York Philharmonic

WITH flags flanking the stage and an audience aquiver with excitement, the opening concert of the New York Philharmonic Symphony's 100th anniversary season got under way October 9th, Leopold Stokowski, the unpredictable, on the podium. His arrangement of Bach's D minor Toccata and Fugue sounded forth its fanfare forcefully as the opening number. In Beethoven's Fifth, which followed, the four-note motive was so stressed as to become in truth the triumphant battle-cry the V for Victory Campaign has made it. There were four pieces by Henry Cowell, "Tales of Our Countryside", with the composer at the piano, accentuating the intimacy of these "folksy" works. The concert closed with an incomparable interpretation of the Wagner Prelude and Liebestod from "Tristan and Isolde".

On October 12th, the program was a repetition of the opening concert, and a letter from President Franklin D. Roosevelt congratulating the Philharmonic-Symphony Society of New York on its hundredth anniversary was received by Marshall Field, president of the society's board of directors. It was read to the radio audience during the concert's intermission by Deems Taylor, commentator.

"In the record of a changing world", the President wrote, "one hundred years is a long time indeed for any instrument of art to survive and to flourish. It is heartening to me to realize that in America the message of music may still be proclaimed as of old."

"Nowhere is this more clearly exemplified than in the splendid history of the Philharmonic-Symphony Society of New York as it enters the hundredth year of its abundant life, enriching an ever-vaster audience of music lovers through the facilities of radio. I hope that the work of the society will prosper and the sphere of its influence will ever extend through long years to come."

The classic of the evening of October 16th, when Mr. Stokowski again occupied the podium, was Brahms' First Symphony. The work was given a dramatic and coordinated reading, one which recognized its essential character as a romantic outpouring. The American piece on the program was the witty Scherzo from Paul Creston's "Symphon", Op. 20. At its close Mr. Creston came to the stage to acknowledge well-deserved applause. Mr. Stokowski's own arrangement of "Ein

Feste Burg" opened the program; his arrangement of Moussorgsky's "Pictures from an Exhibition" brought it to a close.

"Guaracho" by Morton Gould, conducted by Mr. Stokowski at the concerts of October 18th and 19th, is the fourth of four "Latin-American Symphonettes" which utilize different South American idioms and dance forms. The "Guaracho", according to the composer, is the "minuet" movement. It is scored for regular orchestra with saxophone and guitar added. "Pictures at an Exhibition" and Symphony in D minor by Franck made up the remainder of the program. This was the last concert conducted by Mr. Stokowski. The 2,300 persons of the audience recalled him to the stage five times at the end of the program.

For his opening pair of concerts October 23rd and 24th, John Barbirolli gave premiere performance to a composition American to the core: composed by the American, William Grant Still; set to the poem of another American, Katherine Garrison Chapin; dedicated to President and Mrs. Roosevelt; sung by the American baritone, Wilbur Evans, and entitled "Plain-Chant for America". On the same program Josef Hofmann was soloist in Beethoven's Piano Concerto No. 4 in G.

On October 26th Mr. Barbirolli's program included Dvorak's Symphony No. 5, Beethoven's Piano Concerto No. 4 (again played by Dr. Hofmann) and Weinberger's Polka and Fugue from "Schwanda". The soloist of the concerts on October 30th and 31st was Robert Casadesu; the program included works by Mozart and Ravel.

It is good news to hear that Arturo Toscanini will return to the New York Philharmonic-Symphony Orchestra and conduct it in a special two-week post-season centennial festival, to open April 20th.

Manhattan Enterprise

AT the opening concert of the third season of popular-priced symphony concerts, sponsored by Mayor LaGuardia and the New York City WPA Music Project, October 19th, Joseph Szigeti was heard as violin soloist with the WPA New York City Symphony Orchestra in Ernst Bloch's "Baal Shem" Suite and in Corelli's "La Folia". Other works of the evening were Dvorak's "Carnival" Overture, Brahms' Symphony No. 1 in C minor and Richard Strauss' Tone Poem, "Don Juan". Reginald Stewart, director of the Toronto Philharmonic Orchestra, conducted this program and those of the two weeks following; on October 26th, Frank Mannheimer was piano soloist; the week after Luigi Silva was soloist in the first performance of the Boccherini-Silva Cello Concerto in D Major.

New Yorkers were given a share in the "three-B's" series of the Philadelphia Orchestra when conductor Eugene Ormandy led that ensemble through its paces in the first concert it presented in New York City, October 14th. The program included Beethoven's "Leonore" Overture No. 3, Bach's Suite No. 3 in D and Brahms' Second Symphony. The orchestra, which has achieved a glowing sonority under its present director, gave New Yorkers a magnificent performance.


Long Island

THE Long Island Symphony Orchestra, conducted by Benjamin Van Praag, presented the first concert of its season, November 1, at the Lawrence High School, Lawrence, Long Island. The next concert is scheduled for January 24th.

Brooklyn

BROOKLYN now has a symphony orchestra of its own. Its first concert (November 12th), at which were played Beethoven's "Eroica", the Grieg Concerto, Rossini's "La Scala di Seta" and Aaron Copland's "Quiet City", had as guest

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pianist Stell Anderson. Four other concerts, also on Wednesday evenings, are scheduled for December 10th, January 21st, February 18th and March 18th. The first four concerts have as conductors John Barnett and Gerald Warburg, and the final concert, at which Haydn's "The Seasons" will be given, is under the baton of Carl Bamberger. It is the group's policy to perform an American work on every program.

Nutley, N. J.

THE Nutley Symphony Orchestra, conducted by Nicos Cambourakis, opened its season with a concert on October 23th, in the Nutley High School. Among the compositions played were the First Rumanian Rhapsody by George Enesco, "Rosenkavalier" selections by R. Strauss, and the Second Piano Concerto of D'Albert, the latter played by soloist William Schoonmaker.

Newtown, Conn.

THE Newtown Orchestral Society of Connecticut has relayed to us a charming story of its founding and development. It began in 1932 during the lone winter months when the Rev. Paul A. Cullens gathered together seven persons interested in music "for the simple purpose of having occasional evenings of ensemble playing."

"After a couple of months of practice", the account continues, "they were so well pleased with themselves that they ventured a public appearance. That historic occasion was the annual supper of the Newtown Congregational Church, held on January 12th, 1933. For reasons that are now somewhat obscure this original group was eager to preserve the name of a now forgotten district in the South Center part of Newtown and thus the orchestra began its existence under the name of the Tinkerfield Orchestra. Quite a handicap!"

Later Mario De Cecco was engaged as the orchestra's permanent conductor, and the new organization made its debut on May 3, 1934, "to the accompaniment of one of the worst downpours of rain of the season." By then it had taken its present name and consisted of forty-one players evenly divided between amateurs and professionals. Since, it has increased its membership to fifty-six players. It plans to give three concerts this season.

Philadelphia

THE Philadelphia Orchestra inaugurated its season, and its "three-B's" cycle, October 3rd with a program (later repeated in a New York City concert) including the third Leonore Overture of Beethoven, the D major Suite of Bach and the Second Symphony of Brahms.

Three new faces appeared in the orchestral group: harpist Lynn Wainwright and violinists Paul Shure and Frank Costanzo.

In the season's second program, October 11th, Eugene Ormandy, conductor of the orchestra, commemorated the one hundredth anniversary of the birth of Antonin Dvorak by playing that composer's "Carnival" Overture and his "Symphony from the New World". Quite as outstanding was the after-intermission presentation of "Descobrimento do Brasil" (Discovery of Brazil) by the South American composer, Heitor Villa-Lobos, who in preparing his work had recourse to medieval church and folk music of his native Brazil.

Sergel Rachmaninoff was the star of the program of October 17th and 18th. The first performance anywhere of his revised Fourth Piano Concerto was most brilliant. The finale, completely rewritten, was a magnificent example of the genius of this great man. The Philadelphia Orchestra has always been favored with this composer's regard. Last year, in an address to the orchestra men during rehearsal, he said: "When I first began to compose, I always thought of song, and, thinking of song, I thought of Chaliapin. Now he is gone. Nowadays when my thoughts turn to composition it is of you that I think; you, the players of this orchestra, and your great conductor, Eugene Ormandy."

The first American composer of the season to make his bow was Roy Harris whose "Three Pieces for Orchestra" was presented to Philadelphians at the concerts of October 24th and 25th. "The Walk to the Paradise Gardens", an intermezzo from Dello's opera, "A Village Romeo and Juliet", was given in all its quaint charm. Mozart's Symphony in D major and a new transcription by Ormandy of a Handel Overture in D minor were the other compositions completing this varied program.

Kalamazoo

THE Kalamazoo Symphony Orchestra, under the direction of Herman Felber, opened its twenty-first consecutive season, October 19th, with an all-orchestral program which included "Russian and Ludmilla" Overture by Glinka, the "Jupiter" Symphony by Mozart and "Scheherazade" by Rimsky-Korsakoff.

Seven concerts will be given, as usual, on Sunday afternoons; among the soloists will be Artur Rubinstein, pianist; Isaac



HERMAN FELBER
Violinist-Conductor

Stern, violinist, and Alex Lasiuk, French Horn. Mr. Lasiuk is first horn with the orchestra and will play the Richard Strauss concerto.

In December, a special Christmas program will be given, with a chorus of public school children singing Pierné's "Children at Bethlehem" with the orchestra.

The Symphony Society is presenting the Third Annual Symphony Audition Concert in November and the winners in voice, piano and violin will be the soloists with the orchestra in January, the instrumentalists playing one movement of a concerto and the vocalist, an aria.

"Peter and the Wolf" by Prokofiev will be the feature of the February concert.

Pennsylvania WPA

CONCERT accordionist, Andy Arcari, was soloist with the Pennsylvania WPA Symphony Orchestra, conducted by Guglielmo Sabatini, at its concert of October 12th. Using a special instrument recently made to his design and specifications, he played his own Concerto in D minor in an orchestral version prepared by Mr. Sabatini. The composition has sonority and power and held its place well even in a program which included works by Beethoven and Enesco.

Two works for piano and orchestra—Liszt's Concerto No. 2, in A major, and George Gerschwin's "Rhapsody in Blue"—were featured at the concert of October 19th. Anna Burstein-Bleier was soloist in both. A week later Tibor Zelig, vio-

linist, and Frank Wilson, baritone, were soloists, the former playing Paganini's D major Concerto, the latter singing arias from Verdi's "Un Ballo in Maschera" and Massenet's "Herodiade".

Pittsburgh

AT its second pair of concerts this season, October 18th and 19th, the Pittsburgh Symphony Orchestra under Fritz Reiner performed Weber's "Jubilee" Overture, Aaron Copeland's "El Salon Mexico" and three movements from Berlioz's "Fantastic" Symphony. Zino Francescatti, violinist, appeared as soloist in Lalo's "Symphonie Espagnole".

Sixteen evening concerts and sixteen Sunday afternoon concerts are the schedule for the season. "Der Rosenkavalier" is to be given in concert form with Lotte Lehmann, Suzanne Sten and Margit Bokor as soloists. Other artists already engaged are Sergel Rachmaninoff, Rudolf Serkin, Fritz Kreisler, Yehudi Menuhin, Zino Francescatti, Gregor Piatigorsky, Henri Temianka, Enid Svantho, Helen Traubel, Frederick Jagel and Lucile Harrison.

Conscription, together with other vagaries of fate, accounted for sixteen replacements in the personnel of the symphony body, including a new concertmaster, Henry Temianka, who, with his superb rendition of a solo passage in one of the variations in the Tchaikovsky opus (Variations on a Theme) aroused great expectations, and a new principal cellist, Ferdinand Auber, who comes to Pittsburgh with a reputation as soloist with some of the most celebrated symphonies of Europe. Three members of the famous Busch Quartet are also among those added.

Harrisburg

CHARLES WAKEFIELD CADMAN'S "Pennsylvania", the first symphony by this composer, was played by the Harrisburg Symphony Orchestra, under George King Raudenbush, at its opening concert of the season on October 21st. This was the first presentation in the East of this work (it was heard in Hollywood last year). Egon Petri, pianist, appeared as soloist on the same program.

On December 2nd, Helen Jepson, soprano, will be soloist.

Scranton

THE Scranton Philharmonic Orchestra gave the first concert of its season October 27th, in Scranton, Pennsylvania. Jean Watson, contralto, was soloist. Mieczyslaw Munz, pianist, will appear with the orchestra on January 26th, and Lansing Hatfield, baritone, on March 16th, the final concert of the season.

Cincinnati

WORLD-PREMIERE performance of Jaromir Weinberger's "A Lincoln Symphony" was an event of the opening pair of concerts of the Cincinnati Orchestra under Eugene Goossens, October 17th and 18th. The new composition is dedicated to Mr. Goossens and the orchestra.

Twenty pairs of concerts (Friday afternoons and Saturday evenings) are scheduled for the coming season. Mr. Goossens will direct all except two pairs, these to be led by John Barbirolli as guest conductor.

Cleveland

THREE masterpieces of symphonic music were the offerings of the opening pair of concerts by the Cleveland Symphony Orchestra, October 9th and 11th. Weber's Overture to "Euryanthe", which has appeared upon the orchestra's programs in ten of its twenty-three seasons, again was welcomed by Clevelandites; Sibelius' Symphony No. 5 (written during the first Great War) voiced its theme, far from warlike, an affirmation of man's high spiritual destiny. Beethoven's Fifth closed the concert.

The second pair of concerts, October 16th and 18th, was devoted to works by Brahms. Severin Eisenberger, soloist, played the First Piano Concerto in D minor.

The orchestra's conductor, Artur Rodzinski, chose works which showed Brahms' development as a composer for orchestra. The Piano Concerto, written in 1853, was the latter's first orchestral work; "Variations" was composed in 1873 as a study for subsequent symphonies; the Fourth Symphony, composed in 1885, was Brahms' last orchestral work.

Jerome Kern's "Scenario for Orchestra" received its premiere at the pair of concerts October 23rd and 25th. This work is based on themes from "Show Boat" and exhudes more than a little atmosphere, with saxophone and guitar mingling their effects with the more staid orchestral instruments. Interwoven were such loved themes as "Ol' Man River" and "Only Make Believe". On the same program, Hindemith's "Mathis der Mahler" lent a mystical note.

Hugo Kolberg, new concertmaster of the Cleveland Orchestra, made his debut as soloist with the orchestra under Artur Rodzinski on October 30th and November

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1st. Mr. Kolberg was heard in the Violin Concerto of Tchaikovsky, one of the most popular concertos in the entire orchestral repertory. The program began with the Classical Symphony of Prokofiev, and ended with the Fifth Symphony of Shostakovich.

The series of twelve Twilight Concerts opened Sunday afternoon, October 19th. The associate conductor, Rudolph Ringwall who directs these concerts gave, as usual, brief comments preceding the various numbers on the programs. This circumstance and the fact that the programs are most judiciously chosen make the Twilight Series especially popular with music lovers of Cleveland.

Columbus, Ohio

THE Columbus Philharmonic Orchestra, founded last year, will give concerts this season on November 25, February 24 and April 21, in Columbus, Ohio. The conductor, Izler Solomon, is also director of the Illinois Symphony Orchestra and the Women's Symphony Orchestra in Chicago.

Detroit

FOR the past eight years citizens of Detroit have contented themselves with a 21-week symphony orchestra season. This year, what with a defense production boom and an enterprising musicians' union, the season will be increased to 22 weeks.

The opening concert, given October 16th, presented a program that was exactly suited to the genius of Bruno Walter, who was guest conductor. He made of Beethoven's "Eroica" a triumphant battle-cry for individual and national freedom; his direction of Haydn's Symphony in G major was blithesome and gay. His interpretation of R. Strauss's "Don Juan" proved again music's power to depict emotional ebullience.

At his second concert, October 23rd, Mr. Walter chose Schumann's Fourth Symphony in D minor, Wagner's "Bacchanale" from "Tannhäuser" and Mahler's First Symphony in D major. Mr. Walter introduced Mahler's work to Detroit audiences in the season of 1923-24, and is an outstanding interpreter of this composer's works. He has always appreciated Schumann's instinct for emotional utterance and conducted that composer's Fourth with an eye to such values.

Mr. Walter was the first in a series of eminent leaders who will preside over the orchestra during the coming season. Howard Barlow conducted November 6th and Burle Marx, November 13th. Later concerts will be directed by Victor Kolar, Reginald Stewart, Sir Thomas Beecham, Tauno Hannikainen, Adolf Busch, Desire Defauw and Herman Adler.

Indianapolis

OPENING his 1941-1942 concert season with the first of ten pairs of Friday afternoon and Saturday evening subscription concerts November 7th and 8th, Fabien Sevitzky inaugurated his fifth consecutive season as conductor of the Indi-



FABIEN SEVITZKY, Conductor,
Indianapolis Symphony Orchestra

anapolis Symphony Orchestra, a concert season which will far outstrip any of the Indianapolis Orchestra's four preceding and phenomenally successful years.

The orchestra's "at home" season shows little change from previous years: the subscription concerts, four Sunday afternoon "Pop" concerts, six children's concerts. The orchestra's tour schedule, which will take it this year for 31 concerts in ten states including Indiana, shows almost double the engagements on tour last year and is more than sufficient proof that Dr. Sevitzky's energy and ability have brought the name of his

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The current season "on tour" schedules a total of 31 concerts: in Illinois, three; Indiana, 11; Iowa, one; Massachusetts, one; Maryland, one; Missouri, one; New Hampshire, one; New York, eight; Ohio, one, and Wisconsin, three. "Key" concerts of the year include the University of Illinois for the fourth consecutive season; Chicago for the third time; Cornell University for the second consecutive year; St. Louis, Milwaukee and Buffalo.

Possibly intending to build his tour programs around the repertoire to be presented in Indianapolis, Dr. Sevitzyk has announced the list of full symphonies, a partial list of miscellaneous major symphonic works, and world premieres to be presented "at home" during the season.

The symphonies included are Beethoven No. 5, Brahms No. 3, Dvorak No. 5, Howard Hanson No. 3, Haydn No. 9, Mendelssohn No. 4, Mozart's "Jupiter", Prokofiev's "Classical", Shostakovitch No. 5, Randall Thompson No. 2 and Tchaikovsky No. 6.

Miscellaneous compositions vary from a special transcription of the "Nebelungelied" to Strauss' "Death and Trans-

figuration" and "Don Quixote"; including also Elgar's "Enigma Variations"; Ravel's "Daphnis and Chloe", second suite; Stravinsky's "Petroushka" suite; the "Capriccio Espagnole" for Rimsky-Korsakov and Prokofiev's "Peter and the Wolf".

World premieres listed include several compositions of interest. Lionel Barrymore has orchestrated Edward McDowell's "Sea Pieces" for Dr. Sevitzyk; Booth Tarkington has written a poem "In Praise of Christmas" which has been set to music for orchestra, contralto and chorus by David Van Vactor; there is to be a first performance of "Seven Variations on a Theme by Corelli", by the contemporary Italian composer Guldo Guerrini; a concerto for Violin by Edwin Stringham; and a transcription of Kreisler's "Praeludium and Allegro" by Dr. Sevitzyk.

Chicago

SEASONS are not opened properly, it appears, without one Beethoven work included in the initial program. The Chicago Symphony Orchestra certainly did not err in this regard, since Beethoven's "Eroica" was one of the compositions played at the opening concert on October

16th. Works by Bach and Tchaikovsky completed the program. Music lovers look forward this year to hearing among the thirty-one guest artists engaged Robert Casadesus, Vladimir Horowitz, Darius Milhaud, Sergei Rachmaninoff, Mischa Elman, Fritz Kreisler, Yehudi Menuhin, Edward Collins, Claudio Arrau, Bela Bartok, Gulomar Novaes, Zino Francescatti, Carroll Glenn, Nathan Milstein, Robert Quick, Isaac Stern, John Weicher, William Primrose and Carlos Chavez.

The Philadelphia Orchestra, conducted by Eugene Ormandy, gave a concert in the "History and Enjoyment of Music Series", at Civic Opera House, October 28th. This is the seventh consecutive season of these concerts sponsored by the Allied Arts Corporation.

The Women's Symphony Orchestra gave the first of four concerts October 22nd.

St. Louis

THE St. Louis Symphony Orchestra, under Vladimir Golschmann, has ninety-six concerts scheduled for this season,

ten more, that is, than in any previous season in its history. There will be fifty-eight appearances in St. Louis and thirty-eight on tour. The orchestra's tours will be expanded to include a new Western trip, during which it will play for the first time in St. Joseph, Missouri; Topeka, Kansas; Pueblo and Denver, Colorado; Cheyenne, Wyoming, and Salt Lake City, Provo and Ogden, Utah.

Minneapolis

THREE of the concerts of the Minneapolis Symphony Orchestra in the evening series of its thirty-ninth season have already been given. The "Gala Opening Concert" on October 24th began with "The Roman Carnival" by Berlioz, conducted by Dimitri Mitropoulos. Ravel, Brahms and Schumann contributed to the same program respectively "Le Tombeau de Couperin", "Chorale St. Anthony" and "Rhenish" Symphony.

Audiences at the second concert on November 1st enjoyed the artistry of Gladys Swarthout, guest of the evening, as well as works by Mendelssohn, Milhaud and Tchaikovsky. A special pro-

gram of master works was given on November 7th.

Duluth

THE ninth season of the Duluth Symphony Orchestra, again under the direction of its eminent young conductor, Paul Lemay, will consist of a series of six Friday evening subscription concerts with nationally-known soloists. It will open on November 21st with Grace Moore, soprano, as guest artist. On December 19th, Mr. Lemay will present a special orchestral program featuring Christmas music. Ossy Renardy, 19-year-old violinist, will appear on the January 23rd program. An orchestral concert is scheduled for February 20th. The March 20th program will present a well-known Duluth pianist, Miriam Blair, who will be heard in the Rachmaninoff Second Concerto for Piano and Orchestra. Concluding the series will be Fray and Braggiotti, internationally known duo-pianists, so well remembered since their appearance in Duluth two years ago. As in former years, Mr. Lemay will include in his programs several American works.

In addition to the regular series of concerts, there will be the usual children's and "pop" concerts, and out-of-town engagements. A three-day choral festival will be given in the Spring.

The Duluth Junior Symphony Orchestra, organized last year, will resume rehearsals this Fall under the direction of Paul Lemay. This orchestra is a training ground for young musicians who seek symphonic experience and for prospective members of the senior symphony.

Oklahoma City

THE Oklahoma Symphony Orchestra, a unit of the Work Projects Administration and one financially sponsored by the Oklahoma State Symphony Society, will give the first concert of this, its fifth, season November 22nd. Victor Alessandro, the regular conductor, will present "Der Freischutz" by Weber, Sixth Symphony by Tchaikovsky, "La Mer" by Debussy and "Entrance of the Gods into Valhalla" by Wagner. In keeping with Mr. Alessandro's policy, an American work will also be included on the program.

Houston, Texas

DRAWING increasing attention to Houston by reason of its excellent programs and performances, the Houston Symphony Orchestra opened its winter season of ten subscription concerts on November 3rd. The audience included not only thousands of Houston music lovers, but visitors from cities and towns throughout South Texas.

Three world-famous artists, Igor Gorin, Rose Bampton and Artur Schnable, will appear with the orchestra during its season, which extends to April 13th.

Charleston, W. Va.

OVERFLOWING the normal seating capacity of the Shrine Mosque, the concert, October 17th, of the Charleston Civic Orchestra was an unqualified success. Conductor William R. Wiant has built a sound and capable orchestra, precise, responsive and agreeable.

The Overture to "Semiramide", opening the program, was taken briskly. The Schumann Concerto for Piano was given virtuoso performance by Walter Bricht. Noteworthy was the incisiveness with which he executed the brilliant *allegro vivace* while keeping to the fore the composition's romantic character.

Gounod's ballet music for the opera "Faust", was pleasingly presented and brought forth an ovation from the audience. After the intermission the orchestra played the "Sage and Fanitula Dance" by Olson, and the Intermezzo from "L'Amico Fritz".

New Mexico

WORD ripples to us of an orchestra now in its tenth year in Albuquerque, New Mexico. Its conductor is William M. Kunkle, on the staff of the fine arts department of the University of New Mexico. Among its members is an engineer, and teachers, lawyers and clerks who have made the orchestra their hobby.

San Francisco

FOR the San Francisco Symphony Orchestra's thirtieth season, a series of fifty-two concerts has been announced. Pierre Monteux, director of the orchestra, will share the podium with guest conductors Igor Stravinsky and Charles O'Connell. In addition to those in the regular subscription series, there will be eleven popular-priced concerts, which were made possible by an amendment in the city charter some years ago, providing that one-half cent of every \$100 of the city's income from taxation should be set aside for the maintenance of art projects and a civic orchestra. Instead of using this money to form a new orchestra, the city spends it on extra concerts by the group already formed.

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N. B. C.

THE gay Symphony No. 80 in D minor, by Haydn, opened the first concert of the N. B. C. season, Tuesday evening, October 7th. Dimitri Mitropoulos was the leader felicitously chosen to open a season conspicuous for a listing of directors sans Toscanini. Beethoven's Symphony No. 4 in B-flat major concluded the performance.

Mr. Mitropoulos directed the orchestra on October 14th in another skillfully planned program comprising "The Marriage of Figaro", Chausson's Symphony in B flat and Bach's "Tocatta, Adagio and Fugue in C", arranged for orchestra by Wiener.

Efrem Kurtz was the conductor on October 21st, when works by Lalo, Schumann, Bruckner and Tchaikovsky were played. Mr. Kurtz also directed on October 28th. Leopold Stokowski, the orchestra's regular conductor for this, its fifth season, presided on November 4th and 11th.

Toscanini

THE N. B. C. and Philadelphia orchestras seem to have had a little swapping game this year, for, while Stokowski relinquished his home orchestra and took over the N. B. C., Toscanini, one-time maestro of the latter orchestra, turned his attention to the Quaker City ensemble. On November 14th and 15th Toscanini conducted the Philadelphia Orchestra in its own city and intends to conduct four more there on January 9th and 10th, and

on February 8th and 7th. Moreover, he will lead the orchestra when it is in Washington, on January 13th, and when it goes to New York on February 10th. Mr. Toscanini, we are happy to say, will conduct the New York Philharmonic also, late in the season.

News Nuggets

JOSEPH SZIGETI will be appearing next season with fourteen orchestras, including symphonic groups of New York, Philadelphia, Minneapolis, Seattle, St. Louis, Buffalo, Toronto and Montreal. He will also conduct the New Friends of Music Orchestra in Newark, New Jersey. He was soloist on the Ford Hour broadcast, November 2nd.

Audition

THE Centre Symphony Society Orchestra of New York, one of the activities of the Centre Association for Catholics, is holding auditions for male amateurs to fill vacancies in its group. These may be arranged for by application addressed to the orchestra at its headquarters at the Biltmore Hotel.

Award

ERNO VALASEK, 22-year-old violinist from Cleveland, has been pronounced the winner of the second annual Young Artist's Philharmonic Award of the Edgar M. Leventritt Foundation, Inc. Mr. Valasek by this award is entitled to appear as soloist this season with the Philharmonic Symphony Orchestra.

Toronto

GUEST conductors for the last two concerts of the season of Toronto "Promenade" concerts were Dr. Hans Kindler and César Borré. The former on October 2nd directed a program verging decidedly toward the sensational. Excerpts from "Lady Macbeth of Mtsensk", by Shostakovich, had them tonally "burying the corpse in the cellar", "making the ghost disappear", "portraying drunks at a wedding". Then Tchaikovsky was represented by his Piano Concerto No. 1 (soloist, Rex Battle), and the Finale from his Symphony No. 4.

The eighth season came to a formal close October 9th, on an evening marked by the appearance as guest artists of three great stars of the Russian Ballet, Nina Stroganova, Lilla Volkova and Vladimir Dokoudovsky. Their interpretations of Beethoven's "Moonlight Sonata", Albeniz's "Spanish Dance", Brahms' "Hungarian Dance No. 6", Tchaikovsky's "Swan Lake", Offenbach's "Gay Paris", and Borodins "Polevitzian Dances" were refreshingly distinctive.

An extra Promenade Concert was offered on October 16th, on behalf of The Evening Telegram British War Victims' Fund. This concert saw the return of Edwin McArthur, conductor; Lubka Kolessa, world-famous pianist, and Thomas L. Thomas, Welsh baritone, all of whom had appeared previously during the course of the season. Each on this occasion volunteered his services gratis.

Stage Shows

MANAGERS join in thanking Providence for one circumstance in particular this November 20th (or is it 27th?). They are devoutly grateful for revitalizing stage shows in an otherwise dull routine of films. All over the United States their beneficent influence is being felt. The Brandt Circuit in Flatbush, Brooklyn, and Windsor, Bronx, resumed vaudeville October 9th. For the first time in ten years Ohio's capital city, Columbus, will see vaudeville on local boards every week. The RKO Palace there inaugurated a policy October 3rd of presenting stage bills. Loew's Broad meanwhile goes into an "occasional" show policy with Tony Pastor's Orchestra and revue October 10th.

The Oriental in Chicago adopted a vaudeville policy recently, and the capitol, in Atlanta, Georgia, opened October 24th with stage shows. The Palace, Albany's largest theatre, gave an unusually long booking to a stage-act when it had the Andrews Sisters and Joe Venuti's orchestra there for a week beginning October 9th. Later in the season Jimmy Dorsey's band will play there.

Fay's Theatre in Providence, R. I., is going back to its vaudeville policy, bringing in Duke Daly to direct the orchestra.

For the first season in several years Toledoans have been offered more than occasional vaudeville. Shep Fields' orchestra was billed at the Rivoli October 10th; Ben Bernie will be there in November. Cab Calloway's troupe played at the Paramount in that city October 3rd, 4th and 5th. The Andrews Sisters and Joe Venuti's orchestra will appear there the week of November 28th.

The Broadway, in Charlotte, North Carolina, will up its stage show policy from two to three days weekly, this in anticipation of catching trade from 500,000 soldiers who will be in that area for maneuvers during October and November. The Palace Theatre, in Buffalo, is offering a combination burlesque-vaudeville bill and the 20th Century is presenting Count Berni Vic's "Pan-American Folies Revue".

Two-day week-end vaudeville zoomed trade at the New Hopkins Theatre, Minneapolis. The week-end average on straight movies was, never more than \$500; with vaudeville added, it is half again as much. Live talent in Louisville is giving films stiff competition with "Broadway Blushes" at the National bringing in a huge \$6,000 the week ending October 23rd.

The Paramount in New Haven, Connecticut, will resume stagershows for the first time in years the week of December 5th, when Bill Robinson and Jimmy Lunceford will be there.

TOP-FLIGHT LISTINGS

New York

EDDIE DUCHIN swung through his second week at the Strand (ending October 2nd) with \$29,000 recorded. Jan Savitt followed him, inking up totals of \$38,500 and \$32,000 for his two weeks there. Then came Phil Spitalny piling up substantial grosses of \$42,000 and \$37,000.

At the Paramount Mitchell Ayres jogged along with \$28,000, the week ending October 2nd. Xavier Cugat streaked out fine totals of \$62,000, \$51,000 and \$42,000, the weeks ending October 9th, 16th and 23rd. The week after that, Johnny Long zoomed receipts to \$66,000.

In the meantime, stage shows at Radio City Music Hall brought in the shining shekels. In the weeks ending October 2nd, 9th, 16th, 23rd and 30th totals came successively to \$81,000, \$90,000, \$87,000, \$85,000 and \$100,000.

At the State, where vaudeville is also the drawing card, the same five weeks showed: \$21,000, \$25,000, \$26,000, \$34,000 and \$17,000.

The Roxy, likewise with regular stage shows, ticked off in the same space of time \$69,000, \$52,000, \$47,000, \$36,500 and \$34,000.

Brooklyn

THE Strand in Brooklyn featured Cab Calloway, the week ending October 2nd, and counted up a very good \$12,000 for the four-day engagement.

Albany

JOE VENUTI'S band and the Andrews Sisters drew a nice \$18,000 the week ending October 16th, at Fabian's Palace Theatre.

Philadelphia

THE Earle had five ace bands to stir up receipts the weeks ending October 2nd, 9th, 16th, 23rd and 30th: Jan Savitt (\$19,200), Larry Clinton (\$17,000),

Sammy Kaye (\$20,000), Charlie Barnet (\$18,000) and Ted Lewis (\$19,000).

Newark

VAUGHN MONROE'S orchestra at the Adams skyrocketed receipts to a terrific \$11,030, the week ending October 2nd, breaking Tommy Dorsey's local three-day house record by \$400. The week ending October 9th, Ciro Rimac's orchestra at the Adams brought in \$6,500 for three days. The week after that Larry Clinton's band collected \$8,500; and the following week, Carl Hoff's band made the total \$7,500. Jan Savitt's orchestra and Ruth Terry didn't do so badly either, the week ending October 30th, when the total was a fine \$7,800.

Boston

JOE VENUTI'S band at the Boston got a tuneful \$24,000, the week ending October 2nd, and \$24,800, the week after that. Ted Lewis did the honors the weeks ending October 16th and 23rd, the former bringing a good \$20,800 into the money bags, the latter, \$20,500.

Providence

FOUR orchestras presided at the Metropolitan, the weeks ending October 2nd, 9th, 16th and 23rd. Lou Breeze, there the first week, took in \$4,500 in his three-day schedule; Sam Donahue drew \$7,500; Carl Hoff, \$7,000; and Tommy Tucker, \$6,000.

Pittsburgh

GLENN MILLER had Pittsburgh eating out of his hand, the week ending October 2nd. At the Stanley he set the wicket turning to the merry tune of \$32,000.

Tony Pastor's band, there the next week, drew \$16,000, fair enough; Jimmy Lunceford for the week ending October 16th piled up a fine \$23,500, and, the week ending October 23rd, Benny Meroff in "Funzaire" had a good \$17,000.

Cleveland

TONY PASTOR'S orchestra on the stage of the Palace sprinted to \$18,000, the week ending October 2nd. Artie Shaw's orchestra, the next week, in a five-a-day schedule, brought proceeds to a fine \$19,000. The week ending October 23rd, Jimmie Lunceford packed them in to the tune of \$20,000.

Baltimore

LOUIS PRIMA'S orchestra at the Hippodrome sped receipts to \$17,600, the week ending October 23rd; the week after that, Tony Pastor got a good \$14,000.

Chicago

LIONEL HAMPTON'S orchestra on the stage at the State-Lake, the week ending October 2nd, brought in \$21,400.

Kansas City

HORACE HEIDT raised figures at the Tower to \$15,000, the week ending October 16th. This is about double the usual intake of this theatre.

Minneapolis

HORACE HEIDT on the stage of the Orpheum, the week ending October 2nd, brought in rave notices and a near stampede at the box office, which all added up to \$23,000, the week ending October 2nd.

Omaha

JOHNNY "SCAT" DAVIS made it a very satisfactory \$14,500 at the Orpheum, the week ending October 16th.

Los Angeles

AT the Orpheum in this city, Ted Florig's band brought in \$7,200, the week ending October 9th; the following week Ozzie Nelson topped this with \$8,500, and the week after that Milt Britton made it \$10,000. The credit for the husky \$14,300 brought in the week ending October 30th must go to Gene Krupa and his orchestra. Meanwhile at the Paramount Bob Crosby's orchestra gathered in a luscious \$23,000, the week ending October 2nd, and

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\$16,500 the week ending October 9th. Jay Whidden's orchestra did pretty well, the week ending October 16th, with \$12,000 to show, and Johnny Richards', the week ending October 30th, when the total was a fine \$7,800.

LEGITIMATE LISTINGS

New York

GAINING impetus on Broadway are five "steadies", while at least one new musical is making capacity the rule: "Hellzapoppin'", "It Happens on Ice", "Lady in the Dark", "Pal Joey", and "Panama Hattie" show respectively the following receipts, the weeks ending

Sept. 27	Oct. 4	Oct. 11	Oct. 18	Oct. 25
\$22,000	\$30,000	\$25,000	\$28,000	\$25,000
24,000	27,500	23,000	23,300	26,300
30,000	30,000	30,000	30,000	31,000
14,000	16,500	12,000	14,000	14,000
22,000	28,000	25,000	25,000	25,000

"Best Foot Forward", which came to the Barrymore October 6th, mounted quickly to stampee proportions, with grosses, for the weeks ending October 11th, 18th and 25th of \$24,000, \$27,000 and \$24,000. "Viva O'Brien" at the Majestic, the week ending October 18th, didn't work out so well, having only \$9,500 to show the week ending October 18th.

Pittsburgh

ED WYNN'S show, "Boys and Girls Together", got \$17,500 at the Nixon, the week ending September 27th. "Native Son" came in next, with \$11,750 picked up for eight performances. "Hold on to Your Hats", in spite of intense heat and a downpour or two, nicked off \$24,000, the week ending October 11th. The following week, with "Separate Rooms" the attraction, a gross of \$8,500 was taken, profitable at that. "Native Son" came back to the Nixon, the week ending October 25th, and again triumphed, with a healthy gross, \$12,000.

Philadelphia

WITH attendance far above average for the opening shows of the season, it was somewhat disheartening to see audiences dwindle later in October. "Best Foot Forward", at the Forrest, zoomed to nearly \$19,000 in its final week, ending September 27th. "Johnny Belinda" at the Locust the same week spurred to a surprising \$7,800, which backwashed the following week to a mere \$5,200. The week ending October 4th saw two other shows in Philadelphia: "Louisiana Purchase" at the Forrest, started brilliantly with \$26,500 its first week; "Separate Rooms" at the Walnut eked out a scant \$6,000. "Louisiana Purchase" did very well the next week, raking in \$30,000 (this was the week ending October 11th). During the same seven days "Separate Rooms" bowed out with another \$6,000.

George Jessel commanded \$21,500 for his "High Kickers" at the Forrest, the week ending October 18th. His was the only show in town. The following week, still acting the lone star, the show jumped to \$26,300.

Washington

KATHARINE CORNELL'S "The Doctor's Dilemma" set a mark not likely to be topped this season when it garnered \$28,500, the week ending September 27th. The following week Al Jolson's "Hold on to Your Hats" built up to a rousing \$25,500.

Maxwell Anderson's "Candle in the Wind", starring Helen Hayes, filled the house at practically every performance. The week ending October 11th, the gross was \$25,500; the week ending October 18th, \$25,000. "The Land is Bright", in the following week, came through with a fair \$13,400.

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Chicago

"MY SISTER EILEEN" closed at the Harris September 27th, after a long and successful stay, netting in the final week \$13,000. At the Selwyn, "Claudia" filled the till, with totals of \$14,000,



SHIRLEY BOOTH and JO-ANN SAYRES in "My Sister, Eileen"

\$17,500, \$15,500, \$16,000 and \$15,000, the weeks ending September 27th, October 4th, 11th, 18th and 25th. "Theatre" at the Harris in the four weeks ending October 25th did well enough, with sturdy receipts of \$12,000, \$13,500, \$11,500 and \$11,000.

"Louisiana Purchase" at the Erlanger, a sell-out at all performances, smashed through to \$25,000 in its first week and \$27,000 its last, closing October 25th.

"Doctor's Dilemma" at the Grand ran well, coming through with \$17,000 for the six days ending October 25th. "Western Union, Please" at the Studebaker the

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same week, couldn't get started at all and folded up.

Baltimore

"SEPARATE ROOMS" inched out \$7,700, the week ending September 27th at Ford's. The next week, Helen Hayes was there, in "Candle in the Wind", drawing \$24,700. The same week the Columbia Opera Company played a repertoire of grand opera for nine performances, with a nice total of \$9,400. Guest stars included Lanny Ross, Ethel Colt Barrymore and Francis White. "Life with Father" at the Maryland the week ending October 11th, the fourth visit of this show to the city, fared well in spite of excessive heat and built to a fine \$16,000. In the same seven days "Mr. and Mrs. North" at Ford's, with hardly a glance from the critics, jogged along with a mild \$4,100. "Good Neighbor" at Ford's the week ending October 18th did business to the rather sad tune of \$3,700 for seven shows.

New Haven

"HOLD ON TO YOUR HATS" with Al Jolson for four performances the week ending September 27th swept in a good

\$9,800. Katharine Cornell in "The Doctor's Dilemma" grossed \$10,000 in three performances, the following week. Noel Coward's "Blithe Spirit" built to the nice closing figure of \$6,400 (for four performances), the week ending October 11th. "Macbeth" with Maurice Evans brought in a sensational \$12,000 for four performances, the week ending October 25th.

Boston

"CANDLE IN THE WIND" jammed the Colonial Theatre, the week ending September 27th, with takings \$25,500. "Mr. Big" at the Plymouth worked along steadily to \$10,300. "Native Son" didn't click so well, and left with \$7,000 recorded in its last week. With a dismal welcome accorded it by the local press "Viva O'Brien" also came through with only \$7,000 for its initial four performances. In its second (and last) week at the Shubert, "Viva O'Brien" counted up \$12,500 and checked out October 4th. The same week "Arsenic and Old Lace" at the Plymouth played capacity chalking up \$16,700. "Student Prince" at the Opera House caught the fancy of Bostonians and garnered in its revival a pretty \$16,000.

"Student Prince" and "Arsenic and Old Lace" were the two shows held over to the week ending October 11th. The former, still a big coin getter, nicked off \$20,500, and the latter, \$17,000. "Doctor's Dilemma" at the Shubert the same week coined \$20,000. "Let's Face It" at the Colonial was greeted with a wave of raves and brought, in its first four performances (all capacity), \$12,500.

The week ending October 18th offered a rich fare of shows in the Hub city. "Doctor's Dilemma" at the Shubert held to an even pace and hit \$20,000. "Arsenic and Old Lace", at the Plymouth, showed no let-down either, bringing in \$17,500. "Let's Face It" tallied a terrific \$25,000. "Blithe Spirit" at the Wilbur netted a somewhat disappointing \$13,500. "Rio Rita" at the Opera House got a good \$7,000 in four performances. "The Man Who Came to Dinner" at the Copley suffered from too much competition and came through with only \$4,000.

The week ending October 25th saw six shows going strong in Boston. "Let's Face It", in its third week at the Colonial, a whizzer from start to finish, got \$26,000. "Arsenic and Old Lace" in its fourth week

at the Plymouth did excellent business, too, with \$16,500 to show. "Blithe Spirit" picked up to a solid \$16,000 on this, its final week in the Wilbur. "Mikado" at the Majestic grossed \$14,000 in its first week. "Rio Rita" in its second and final week, did fairly well with \$12,500. "The Man Who Came to Dinner", also in its second week, perked up to \$5,000.

Buffalo

"ARSENIC AND OLD LACE" in four performances at the Erlanger hurried to a high \$9,500, the week ending September 27th. "Separate Rooms" rolled up \$6,500 (also in four performances) the week ending October 25th.

Cleveland

EIGHT performances of "Boys and Girls Together" at the Hanna drew \$15,300, the week ending October 4th. "Father's Day" there, the week ending October 11th, managed to collect a bare \$7,000 in eight performances. "Hold on to Your Hats", a week later, brought \$19,000, and "Life with Father" the following week (ending (Continued on Page Twenty-four)

Band Concerts

REPORTS from the West show that there, particularly, audiences are sensing the invaluable contribution made by bands to the out-of-door musical scene. Never before have such crowds turned out, in parks and at the seashore, to hear bands financed by enthusiastic citizenry. Never before have these bands shown such skill in execution nor kept to such high standards in program selection.

Galveston Gains

THE fourteenth season of the Galveston Municipal Band, its most successful, is one to look back on with pride. The attendance during these three months has surpassed that in all previous years.

In 1927, Galveston musicians made plans for a municipal band, knowing it would not only aid members of their local, 74, but also would be an asset to this beautiful convention city. They knew, of course, that hard work lay ahead. First they had to get out petitions signed by qualified voters. This proved surprisingly easy, hundreds over the expected number

possible, so that they may receive a first-hand impression of the beauties of my country, such as scenery, folk lore, colorful customs and its proverbial hospitality." Music is indeed the international unifier.

Sioux Salute

THE Sioux Falls Municipal Band of 40 members has come through the recent summer season with flying colors. The concerts, totaling 40, were given alternately in four parks and trips were made to surrounding municipalities. "Exchange" band concerts between mu-



Crowds Attending Galveston Municipal Band Summer Concerts at Menard Park, 1941

signing up willingly. The list was then presented to city officials. Next an election was held, with the result that 3,616 voted in favor of a municipal band and 1,825 against. A charter amendment formulated therewith provided that one cent on every hundred dollars of tax money be set aside for the formation and development of a band.

The Galveston Municipal Band is composed of 23 musicians. Three concerts are given each week during the months of June, July and August. The director for the past 14 years, Felix Stella, has brought the benefit of the band to many extra musicians by alternating members during the summer. Due to his untiring efforts and his inspired conducting, audiences each year have been getting constantly larger. Many visitors come to Galveston especially to enjoy the band and accompanying entertainments. This has been ascertained by the fact that nightly names are sent in requesting favorite selections from persons who give their home addresses, showing that they hail from cities all over the United States.

The accompanying picture was snapped during one of the band concerts, given in Menard Park facing the Gulf of Mexico, and shows but a small percentage of the crowds which attended. Citizens of Galveston are looking forward to increased popularity and ever higher standards for their band.

Los Angeles County Band

THE Los Angeles County Band, Louis Castellucci conducting, are giving their Saturday evening broadcasts during these Autumn months to nation-wide audiences. A typical program was that which included in one evening's entertainment outstanding works of Sibelius, Tchaikovsky, Schubert, Shostakovich, Nevjn and Brunelli.

On October 18th a radio salute was given to our neighboring republic of Mexico in the form of a program made up entirely of works by Mexican composers or descriptive of the Mexican scene. Senor Rodolfo Salazar, Mexican Consul to the City of Los Angeles, thanked the band for its friendly cooperation. "I wish to express my sincere appreciation," he said, "in behalf of my people and the Government of Mexico, to the Los Angeles County authorities and the Los Angeles County Band for their 'Salute to Mexico'. Second, I wish to extend a most cordial invitation to everyone to visit Mexico sometime, whenever

municipal bands of Mitchell and Madison, South Dakota, were highly successful.

Throughout the summer the attendance was unusually good, proving that people are finding the bands the answer to the problem of warm-weather entertainment. Mr. Ed Paul was featured in vocal numbers and Loretta McLaughlin and Maud Runyan did soprano honors. Two cornetists, Donald and Eddie Lias, 11 and eight years old respectively, were great favorites with the audiences. The accompanying pictures of these two, with their teacher, Russ D. Henegar, also the director of the band, was taken shortly after



RUSS D. HENEGAR, Director of Sioux Falls Municipal Band, with Donald and Eddie Lias, Cornetists, Aged 11 and 8.

the closing concert, September 7th, in Terrace Park.

At the annual banquet given by the bandmen September 21st, and attended by the city officials, it was announced that the band appropriation of \$10,000 would be continued, since Sioux Falls citizens were sold on the idea of a municipal band as an advertising medium.

A typical program was that given recently: "The Chimes of Liberty" by Edwin Franko Goldman; Overture to "Ruy Blas" by Felix Mendelssohn; "Il Bacio" by Luigi Arditi; Cowboy Rhapsody by Morton Gould; "The Premier Polka" by Edward Llewellyn; "Friends" by Clay Smith; "Prayer Perfect" by E. J. Stenson; "Deep South" by Isaac Lilla; Solo for Saxophone by Rudy Wiedoeff; "Dolores" by Loesser-Alter; "When Day Is Done" by Robert Katscher, and "The Battle of the Band" by Alberto Colombo.

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IMPORTANT HIGHLIGHTS OF 1941 A. F. OF L. CONVENTION

(Continued from Page One)

International and National unions, three departments, 36 state branches, 126 central bodies and 66 local trade and federal labor unions and three fraternal delegates. Before the convention had progressed far the delegate number was close to 600.

One of the features of opening day is always the summary of the Executive Council report—read by Delegate Frank Duffy—the interest in the subject matter always being augmented by the music of the Duffy voice. We have space for only brief reference to some of the more important paragraphs:

The books of Secretary-Treasurer George Meany showed on August 31, 1941, a net balance on hand of \$1,007,149.96. Expenses for the year amounted to \$1,835,973.43.

The total membership of the Federation reached an all-time high in 1941 with 4,569,056 paid members as of August 31, 1941.

Recommendation was made that the number of vice-presidents be reduced from 15 to 13.

An open attitude for peace negotiations with the CIO was again proclaimed.

Higher wage standards is still the Federation goal.

Amendments to the National Labor Board statute were advised.

Extension of the Social Security Law is favored.

The A. F. of M. delegation was given committee recognition by President Green as follows:

Joseph N. Weber, Committee on Law; C. L. Bagley, Committee on Adjustments; Vincent Castronovo, Committee on Organization; Harry J. Steeper, Committee on Rules; Rex Riccardi, Committee on Education.

Resolutions of condolence upon the death of the late Justice Louis D. Brandeis were adopted by a rising vote and the usual moment of silent meditation.

The opening day number of resolutions, constituting a working outline, was 140 and as usual covered a wide range of subjects.

Second Convention Day

Political highlights flashed a radiant glow across the scene of the second convention day. President Franklin D. Roosevelt, Secretary of Labor Frances Perkins, and Governor Harold N. Stassen constituted the Big-3 Triumvirate.

President Roosevelt, in a special message read in the morning hours by Secretary George Meany, expressed full confidence in the cooperation of the A. F. of L., and warned of the proximity of peril from overseas, to stress the need of speeding defense production. Peace between labor organizations was touched

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upon by the President as a patriotic step—to which the convention made several distinct responses to the effect that "the next step toward peace is up to the CIO."

Secretary Perkins caused the delegates to prick up their ears when she pointed out that "insistence upon a closed shop is sometimes a mistake." She told the convention that the American public "invariably demands" responsibility on the part of unions—the same as other service institutions—including "scrupulous accounting for money."

In discussing the union shop issue, Madam Perkins referred to a previous statement by an assistant secretary of labor, Dan W. Tracy, former president of the Electrical Workers' Union, saying: "I agree with Mr. Tracy that unions are making a mistake in insisting upon a closed shop where it cannot be won as a matter of relatively comfortable and intelligent agreement between employers and the union."

Miss Perkins' address was accorded a polite and respectful hearing—but the tenor of her remarks seems to reflect the sociological philosophy rather than the practical application.

Governor Stassen of Minnesota could hardly have had a more appreciative response to his address. He praised the A. F. of L. leadership and the intelligence of its membership, and urged an all-out effort to prevent work stoppages—pleading also for the governmental program. As the fundamentals of his general thesis, Governor Stassen offered five distinctive propositions:

1. Speed up the means of production for national defense.
2. Continue to make a major contribution to national unity of this great nation by support of the established national policy of the national government.
3. Safeguard the rights of free workmen and of free enterprise and the sovereignty of the individual citizen under a democracy when the present crisis shall have passed.
4. Prepare a program and cultivate support therefore to meet the tremendous problems of readjustment when the present emergency shall have terminated.
5. Prepare to play your part for the establishment of a system of justice between all nations—based upon the fundamentals of human freedom as a substitute for ruthless armed force.

But the three national celebrities above mentioned did not steal the whole show. Although the day was far spent, when Attorney Joseph A. Padway, general counsel for the National A. F. of L. organiza-

tion, turned his batteries upon the National Labor Board at Washington the atmosphere immediately took on the sound of frying bacon and the fur began to fly. The delegates forgot the pangs of hunger and settled in their chairs ready to listen. Figuratively speaking Judge Padway removed his gloves. He defined the supposed limitations of power accorded the National Labor Board by law and then reviewed the fashion in which the Board had not hesitated to assume a much enlarged jurisdiction.

We shall not undertake to thread our way through the labyrinthine maze of Judge Padway's discussion. He cited many cases illustrative of the intricacy of the pathway, the hair-splitting casuistry which characterizes so much of legalistic argumentation, and the lines of reasoning over which lawyers always have disagreed and probably always will disagree. But there was one case upon which he commented at length and which in its present status has a vital bearing upon the interests of the musical profession. We refer to the case known as *Opera On Tour*. Out of the 27 columns of fine print embracing Judge Padway's discussion we present the following excerpt:

Opera On Tour, Inc., traveled from city to city performing operas, but used phonograph records instead of musicians for the necessary orchestral accompaniment. The American Federation of Musicians attempted to prevent this encroachment on the jobs and livelihood of its members. The International Alliance of Theatrical Stage Employees, in order to assist the American Federation of Musicians, directed its stage hands not to work for *Opera On Tour* if "earned" music was used. The *Opera Company* sought an injunction. The case reached the New York Court of Appeals.

In substance there were two simple questions submitted to the court:

- 1—Whether a labor organization can lawfully strike or picket for the purpose of combating the use of labor-curtailling devices or equipment.
- 2—Whether it can obtain assistance from organizations in the same trade or industry.

The Court of Appeals answered "No" to both of these questions. It resorted to the use of that device frequently used by those conservative judges in labor cases who wish to issue injunctions regardless of laws prohibiting the issuance of such injunctions—that is, it held that the strike controversy was not in furtherance of "a lawful labor objective."

It is interesting to note on what premise the court came to the conclusion that the demands of the Musicians Union and the assistance of the Stage Hands Union constituted an unlawful labor objective. It did it on the plain and bold statement:

"... For a union to insist that machinery be discarded in order that manual labor may take its place, and thus secure additional opportunity of employment, is not a lawful labor objective."

This is a most amazing pronouncement coming from the highest Court of Appeals in the State of New York, because almost forty years ago, in the case of *National Protective Association of Steamfitters and Helpers vs. Cummins*, the same court held that workers could go on strike for the purpose of securing "an exclusive preference of employment to its own members."

The effect then, of this injunction, is to prohibit any union from striking against displacement of human labor by machines, because the court holds that such a strike is in furtherance of an unlawful objective. The court actually said that an endeavor to prevent the use of labor-displacing devices "bore no reasonable relation to conditions of employment" or "the protection of labor from abuses."

Note, however, the reasoning of the Supreme Court Appellate Division, which is an intermediary appellate court. Its opinion, though reversed by the highest court of appeals, is worthy of attention. Both in law and logic it surpasses the opinion of the higher court. The Appellate Division said:

"Economic pressure may eventually compel the acceptance of mechanical changes, but there seems to be no legal reason why those who may be injuriously affected thereby may not meanwhile make lawful and orderly efforts to prevent or lessen the extent of the injury to themselves. It is well known that employers do not always use the latest technological improvements where such improvements might lessen their opportunity for profits or destroy large capital investments; and no one claims that they owe anyone a legal duty to do so."

In addition to disregarding its own judicial precedent, the highest Court of Appeals majority ignored the mandate of the Legislature as expressed in the state's Anti-Injunction Act. The great abuses resulting from the assumption by the courts of power to forbid strikes and picketing prompted the New York Legislature to declare that, in cases involving labor disputes as broadly defined in the act, no injunction could be issued to prevent strikes or peaceful picketing under any circumstances.

The majority disregards the will of the people of New York, as expressed in the act, by the simple expedient of declaring that no labor dispute existed in the *Opera On Tour* case. The reason for such a declaration is termed a "mystery" in the dissenting opinion. I think it is a perversion of truth.

The dissent of Chief Justice Lehman exposes the many fallacies and errors in the conclusions of the majority. He insists that labor has the right to strike and to combine to strike in situations similar to the present one. He insists that the legitimacy of labor's objectives is for the Legislature and not for the courts to determine. He deprecates the obvious contravention of the Anti-Injunction Act.

The decision of the Court of Appeals is inexcusable. It inflicts a blow from which labor may be many years recovering. The efforts of labor for the last fifty years to achieve justice may be rendered fruitless by this single decision. Certainly much of labor's hopes are blasted, for it sees in this decision the subtle judicial process of whittling away legislative intent by tortured and refined definitions.

While the convention was in session Washington dispatches reported that the United States Supreme Court had affirmed the *Opera On Tour* lower court decision.

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The convention heard with deep interest Mr. James Wilson, liaison officer of the International Labor Organization, who has spent much time in the study of labor conditions in Europe. He declared that in spite of the demoralization now existing in the old world there are heartening evidences of progress.

The rules were then suspended and adjournment taken from Tuesday evening until Thursday morning.

Third Convention Day

On the third convention day there were no sessions. The officers and delegates succumbed to the beguiling blandishments of the local entertainment committee and around the noon hour boarded two commodious steamers from which they viewed attractive skylines and noted with astonishment what man has done to harness the sea, and bring wave and tide into subjugation so as to serve his own convenience. The excursion crowd covered the area which the A. F. of M. convention visited in June. Upon this occasion, however, the clouds hung low and the wind was chill and the air was laden with mist, and Mt. Ranier, which was the object of awe and entrancement for the June visitors, remained in cloistered seclusion for a major portion of the time. Good appetites prevailed and the food supply was abundant and satisfying. An incident of the trip which those who saw it will never forget occurred when a huge salmon leaped high into the air while the two vessels were in the locks and entertained the crowd with its piscatorial gyrations. There was some talk that this was a pre-arranged performance but the story could not be confirmed.

Inquiry is sometimes made as to why an A. F. of L. convention must run two

weeks instead of confining itself to one. The answer is one week would be far from adequate for the amount of work to be done. There is much serious business demanding attention. There are nearly 5,000,000 members with interests to be served. There were nearly 150 resolutions introduced the opening day. These are referred to committees. Affirmative or negative reports will be made—with chance for animated debate upon the merits thereof. There are statesmen, politicians, and public men who are anxious to address the delegates. Conventions sometimes adjourn by Friday of the second week—but rarely earlier than that.

Fourth Convention Day

The presentation of beautiful gold and handsomely engraved badges to the British and Canadian fraternal delegates was a feature of the morning hour.

Not only bigger but more bitter taxes for future swallowing was the cheering message brought to the delegates by Mr. Herbert E. Gaston, assistant secretary of the Federal Treasury Department. In warning of heavier taxation, Gaston said the new tax bill will not meet the full current cost of the national defense program and that "taxation will inevitably lag behind expenditure which cannot be delayed." He combined this message with a warning against inflationary price increases caused by the fact that "these are times when the American people have more money to spend than they have had in several years."

Mr. Edward J. Phelan, acting director of the International Labor Organization, was introduced. Among other things, Mr. Phelan said:

At this moment the vital issue for the democracies is defense and the winning of the war. To that consideration all others are secondary. But the democracies mean that the war shall be won for a purpose—for the purpose of securing a world free from fear in which they can turn to their true task of securing for their peoples a happier life and one which will be richer both materially and spiritually.

Spencer Miller, Jr., director of the Workers Education Bureau, delivered his eighteenth annual message to the convention, and, as always, received an attentive hearing. Speaking on the subject of post-war negotiations, Mr. Miller said:

And yet there are people who even in our own land talk about a negotiated peace with Hitler, who talk about doing business with this evil man and his evil system, who argue about our inability to supply Britain in time to keep up the good fight. These people do not represent America nor do they represent the spirit of American labor. It is my considered judgment that no responsible leader of labor in this country believes for a single moment that it is possible either to do business with Hitler or to negotiate a peace with him which he would honor any more than he has honored every other document to which he has signed his name. His word is worthless and his pledge a travesty.

Fifth Convention Day

One of the unforgettable features of the fifth convention day was the appearance of the Most Rev. Gerald Shaughnessy, Bishop of Seattle. He came not to unqualifiedly flatter labor. He gave it full credit for all worthwhile accomplishment, but did not hesitate to point out certain rocks and pitfalls which should be zealously avoided. One danger he specified was Communism with its threatened infiltration into all the ways and ramifications of our American system of life. He tossed a bombshell into the convention when he departed from his prepared speech to take up the issue of freedom of speech, and when he declared— "Right here an outstanding statesman,

a friend of labor, was refused the right to stand where I now stand. That is not freedom of speech; that is not American. That is not the way to obtain your own freedom."

The Bishop referred to the recent incident in which Senator Burton K. Wheeler, the Montana isolationist, was denied the use of the same auditorium in which to voice his views on pending national and international issues.

Remarking that he understood the convention was to go on record favoring all-out aid to Russia, the Bishop urged there be no compromise with Communism and warned:

"You cannot handle pitch and preserve your hands unsoiled. You cannot extend to Communism any more than to Nazism the right hand of fellowship without running the very definite risk of adopting at least in part the philosophy of Communism."

On the question of free elections, the Bishop said:

"Some have brazenly dared to go so far as to suggest that in 1942 the regular constitutional elections in this country be omitted. Let us hope it is only a trial balloon. And let us puncture it."

The Bishop delivered a rousing pro-American address and was accorded a fine hearing.

Sixth Convention Day

Bishop Shaughnessy was not the only convention speaker to "strike from the shoulder". Undemocraticisms were subjected to much rough treatment. Public officials who have to the public mind been inclined to be flirtatious or too tender in dealing with issues under the ban, "got theirs". When Lynn U. Stambaugh, newly elected president of the American Legion, addressed the convention he outlined what the Legion stood for and specifically enumerated a few pet aversions:

In the American Legion we have been utterly frank in expressing our lack of faith in the ability of Madame Frances Perkins to function efficiently as the Secretary of Labor. We do not attempt to assay all the negotiations that have taken place between management and labor, between government and labor and management, and to say what is right and what is wrong. We believe it is not helpful to the cause which is so extremely vital at this juncture, to have it necessary for the government—to achieve its purposes—by following roundabout and devious courses designed to circumvent the obvious inability she has displayed to bring anything approaching a solution of the problems of management and labor into the picture. Our national executive committee last May, and our national convention in Milwaukee, stated unequivocally that we believed much good would come from the tender and the acceptance of her resignation. The lack of effective leadership in this important position has been a serious menace to the national defense program. This is said without prejudice to Madame Perkins as a woman and as a social worker. It is concerned solely with her failure to meet the needs of the crisis that have followed upon another in the years she has been in the cabinet.

The American Legion has no quarrel with the Secretary of Labor, nor with any other individual. It has a strong quarrel with any one in power who fails to exercise the responsibility conferred by that power for the welfare of the United States. We must make democracy function now, or watch democracy fall. The American Legion will not stand idly by and watch it fall.

The British fraternal delegates had an eager and sympathetic hearing. They dwelt upon the willingness of the people to undergo great sacrifice, but made it plain that when the victory days anticipated shall arrive they will intend to have a hand in the new reconstruction era. The Canadian delegate spoke in similar tone.

Seventh Convention Day

The annual election of officers was a feature of the seventh convention day—although only minor changes were anticipated. During the year, T. A. Rickert, second vice-president, had passed away. There was considerable uncertainty as to whether George E. Browne, twelfth vice-president, would be in the race. The situation was somewhat simplified by the action of the convention in amending the constitution—reducing the number of vice-presidents from 15 to 13. The result of the electoral re-shuffling was that each one of the vice-presidents was advanced one step. Vice-President Joseph N. Weber, who was nominated by C. L. Bagley, was transferred from fourth vice-president to third vice-president. Edward Flore was advanced from thirteenth vice-president to twelfth place. However, George E. Browne was placed in nomination with the following result: Flore 37,944 votes, and Browne, 421 votes. There were no other changes and the official roster for the ensuing year stands as follows:

- President
WILLIAM GREEN.....Washington, D. C.
- First Vice-President
WM. L. HUTCHESON.....Indianapolis, Ind.
- Second Vice-President
MATTHEW WOLL.....Washington, D. C.
- Third Vice-President
JOSEPH N. WEBER.....Los Angeles, Calif.
- Fourth Vice-President
G. M. BUONIAZZET.....Washington, D. C.
- Fifth Vice-President
GEORGE M. HARRISON.....Cincinnati, Ohio

- Sixth Vice-President
DANIEL J. TOBIN.....Indianapolis, Ind.
- Seventh Vice-President
HARRY C. BATES.....Washington, D. C.
- Eighth Vice-President
EDWARD J. GAINOR.....Washington, D. C.
- Ninth Vice-President
W. D. MAHON.....Detroit, Mich.
- Tenth Vice-President
FELIX H. KNIGHT.....Kansas City, Mo.
- Eleventh Vice-President
EDWARD FLORE.....Buffalo, N. Y.
- Twelfth Vice-President
H. W. BROWN.....Washington, D. C.
- Thirteenth Vice-President
W. C. BIRTHRIGHT.....Indianapolis, Ind.
- Secretary-Treasurer
GEORGE MEANY.....Washington, D. C.

As the location of the 1942 convention, Toronto, Boston and Minneapolis were presented, but Toronto had no serious opposition and was eventually the unanimous choice.

The Seattle convention did not ignore the serious charges of racketeering, sabotage, and maladministration which have been featured in the public press and exploited by various columnists for some time past. And while the American Federation of Labor was compelled to declare that "it has no authority to discipline officers of international unions, or locals affiliated with international unions, or the membership affiliated with such locals, it has, nevertheless—

"Called upon national and international bodies to take prompt and decisive action, when men of this kind are found, to discipline offenders within their organizations and to rid themselves of criminals, racketeers, dishonest persons and violators of law. The law requires that regardless of the position in the union of the person accused, and regardless of the character or magnitude of the accusation, charges must be preferred and a hearing accorded the accused. A number of international unions, which have in the past year held conventions, have revised and amended their constitutions so as to vest specific power in the general officers and boards to prefer such charges, to conduct such trials, to take over local unions and appoint receivers for them, and to make mandatory upon local unions the duty to expel any officer or member who has been found guilty of crime or serious wrongdoing which tends to bring dishonor on the union."

This recommendation of the National Executive Council was endorsed without any dissenting vote.

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Major Legislative Acts

- Endorsement of Federal aid to education.
- Endorsement of vocational training.
- Immediate preparations for labor participation in post-war adjustments.
- Opposition to statutory amendments in Federal law subjecting labor unions to prosecution under anti-trust act.
- Extending Federation influence and authority to the Panama Canal Zone.
- Longevity pay for postal employees.
- Eight-hour day for postal employees.
- Civil Service for special delivery messengers.
- Further investigation before endorsement of the pending policy of Federal price control.
- Endorsement of right for collective bargaining in publicly owned utilities.
- Salary raise for A. F. of L. organizers.
- Federal Social Security privileges for government employees.
- Favoring Trades Union Committee to abolish discrimination on account of race, color, religion or national origin.
- Endorsement of the move to eliminate

Communists from the ranks of public school teachers.

Proposal for National Mediation Board. Establishing of labor institutes for spread of knowledge of aims and objects of organized labor.

Urging education program in United States Army.

Favoring lend-lease aid to Ethiopia. Equal pay for women on government contracts.

Endorsement of present national administration policy.

Eighth Convention Day

One of the hottest fights of the convention period occurred on the closing day—Wednesday of the second week. It was one more round in the age-long vendetta which has existed between the national teamsters' organization and the brewery workers as to who is entitled to the membership of the boys who drive the trucks and haul the beer. Years have been spent in the courts from lowest tribunals to the highest in the land. Thousands of dollars have been expended in litigation. Action came after a heated debate calling for suspension of the brewery workers from the Federation following the latest teamsters' legal victory a few days before.

The ouster proposal was sustained by a vote of 30,203 to 1,765.

Hardly any one expects this will end the fight. The courts are still open; there are other technicalities which have not yet been tested, and while the beer is cold—according to report—the blood is hot, and repercussions will be doubtless heard at the Toronto convention next year.

The brewery workers have a membership of 42,000 according to report.

On the closing convention day the press carried a story under a Kansas City date-line relating how Thurman Arnold, assistant attorney general, had repeated his recent promulgations to the effect that organized labor should be restrained under the anti-trust laws the same as other monopolies. It was believed that his renewal of labor anti-adversion might have been inspired by the laurel wreath, interspersed with cockleburs, which the Convention Resolutions Committee placed upon his head a few days before, and which contained the following general specification relating to anti-trust prosecutions:

We do not hesitate to characterize these proposals as legislative monstrosities. They are the basis of every anti-labor measure ever enacted or proposed anywhere, whose only unifying factor is an intensely passionate hatred for the elementary rights of working men and women. Not only do they flout the Constitution of the United States; not only do they repeal the Clayton Act of 1914, the Norris-LaGuardia Act of 1932 and the National Labor Relations Act of 1935; not only do they confound and abandon the entire labor policy of the present government; but also, they threaten every gain and right grudgingly yielded to labor even in the most reactionary periods of our history. If these proposals, or any suggestions even remotely equivalent to them, are enacted into law we would return—only this time a hundredfold more intensely—to the dictatorial era of government by injunction. The American Federation of Labor will resist this hateful retrogressive trend with every resource at its command.

Thus the sixty-first annual convention of the American Federation of Labor made it way to the end. Adjournment was reached at least one day ahead of the usual time. There was less of so-called "heated debate" than usual. It was quite unprecedented to see so many resolutions disposed of without any discussion whatever. We do not mean by this observation that it was a superficial convention. It was a serious body of men. There was not only the national scene but the international picture to consider. All realized that the post-war period will put many things to a test—as they have not been

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tested before. The feeling was general that not only the winning of the war has got to be accomplished but that after-the-war peace period will challenge the best fiber in our common manhood in the rehabilitation program which will await.

At last the convention program was ended. The much loved and venerable Frank Morrison, secretary emeritus, offered a few words—cheerful as in the days of his strength; President Green called Delegate Harry J. Steeper, the Paderewski of New Jersey, to the piano; all voices joined in singing "God Bless America", and at 7:00 o'clock, Thursday evening, October 16, 1941, another great convention had passed into history.

HERE, THERE AND EVERYWHERE

Community Sings

OMAHA'S Community "Sing" Season, the most successful since their inauguration three years ago, was brought to a brilliant close September 7th, when 16,000 persons of all ages and classes assembled on the slopes of beautiful Elmwood Park and, before participating in the singing of some 40 songs, listened to a 45-minute program of stirring music by the WPA Colored Brass Band under the able baton of George Bryant. The efforts of this popular band were applauded to the echo.

The sings, which were held every Sunday evening for 12 successive weeks during the summer, were sponsored by the *Omaha World Herald*. Billy Meyers, head of the city recreation department, was the song leader, and the WPA Concert Orchestra, under the direction of James Cohen, municipal project supervisor, accompanied the mass singing.

Enthusiasm and a spirit of camaraderie prevailed the gatherings, resulting in singing that was indeed inspiring.

It is estimated that 245,000 persons attended the sings this year.

Local 767 Activities

LOCAL 767 (Colored) reports that practically all of the top-flight colored orchestras have come to Los Angeles at some time or other during the summer season. Those who played engagements in Los Angeles were Jimmie Lunceford, Ella Fitzgerald, Earl "Father" Hines, Duke Ellington, Erskine Hawkins, Slim and Slam, and Fats Waller.

The local was represented in the Labor Day Parade by two brass bands and a 30-piece swing band. Following the parade a social session was held at the headquarters which included a lunch, refreshments and a jam session for the marchers and their families.

New York State Conference

THE New York State Conference of Musicians held its fall meeting in Kingston, New York, on September 20th and 21st. Fifty-six delegates represented 23 locals. Delegates from all the locals submitted optimistic reports which showed that conditions have improved greatly during the past 12 months. The Conference voted to renew the Code of Ethics with the New York State School Musicians' Association. It was decided to hold one conference a year instead of two as has been the case in the past.

The Federation was represented by G. Bert Henderson, assistant to President Petrillo. In his address he made an explanation of the conditions in the radio and recorded music fields and explained the new Form B Contracts, advising the delegates that the Federation is now strictly enforcing the law to the effect that this form and none other must be used for all contracts signed by members, no matter what type of engagement is involved.

Election of officers resulted in the following selections for the ensuing year: President, Ernest Curto, Niagara Falls; Vice-President, Leonard Bauer, Yonkers; Secretary-Treasurer, John A. Cole, Kingston; Executive Board: John Godfrey, Schenectady; Charles Morris, Saratoga Springs; George Wilson, Syracuse; Herman Magnussen, Jamestown.

At the close of the Conference a fine banquet was served to the delegates and the members of Local 215 and their wives. The entertainment committee was headed by Paul A. Zucca. Entertainment during the banquet was furnished by John Michael and his orchestra, all members of Local 215.

Tragic Occurrence

ON Thursday, October 16th, Edmund G. Slevers, known as Red Slevers, and five members of his band were killed when their sleeper bus crashed with a cattle truck south of Owatonna, Minn., in a fog. Slevers, Gordon Dunham, Melvin Gilbert, Roger Johnson, Donald M. Simmons and Vernon Mollerstrom, all members of Local 73, Minneapolis, Minn., were instantly killed. Four other members of the band escaped serious injuries.

This is another in a series of tragic accidents to orchestras traveling by auto during the past six months. It conclusively proves the ever-increasing need for the utmost precaution when using this mode of travel.

New Jersey State Conference

THE fall meeting of the New Jersey State Conference was held at St. Michael's Club House, Elizabeth, New Jersey, on Sunday, September 21, 1941. Sixty delegates were present, representing 16 locals. The reports of the delegates showed a marked increase in employment

opportunities for musicians. Discussions centered upon WPA music units, the School Band Bill and questions pertaining to radio. The Federation was represented by Thomas F. Gamble, first assistant to President Petrillo, who gave a very interesting and instructive address. Felicitations were sent to Mr. and Mrs. Joseph N. Weber on the occasion of their fiftieth wedding anniversary. The mid-winter meeting of the Conference will be held in Trenton, New Jersey, on January 19, 1942.

Cleveland Golf League

THE Local 4 Golf League completed its third successful season on September 12th, when the final tournament was held at the Highland Park Golf Course. Manny Landers' team won the team trophy, nosing out Tony Carlone's team by three strokes. Al Mann had the lowest score of the day (78). There were four other prizes: blind bogey, Joe Baldi; best poker hand on selected holes, Dick O'Heren; lowest number of putts, M. Aaronson, and highest score, Ralph Villoni.

Jon Beljon, chairman and originator of the Golf League, had arranged a special price for members of Local 4 at the Grantwood Country Club all summer. All that was necessary was for them to present their union card.

President Lee Repp, who is an ardent golfer himself, contributed three beautiful ash tray trophies to members of the winning team. Their names also are engraved on the officers' trophy, which is on permanent display at Union headquarters. An individual trophy goes to the best golfer who this year was Al Mann.

Calgary Entertains

THE TRADES & LABOR CONGRESS OF CANADA held its fifty-seventh annual convention in Calgary, Alta., Canada, September 22nd to 28th, inclusive. Local 547 of Calgary took charge of the entertainment on the first day, providing music for the opening ceremony and for the banquet and dance which was given the same evening. The concert orchestra of 27 members was directed by James J. Doherty, president of the Calgary local.

Delegates from most of the Canadian locals attended and other members of the A. F. of M. were present, representing other A. F. of L. craft unions. Arthur Dowell and Don Romanelli of Toronto, Ed. A. Jamieson of Vancouver and J. J. Doherty of Calgary, veterans of many meetings, took care of the needs of the musicians and guided them through the maze of parliamentary procedure.

On September 25th the Calgary local gave a smoker in honor of all musicians who were attending as delegates. It was a great success from all standpoints. Addresses were given by Brothers Dowell, Jamieson and Romanelli. The delegates gave the Calgary local a vote of thanks for its many activities on their behalf and for the part it had in making the meeting of the Trades & Labor Congress a success.

Annual Banquet

LOCAL 577, Bangor-Stroudsburg, Pa., held its fifth annual banquet at Ye Saylor's Inn, Saylorburg, on Tuesday, October 7, 1941. Eighty members together with their wives attended the affair, which is one of the many social events given under the auspices of the local each year. Following a sumptuous meal, President Bernard Parsons, serving as toastmaster, introduced Joseph Falcone, vice-president; John Alteri, secretary-treasurer; Fred Sabatino, Herrick Brown and Charles Harding, members of the executive board, and Anthony Silberti, sergeant-at-arms, all of whom gave brief talks. Immediately thereafter the floor was cleared and the members and their guests enjoyed dancing 'till the wee small hours to the music of Ken Brader's orchestra, all members of the local.

Wisconsin Musicians' Conference

THE Wisconsin State Musicians' Association held its fall conference in Manitowoc, Wisconsin, on October 4th and 5th. Eighty-five delegates represented 25 member locals. Percy Snow, president, G. W. Pritchard, secretary of the Illinois State Conference, Edward Ringius, president of the Mid-West Conference, and Stanley Ballard, secretary of Local 73, Minneapolis, Minn., were guests.

The Conference opened with a band concert by the Manitowoc Concert Band. At noon the Two Rivers Band entertained. Both are splendid musical organizations and, with uniforms, set an extremely high standard.

Many problems peculiar to the state of Wisconsin were discussed at length. Plans

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For even closer cooperation were given impetus at this meeting. The Federation was represented by Executive Officer J. W. Parks. In an interesting address Mr. Parks touched on radio and recorded music and gave special advice to the locals in matters pertaining to the WPA music projects and Social Security taxes. The meeting closed with a rising vote of thanks to the Mantowoc committee for the splendid arrangements for the entertainment and comfort of the delegates.

Labor College

THE New Haven Labor College begins its fourteenth season on Wednesday, November 5th, at 7:30 P. M., in the Linsly-Chittendon Hall, 59 High street. The courses this year include "Workers and National Defense", "Democracy and Its Rivals", "How to Take Part in a Union Meeting" and "Consumers Problems". The Labor College is sponsored by the New Haven Central Labor Council and Harold V. Feinmark, president of the Council, serves as chairman of the college.

Further information regarding the courses and the Labor College may be obtained from the registrar, Herman Natall, 97 1/2 Elliott street, New Haven, Connecticut.

Connecticut Conference

THE Connecticut Conference of Musicians held its semi-annual meeting at the Garde Hotel, New Haven, on October 12th. Fourteen locals were represented by 33 delegates and reported business conditions on the upturn all over the state. The Conference was welcomed to New Haven by Harold V. Feinmark, president of the New Haven Central Labor Council. Many problems were discussed at length and the delegates voted to appoint a committee to draw up a resolution to be introduced to the State Legislature, asking for an appropriation of funds for summer band concerts to be given in all state parks.

Thomas F. Gamble represented President Petrillo, and Traveling Representative George A. Keene was guest of the Conference. In an interesting address Brother Gamble explained the present

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position of the Federation in connection with recordings and other problems arising in the broadcasting industry. He advised the Conference that the Form B Contract must be used on all engagements and that the International Executive Board had voted strictly to enforce this rule, effective October 1, 1941.

Prior to the election of officers, Thomas J. Sheedy, who had been secretary since the inception of the Conference in 1933, announced that his work in connection with defense activities was so heavy that he could no longer serve as secretary of the Conference and that he would therefore have to decline the nomination. The following officers were elected: Frank B. Field, Local 52, South Norwalk, president; E. Sherwood Beardsley, Local 186, Waterbury, vice-president; Harry L. Bensen, Local 234, New Haven, secretary-treasurer. The spring meeting will be held in New London on the second Sunday of May, 1942.

Swiss Carols

CHRISTMAS CAROLING was the custom in many parts of Switzerland until the end of the nineteenth century. In those days children, as well as grown-ups, used to sing carols before farm houses. Their songs were usually accompanied by a violinist and clarinetist. A simple gift was their reward.

In a few regions, such as the Grisons and the canton of Argovie, this delightful custom still prevails. In Grisons villages which have remained true to their ancient traditions, singing, especially at Christmas time, is the people's most natural form of expression. Men's and women's choral societies, also mixed choirs and schools, then sing the cherished old carols of the season. Their repertory includes Romansch and German songs of the eighteenth century and earlier periods.

In the Upper and Lower Engadine, as well as in the Albula Valley, the melodies most frequently heard around Christmas and New Year's Eve are Johann Baptist Frizzoni's "Chanzuns Spirituala's". His collection of old Romansch songs, generally known as "Fritschun", contains 148 melodies among which are many beautiful Christmas and New Year's tunes. Quite popular, especially with the school children of Bergün and nearby villages, is an old volume of *Heder*: the "Musikalische Halleluja schöner und geistlicher Gesänge" by Johann Caspar Bachofen of Zurich. This collection of songs had its fourth printing in 1743. It was designated "an encouragement to praise God".

Even today the boys of Bergün ceremoniously carry the old "Fritschun" and "Bachofen" books with them on their "Star" singing rounds. Singing according to "Fritschun" is also customary at Celerina near St. Moritz on Christmas Eve, and in the Remüs district of the Lower Engadine from Christmas Eve to New Year. Here grown-ups join the children in singing these melodies.

"Star" singing is a custom connected with the feast of the "Three Kings" due on January 6th. In the Grisons Valley of Albula in every village singing school children parade on New Year's Eve with the "Three Kings" and a "Star" bearer. Beautifully decorated old stars which rotate under the clever manipulations of the bearers are a feature of these processions.

Outstanding among Christmas Caroling Customs in the canton of Argovie is the "Singing at the Fountains" by the Sebastiani Brotherhood in the spa of Rheinfelden. It starts at 11 P. M. on Christmas Eve and, according to the Swiss writer Gottlieb Wyss, had its origin in the year 1540 A. D. when a terrible plague sweeping through many lands also visited Rheinfelden.

Twelve men, with hearts full of charity and brotherly love for their neighbors, formed at that time a brotherhood in honor of Saint Sebastian, promising to pray to him to safeguard their town from further distress. These Sebastiani Brethren undertook to nurse those afflicted by the plague and to bury its victims. If one of their own members died the Brethren acted as pallbearers and up to the present day, by their own selection, the membership of the brotherhood has been maintained at 12.

Pestilence in medieval days was ascribed to bad spirits in the water and, when the Sebastiani Brethren make their round of seven fountains on Christmas Eve, they begin at the fountain in the so-called "Froschweide" in which district the plague first broke out in the sixteenth century. After singing for the seventh time near the town church they join its congregation for midnight mass, first placing their quaint mounted lantern, with its lighted candle, before the altar of Saint Sebastian.

For their Christmas Eve singing the 12 Brethren are dressed in dark clothes and black silk top hats. Around their lantern bearer they stand in a circle and three times, as the name of the Son of God is mentioned in their song, they devoutly uncover their heads. The song itself dates far back into the Middle Ages and emphasizes again and again the mystery of the Virgin birth of Jesus.

On New Year's Eve, between 9 and 10 o'clock, the Sebastiani Brethren once more make the round of the fountains, this time singing another old song which concludes with the wish that Saint Sebastian may intercede for all in the New Year, so that they may be safeguarded from war, pestilence and danger to life.

ARNOLD R. JANSER

Word recently reached us of the demise of Arnold R. Janser, charter member of Local 171, Springfield, Mass., concert artist and teacher, on June 24, 1941, in Springfield. Janser was a member of the Janser Quartet and served for many years as first cellist with the Springfield, Mass., and Hartford, Conn., symphony orchestras.

JOHN W. DWYER

John W. Dwyer, a charter member and past president of Local 279, London, Ont., Canada, passed away at his home, 58 Blackfriars Street, on September 3, 1941, in his ninetyeth year.

Born in Devlin, Ireland, he went to London in 1863 and resided there for 75 years. He was a carriage painter by trade, and music was his hobby. His father was a soldier in the Imperial Army and in 1856 joined the R. C. R. in Quebec as drill instructor. In 1863 Mr. Dwyer, Sr., arrived in London and was engaged in drilling the cosmopolitan military corps which existed at that time. The 7th L. L. I. Regiment was organized in 1865 and the late John W. Dwyer joined as bugler. When the famous 7th Regiment Band was organized he joined it with 40 ex-Imperial British Bandsmen and 25 London bandsmen. The band soon gained recognition and became one of the finest military bands in Canada.

Mr. Dwyer served 43 years with this celebrated organization and during that time was under 12 commanding officers of the 7th Regiment. He was the second last survivor of the Original 7th Regiment Band and he held the Fenian Raid Medal.

Mr. Dwyer was active in London musical circles for almost half a century and for many years held office in the local. During his term of president he was a delegate to the convention. Seldom did he miss a meeting and his last attendance occurred a few months before his death.

He is survived by his widow, Margaret; two sons, Leo and Vincent; three daughters, Mrs. T. Maitland, Mrs. P. Geissler and Mrs. Anderson; one brother, Thomas, and one sister, Mrs. Margaret Carey. The funeral was held on September 5th from his residence to St. Peter's Cathedral where requiem high mass was sung by Rev. Father W. Smith. Six members of the London Musicians' Union, Local 279, acted as pallbearers. Interment took place in St. Peter's Cemetery.

W. A. BLUETHNER

W. A. Bluethner, well known concert pianist, organist and music teacher, passed away at Victoria Hospital, London, Ont., Canada, on September 14, 1941, in his eightieth year. Ill early in June, Mr. Bluethner had rallied to celebrate his fiftieth wedding anniversary later that month. Still later he was taken more seriously ill and removed to the hospital.

A son of the late Herman and Freda Bluethner, he was born in Werdau, Saxony. Graduating from the Leipzig Conservatory of Music he went to Dublin, Ireland, where he taught music at the Royal Irish Conservatory of Music. Leaving there about 52 years ago he went to London, Ont., as professor of music at the Hellmuth Ladies' College. He later began teaching and served as organist in several of the city's churches.

Mr. Bluethner was an active member of St. Paul's Cathedral. A prominent Mason, he was past master of Tuscar Lodge, A. F. & A. M. A member of the Federation for the past 30 years, he took a very active part in the local. Not only was he past president but also served on the executive board for many years. He was vitally interested in the younger members, who will miss him sadly. He was a delegate to several conventions, the last one at Cleveland in 1934.

Surviving are his wife, Letita Margaret, and three sons, Martin H. of West Orange, N. J.; Ernest R. of Toronto, and Waldorf P. of Windsor. The funeral was held on September 16th from the George E. Logan & Sons' funeral chapel. Dean P. N. Harding and Dr. C. C. Waller conducted the service. Interment was in Woodland Cemetery.

CHARLES R. ALDEN

Charles R. Alden, organizer, charter member, vice-president of Local 284, Waukegan, Ill., a member of the Board of



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Four Celebrities Unite in Big Camp Show

At a recent show at Monmouth training camp, Charlie Master, Gypsy Rose Lee, Bill Robinson and Benny Fields gave a riotous performance that brought down the house. Afterwards, Charlie wrote to Ludwig & Ludwig, "The Soldiers at Camp are raving about my Ludwig drums. They are the 'tops'." 5445

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Directors for the past nine years and delegate to the 1907 and 1921 A. F. of M. conventions, passed away at the Lake County General Hospital late in September after an illness of seven months.

Brother Alden moved to Waukegan about 50 years ago and was active in musical circles during that period. Soon after arriving in that city he directed a band known as the Alden Brass Band and his five brothers were associated with him.

He played with nearly every brass band and orchestra organized, as a bass player, both string and brass, and was a member of the Wallin Theatre orchestra at the Genesee Theatre for a number of years. He was also a member of the Philharmonic Symphony Orchestra and the Waukegan Municipal Band. In fact his whole life was devoted to music.

As a member of the Waukegan Federation of Musicians, none could have devoted more time and effort in its behalf than he. He was one of the original organizers of Local 284 in 1903 and was elected its first president at that time. He had served as vice-president and was serving his ninth consecutive year as member of the board.

Besides his wife, he leaves a daughter, Mrs. Gladys Willetts of Detroit, Mich.; a son, Charles of Los Bamos, Calif.; and four brothers, Earl of Waukegan, Arthur of Ladysmith, Wis., and Frank and Fred of Los Angeles, Calif.

ADOLPH KOERNER

Adolph Koerner, charter member and one of the organizers of Local 646, Burlington, Iowa, passed away in Burlington on September 26th. Further details are not available at the time of this writing.

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EMBELLISHMENTS by Jan Hart



JAN HART

HART BEATS: We've been going places and seeing things the past few weeks. There was Buffalo where the factories are going day and night, and the revolving bar of the Chez Ami keeps up its slow, steady pace to the strains of a beautiful harp. (Wonder why the harp isn't used more often during the dinner hour; it's such a soothing instrument.) . . . Then to Washington, D. C., where the golden tongues of the politicians carry on in a brassy rumble. . . . Back to New York, to tussle with the rustle and bustle of the crowds. . . . And finally a bus trip along the Delaware River to a sleepy little village called Delaware Water Gap, where all was peaceful and quiet. Nothing to do there but climb the hills and revel in the beautiful fall colorings of Nature; then back to rest at the Bellevue Inn where the manager and his wife made us feel so much at home. . . . And now Manhattan once more.

'ROUND-THE-TOWN: Dinner at the Century Room of the Commodore where Vaughn Monroe is the headliner (only why doesn't the management place a canopy over the orchestra to muffle the brasses somewhat; the acoustics are wrong somewhere). . . . On to the Biltmore to tune-in on Art Jarrett and his boys . . . and then to the Rainbow Grill where Russ Smith and his versatile group carry on in a delightfully informal and entertaining manner. . . . Finally to the Radio City Bowling Alleys until 6:00 A. M. Ho-hum! But did we have fun!

GLISSANDO: (Runnin' Wild): We have 'em. You have 'em. Everybody has 'em. And what are we going to do about 'em? We're speaking, of course, about those nasty little men, the Jitters Boys. Those malicious little devils, those soul-gnawing termites, who are spreading hate and distrust throughout the country. The jitters are here, there and everywhere, and it's up to us to exterminate them. How? That's easy. Just pour out yourself a tall, tall drink of that grand, old, aged-in-the-wood American sense of humor that's been kept locked up in the cellar far, far too long. So open up the barrel, folks. Let's get going!

TRILLS AND TURNS: Ira Gershwin and Harold Arlen have written a Victory song entitled "If That's Propaganda, Make the Most of It". . . . Why did Charlie Barnet drop his suit against the Hollywood dance hall for \$50,000 for instruments and arrangements lost in a fire? . . . Paul Whiteman is being considered as entertainment producer for the 1942 Aquatennial Celebration in Minneapolis. . . . Special note to leaders and publishers: We have in our possession six very beautiful songs which any of you should be interested in. The lyrics are written by Lee Jarvis, and the music by Francis Wells, both of Indianapolis, Indiana. The honey of the lot is called "Gingerbread". And if you don't think it's good, just ask Frank Signorelli. . . . And that reminds us. Have you heard the new Signorelli-Livingston tune? That's sumpthin', too.

MODULATIONS: A proposal that the U. S. A. extend grants to enable North American audiences to hear more music by Latin American composers and vice versa has been outlined by Aaron Copland. Mr. Copland has been giving several lectures in Buenos Aires, where he has also been making a study of the musical situation. . . . Oscar Levant played with the St. Louis Symphony Orchestra November 4th in a special concert in the opera house of the Municipal Auditorium.

IMPROVISATION: The New Opera Company of New York City opened last month with an—er bang-bang. To begin with, their great discovery, Mario Berini, tenor, sang on the Metropolitan Auditions of the Air before the opera company had a chance to show him off. They threatened to sue him, the sponsor and the networks, all to no avail. Then came the opening night which turned out to be "bank (less) night". Nobody was able to check up on how much money was taken in because there were so many subscriptions sold by various groups that a box office tally was impossible. Too, only one end of the tickets carried the seat numbers, whereas the law requires both ends to be so tagged for check-up on admission tax; nor did the tickets include the required 10 per cent Federal Tax. Ah, well, a bad beginning makes a good ending—let's hope.

POCO A POCO: Is it true that Larry Adler and Xavier Cugat are going to make concert appearances throughout the country this season? . . . Ted Straeter, the band-leader, began his fourth season at Fefe's Monte Carlo in New York. . . . Al Kaye, Meredith Willson's musical assistant, has been hired for movie productions by Sam Goldwyn. . . . Paul Harmon, ace saxophonist with Johnny Long, received his "call to colors". . . . The big society boxing of the year was signed by Ray Gorell, maestro of Detroit, who was selected to play for the RAF Ball in Bermuda, October 31st. (Price exceeded \$10,000.) . . . Jesse Berkman, former saxophonist with numerous name bands and now a trainee at Camp Ontario, is in a tough spot. While in New York on furlough he tried to get his birth certificate. Imagine his surprise! He's listed as Jessie Berkman (female).

VIBRATO: The Chamber Music Society of Basin Street has enrolled a new member. Maestro Paul Lavel is the proud father of a baby boy born October 5th. . . . We like Jack Teagarden's sustaining show, "The Blues Club". . . . Josef Honti, former NBC conductor, is giving a piano concert in Carnegie Hall on November 18th. . . . If you see Ernie Watson (NBC composer and conductor) and Sam Diehl (saxophonist and song-writer) in a serious but muddled huddle with that ace script-writer, Harry Herrmann, don't become alarmed at their weird antics. They are simply discussing their new musical comedy. And with such top-notchers at bat—a hit should be inevitable. . . . Leonard MacSwayne of NBC will give a piano concert at the Carnegie Chamber Music Hall, November 16th. Leonard's ability and accomplishments continue to amaze us.

PUBLISHERS' NOTES: Rumors state that ASCAP music will return to the air on November 23rd, although such reports have not been verified. Little difficulty is expected in lining up the remainder of the network affiliates now that ASCAP and the copyright committee of the Independent Broadcasters, Inc., have agreed on the modifications of the proposed program license. . . . "I Don't Want to Set the World on Fire" is still leading in the network favorites, with "Bells of San Raquel" and "You and I" close seconds. . . . The argument concerning the similarity of melody of M. Willson's "You and I" and W. Donaldson's tune "June Moon" has been cleared up, and the former will still be played on the air. . . . The board of directors of BMI have approved the offer of nine-year contracts.

RECORD NOTES: RCA laboratories have developed more than forty replacement materials for receiving sets, to offset shortages due to defense need. One item alone has saved 148,000 pounds of aluminum in the plants. . . . All instrumental students will be interested in the Acompo (Music Accompaniment) Records worked out by King Ross. One of the special features of these records is the tuning note at the beginning. From then on you're on your own. You may improvise all you wish, while the orchestral accompaniment plays on and on. . . . D'Artega has signed a new contract with Muzak Transcription. . . . Have you heard the Andrew Sisters' recording of "Sonny Boy"? . . . And don't miss Sammy Kaye's Victor platter of "Modern Design".

POPULAR RECORDINGS OF THE MONTH

- VICTOR:**
 "Tonight We Love" (based on Tchaikovsky's "Concerto in B Flat Minor") and "I Wish I Had a Sweetheart", Joe Reichman and his orchestra.
 "The Magic of Magnolias" and "Rose O'Day", Art Jarrett and his orchestra.
 "The Skunk Song", Parts 1 and 2, Tommy Dorsey and his orchestra.
 "Tchaikovsky Concerto in B Flat" and "The Cuban Yodeler", Enric Madriguera and his orchestra.
 "This Time the Dream's on Me" and "Blues in the Night", Artie Shaw and his orchestra.
 "Modern Design" and "When Winter Comes", Sammy Kaye and his orchestra.
 "Ell Ell" and "None But the Lonely Heart", Tommy Dorsey and his orchestra.
- BLUEBIRD:**
 "Honey" and "I Used to Love You", Teddy Powell and his orchestra.
 "This Time the Dream's on Me" and "Says Who? Says You, Says I", Glenn Miller and his orchestra.
 "Joltin' Joe Di Maggio" and "This Love of Mine", Bob Chester and his orchestra.
 "Who Calls?" and "On the Atamo", Alvino Rey and his orchestra.

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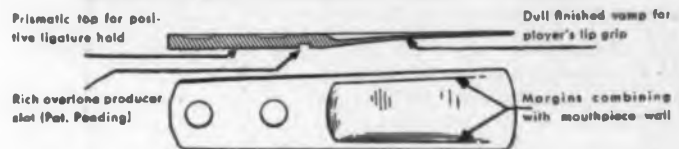
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- "The Bells of San Raquel" and "A Pretty Co-ed Has Gone to My Head", Tony Pastor and his orchestra.
 "It Had to Be You" and "Yellow Fire", Earl Hines and his orchestra.
 "It's Only a Paper Moon" and "Fifi's Rhapsody", John Kirby and his orchestra.
- COLUMBIA:**
 "Let's Waltz as We Say Good-Night" and "Don't Just Stand There", Horace Heidt and his orchestra.
 "A Week-End in Havana" and "Tropical Magic", Xavier Cugat and his orchestra.
 "I Got It Bad and That Ain't Good" and "You're a Natural", Eddy Howard and his orchestra.
 "Brazil" and "Carinhoso", Eddy Duchin and his orchestra.
 "Nothin'" and "Record Session", Harry James and his orchestra.
 "Stop! And Ask Somebody!" and "April in Paris", Will Bradley and his orchestra.
 "Believe Me, If All Those Endearing Young Charms" and "A Grecian Melody", Ray Noble and his orchestra.
- OKEN:**
 "Around and Around She Goes" and "The Man with the Lollypop Song", Dick Jurgens and his orchestra.
 "Blues in the Night" and "Says Who? Says You, Says I", Cab Calloway and his orchestra.
 "Stop! The Red Light's On" and "Who Can I Turn To?", Gene Krupa and his orchestra.
 "The Shrine of Saint Cecilia" and "Under Fiesta Stars", Al Donahue and his orchestra.
 "Sugar Daddy" and "Some Sunny Day", Tommy Tucker and his orchestra.
 "'Tis Autumn" and "That Solid Old Man", Les Brown and his orchestra.
 "Under Your Window" and "In the Dark of the Moon", Charlie Spivak and his orchestra.

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 Gems of Melody—Four records, eight sides. Eight popular melodies of long standing played by the Victor Salon Orchestra under the direction of Leonard Joy.

CODA

When the flush of a newborn sun fell first on Eden's green and gold,
 Our father Adam sat under the tree and scratched with a stick in the mould;
 And the first rude sketch that the world had seen was joy to his mighty heart,
 Till the Devil whispered behind the leaves: "It's pretty, but is it art?"

—KIPLING.

MUSICAL QUIZ

(Answers on Page Nineteen)

- In which compositions does music attempt to imitate the following natural sounds:
 (a) Whir of a windmill? (b) Striking of a clock? (c) Gait of a donkey?
- What is the name for:
 (a) "A device for weaving together differently timed appearances of the same melody line?"
 (b) "A composition of different songs or parts of songs arranged to run as a continuous whole?"
 (c) "An effect whereby a rhythmic pattern is imposed on a basic pulsation with which it conflicts? (This displaces the accents of the basic pulsation, making them thereby more prominent)."
- From what composition is the following theme taken?
- From which operas do the following arias come?
 (a) *La donna è mobile*. (d) *Mon coeur s'ouvre à ta voix*.
 (b) *Non più andrai*. (e) *Cielo e mar*.
 (c) *Connais-tu le pays?*
- Who were the composers of the following symphonies?
 (a) "Pastoral" (d) "Scotch" (g) "Clock".
 (b) "Jupiter" (e) "Rhenish" (h) "Fantastic".
 (c) "Surprise" (f) "Pathétique" (i) "Toy".

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If you would lift me you must be on higher ground. If you would free me you, yourself, must be free. If you would correct my false views of facts, hold up to me the same facts in the true order of thought.—EMERSON.

A Grim Warning

ELSEWHERE in this issue will be found an account of the tragic occurrence to an orchestra that attempted to travel 525 miles by car within twenty-four hours.

This, of course, is a violation of the laws of the A. F. of M. The probabilities are that if this orchestra had adhered strictly to the limitations of the law, these six young men would still be among the living.

We hesitate to use such an example, but if it will serve as a warning to other members of the Federation and thereby save many lives, we do not think it amiss. It is physically impossible to make such jumps with any degree of safety.

Obey the warning and heed the laws of the Federation.

A Worthy Cause

THE Salvation Army is putting on its annual campaign for money to buy food, clothing and toys for the needy at Christmas. Each year the ravages of disease, poverty and unemployment reduce a large number of men, women and children to a state of helplessness.

True to its record of sixty-one years of service in the United States, The Salvation Army is ready as a "first line of defense" to those in need. Last year, for example, it furnished 559,262 Thanksgiving and Christmas dinners outside its own institutions, and, in addition, supplied 398,178 children with toys, shoes, and warm clothing.

Help is needed now so that The Salvation Army can meet the demands made upon it. The contributions in the Army's Christmas kettles on the street corners are insufficient to meet the cost of distribution. Further sums must be obtained from individuals. Your gift will be gladly received and widely dispensed by The Salvation Army institution nearest you.

No Depression—Maybe

A BIG automobile manufacturer's spokesman, who gives advice sandwiched between music, pooh-poohs the idea that a depression is inevitable when the defense program ends. American ingenuity, enterprise and courage will prevent a slump, he says, or words to that effect.

Well, maybe he is right. It is to be hoped he is. But would it not be the better part of wisdom, if not of valor, to make plans for coping with a depression if one comes?

After all, the consensus of opinion in industry, labor and government is that there is very grave danger of such a crisis. Warning of it is heard wherever leaders gather, coupled with appeals for action to prevent it. The prevailing view is well summed up by the following quotation from the report of the American Federation of Labor to the Seattle convention:

"One of the most vital of the after-war problems will be the prevention of wide scale unemployment. Unless steps are taken in advance to cope with the situation, the unemployment which will follow the present war is likely to exceed by far even the staggering unemployment in the wake of the first World War."

Form B Contracts

THE International Executive Board has found a leader guilty and imposed the first fine for violation of the law requiring that all contracts must be signed on Form B Contract forms and no other.

This is but the beginning of an intensive campaign to strictly enforce this law, which has for its sole purpose the protection of all the members of the Federation. Take heed. This law must be enforced.

Union Watermarked Paper

A STANDING RESOLUTION of the American Federation of Musicians requires that all paper used by the A. F. of M. for THE INTERNATIONAL MUSICIAN, official stationery, proceedings, by-laws, etc., shall be union watermarked.

Due to the national emergency, we have been advised by the paper companies that no more union watermarked paper will be manufactured until further notice. It is therefore obviously impossible to comply with this requirement, and we are taking this means of notifying all members and locals of the situation in order to avoid any misunderstanding.

This does not mean that the paper purchased will not be made by members of the Paper Makers' Union, for we will continue to buy from the same mills who employ members of the American Federation of Labor. It simply means that the unionized plants, under government restrictions, cannot union watermark their paper until the emergency is over.

Silent Soldiers

THE four horsemen have ridden hard this year. They have brought War, Famine, Pestilence and Death to a large part of the world. It will take every ounce of strength and knowledge possessed by mankind to halt their sweeping horror. Before many weeks pass, the great annual Christmas Seal campaign will be on in earnest. The funds from these little seals are used to fight one of the most powerful of the horsemen's allies—Tuberculosis.

Through the ages tuberculosis has been known as the great white plague. For centuries it was the number one killer. In times of distress it literally destroyed whole populations. The fact that this is not true today is due solely to the achievements resulting from the continuous sacrifices of medical scientists. C. L. Newcomb, Christmas Seal sale director for the National Tuberculosis Association, recently said: "In the 34 years of Christmas Seal sales, the tuberculosis death rate has been cut by three-fourths, but the disease last year took over 1,000 more American lives than were killed or died from wounds in the American Expeditionary Force in the first World War."

Tuberculosis is still a major problem. With the world again facing conditions that will make a fertile field for a new outbreak of the disease, it behooves the individual to look with new significance this year on the cheery seals adorning his greeting cards. They are silent soldiers in a gigantic battle, a crucial battle between humanity—and the four horsemen.

Cushioning the Shock

IN the view of most economists, one unavoidable effect of a war economy is to reduce the living standards of the people. Military needs come first—civilian needs, second. The increased spending power that follows defense expenditures must be largely absorbed by higher taxes, as a means of combating inflation. And higher prices are a certainty.

We are beginning to witness this now; as the new tax bill moves slowly on toward enactment, priorities grow more stringent, and the price indicators steadily go up. For the first time, millions of Americans are beginning to wonder seriously just how well they will be able to live next year and in the years to follow.

No one can answer that question. But this much can be said with certainty: The American industrial system, in all its branches, will do everything it can to keep our living standards at the highest possible level. In the great factories of America, continual progress is being made in turning out better goods, and in finding new ways to reduce costs. And in the retail stores of America—chain and independent—similar progress is going on. It is modern retailing which is fighting speculation and profiteering. It is modern retailing which is helping to educate the consumer to use suitable substitutes for goods which are becoming scarce and costly. It is modern retailing which is always striving to further lower the spread between the price the producer receives and the price the consumer pays.

This is a vital public service. Mass distribution and merchandising, which was pioneered by the chains, is doing a great work in minimizing the unavoidable hardships that the war economy must impose upon the American people.

Maintain the 40-Hour Week

THERE has been talk recently of lengthening the work week as a measure to speed defense production. No basis can be found for such a move at the present time. There are still 4,500,000 unemployed. Several million more are threatened by priority unemployment, and will be leaving civilian industries to find work in defense production. Also, some three million more persons who do not usually work for pay can be drawn into the labor market. With such a labor reserve, approaching 10,000,000, this is no time to lengthen work hours.—American Federation of Labor.

How Long?

AMERICA'S traffic death toll continues to be a shame and disgrace to the nation. At a time when it is more important than ever to conserve human life and energy, we are killing on the highways at an unprecedented rate. A new all-time death toll of 3,910 was set for August, a 21 per cent increase over the 3,230 total for the same month in 1940.

And, as the National Safety Council shows, the bad record of this year cannot be entirely blamed on increased travel. Gas consumption for the first seven months of the year shows a 12 per cent increase in mileage, while there has been an 18 per cent increase in deaths.

Industrial accidents are also increasing and the total of all accidental deaths this year threatens to be 100,000, a truly appalling figure. When is the United States going to wake up, act like a nation of civilized human beings and end this useless and tragic slaughter?

Let There Be Light!

By RUTH TAYLOR

THE greatest danger to America today lies not in the war clouds darkening the horizon but in the rumor clouds shadowing this country. These masses of unverified reports, unfounded suspicions and hate-breeding lies, unless dispersed, will dim the light of freedom. They will devour the healthy habits of thought of our people, as the plagues of locusts darken the sun with their wings, when they descend to destroy every green and living thing with their voracious jaws.

There is but one way to stop this menace and to eradicate the pest that is upon us. Turn on the flood-lights of truth!

Labor knows full well that when rumors start flying, armed forces are being massed for the attack which will follow once the waters of clear thinking are thoroughly muddied. It has had too many experiences of this kind in the past not to recognize these forerunners. Now, however, the attack is not upon labor alone but upon freedom, upon Democracy itself. Those who look upon the workings of a democratic way of life and a republican form of government with warped vision and evil eye are out to sabotage our morale with lies.

One invincible weapon lies close to our hand—the truth. Use this weapon fearlessly and confidently.

When unverified reports are repeated in your presence, turn on the light of truth. Trace them down and face them down. Show them in their true colors and watch them shrivel into their native nothingness under the clear light of truth.

When unfounded suspicions are voiced, turn on the light of truth. Sift the grounds in the clear light of fact and the suspicions that turn neighbor against neighbor will melt away as the shadows vanish when the sun rises.

When hate-breeding lies are spread forth as though they were facts, turn on the light of truth. These insect pests breed fast and only the strong light can kill them. Anti-Semitism and anti-Catholicism are the first weapons by which haters of freedom seek to shackle the minds of men, but the light of truth will show them up for what they are. Whenever you meet them, destroy the lies with the strong light of truth.

In this way—and in this way alone—can dissension be kept from us and we be free to face as a united people any threat that may come to us from abroad. Let there be light!

Aggressive Job Protection

SMALL plants, accounting for more than 60 per cent of our industrial workers, "represent the balance of power in the world conflict," Floyd B. Odum, head of the OPM Contract Distribution Division, said recently. "We will make a vigorous effort to see that no large order goes to any firm that does not agree 'to farm out' a reasonable part of the work," Odum promised in a speech broadcast from Washington.

Labor will of course be highly pleased if the "vigorous effort" promised by Mr. Odum is made and will be even more pleased if it is successful. From the beginning of the defense program, the American Federation of Labor has insisted that work must be spread to small plants.

The Seattle convention took a strong and constructive stand on the matter, recommending that any plants not cooperating with the defense program or refusing to seek defense contracts be taken over by the government for defense operation. The convention regarded pressure of this kind important to bring many recalcitrant employers or those doing little to protect workers' jobs into line of an aggressive policy for employment protection.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

PRAIRIE QUIETUDE

How calm the prairies seem to be!
The wind is deep in tranquil sleep;
The birds a-nesting in the tree,
Have hushed their song and quiet keep.

Far from these scenes of brooding peace,
Across old ocean's surging tide,
Grim-visaged war ne'er seems to cease—
Death and destruction—side by side!

Those who the whirlwind wish to ride,
May do so: We shall never cease
To love the prairies where abide,
The calm and quietude of peace.

—Chauncey A. Weaver.

WITH credentials from three newspapers in possession—we essayed another travel venture toward the great northwest—on Thursday, October 2nd, beyond—"that continuous woods where rolls the Oregon", to that scenic wonderland of which Seattle is the pulsating metropolis.



Chauncey Weaver

The occasion was the sixty-first annual convention of the American Federation of Labor—the more detailed narrative of which appears in the earlier pages of this issue of the INTERNATIONAL MUSICIAN. We had just finished a three-day session of the National Executive Board, in Chicago. Weeping skies distinguished our departure—a nighttime down-pour which called to mind the inclement weather during which the late Mr. Noah inaugurated a notable voyage recorded on the sacred page.

For company we had Vice-President Charles L. Bagley of Los Angeles, where they never have any kind of weather except that which is appropriate for any old kind of year. We found Brother Bagley invaluable—not only for incidental sociability purposes, but to impart memory illumination to historic tradition while migrating along the westward trail.

Friday morning was bright—for two reasons: First, upon reaching Minneapolis, "gray-eyed morn had smiled on the frowning night", and "the sun rose over the city". Second, Secretary Stanley Ballard of Local 73, came to the station with cordial greetings, and as a sideline to a glowing report on local conditions—gave a plausible explanation why St. Paul, with less population, happens to be seat of government of the North Star commonwealth. Stanley's exuberance was the keynote to a pleasant day.

Minnesota, a great and resourceful state, is a fascinating picture this year. Crops in abundance, fine homes everywhere, beautiful lakes shimmering in the sun—are incidents in a scene in which the pen of a Goldsmith would find plenty of inspiration.

The Milwaukee Road, a popular transportation line with organized labor, provided all the comfort travellers could ask—through the medium of the "Olympian".

One morning far out in Montana,
Before our wondering eyes,
Unfolded a beautiful picture—
It's nature—can you surmise?

It was only early October,
Let out of the wings of night,
Had fallen a crystalline carpet—
A far-flung mantle of white.

Thus warned of approaching winter—
The wind seemed to sing a song:
"Now that summer is over—
Your wages—O where have they gone!"

There are startling changes of scene between Minnesota and Montana—yet each state is endowed with great riches and no cause or excuse for reciprocal envy exists anywhere.

The mighty Dakotas which lie between are richly sharing in the abundance which Nature, supplemented by the toll of the husbandman, has this year provided. Whichever Thanksgiving Day is celebrated—the ceremonial will seem approp.

Cascade zone of beauty,
Mountains reaching high;
'Tis your bounden duty—
See them ere you die!

With no convention session on the first Saturday of the two weeks' convention period, and the railroads offering a free side trip to Victoria, B. C., and return, we improved the opportunity to visit this most interesting typically English city. Both railway and water facilities are available. We chose the latter. The Canadian Pacific steamers are floating palaces. For the day trip the boat leaves Seattle at 8:30 A. M. and arrives at Victoria at 1:00 P. M. Leaving time is 4:30 P. M., reaching Seattle again at 9:50 P. M. Summer months are the ideal periods for the expedition. We have had many inquiries concerning immigration restrictions. Here there is nothing to worry about. When leaving, the railroads provide you with papers easily filled out. The examination upon arrival is nominal. Upon return the United States inspectors are somewhat more exacting. They make sure that you belong in the United States. They ask for some additional data to that of the railway company certificate; but a check book on an American bank or any similar credential is sufficient. Well, it rained. It was very cloudy. Fog banks obscured both shores. Yet, there was much to see and enjoy. The sea gulls were a constant source of entertainment. What wondrous power of aerial locomotion! Starting out with a ship on voyage commencement will they follow it to journey's end?—was a question we heard propounded many times. Upon arrival at Victoria the visitor finds himself at once in an atmosphere of war spirit. At least every other man seems to be in uniform—even boys who appear to be much too young for service. Regiments are hurrying here and there; parents are clinging to sons in tearful farewells. A twentieth century picture, graphic in outline, heart-breaking in detail, because a beast in human form, omnivorous in glut for power, insatiable in thirst for blood as a medium through which to gratify that unholy ambition, is seeking to subjugate the world. For one and one-half hours the somber clouds of inclement weather parted and an October sun shed its radiance upon the scene—only to disappear a little later on behind a cloud-banked western horizon. The return voyage was without special incident. There was much to think about. The approach to Seattle disclosed a scene of nocturnal beauty—a city of 400,000 population illumined—"a city upon a hill which could not be hid."

One purpose we had in view in visiting Victoria was to call at the headquarters of Local 247, A. F. of M. President W. F. Tickle and Secretary F. V. Homan were both absent from the offices located at 602 Broughton Street, in the Trades and Labor Assembly Building—it being apparent that Victoria goes on vacation on Saturday afternoon. Those who braved the elements for a sightseeing tour were well rewarded for their efforts. We take this means to extend greetings to Local 247 which we were unable to personally deliver.

Do sea gulls never tire—
When constant on the wing?
And what an awful choir,
When they attempt to sing!
So blest with grace and beauty,
Contented they should be,
Performing simple duty—
Patrolers of the sea!

An interesting musical feature of Olympic Hotel service during the convention period was the evening recitals—piano and Hammond Organ combination—by Mr. and Mrs. Harold Strong of Local 10, Chicago, and Local 76, Seattle. They rendered music of a high order and in fine vindication of the standards of the art. The Strong's are now permanent residents of Seattle.

It was also a matter of personal satisfaction to find Bob McGrew, with an orchestra of nine pieces, from Des Moines Local No. 75, playing an extended engagement at the Olympic Hotel for dining room and dance functions.

Seattle's all right in the autumn-time,
But memory plays a glad tune,
Whenever we think of those days sublime,
In the leafy month of last June!

In an unpopularity contest between Hitler and the Devil—the outcome would certainly be interesting.

Mr. and Mrs. E. E. Pettingell of Portland, Oregon (Local 99), were interested observers of labor convention proceedings for a couple of days and had a visit with the A. F. of M. delegation.

The delegate from Reno, Nevada, representing the Central Trades and Labor



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Council of that city, was Miss Paula Day, who is also secretary of Local 368 and had a welcome seat with the A. F. of M. delegation.

There are golden tongues, and silver tongues,
And tongues which seem made of brass;
Whatever they are they reach the lungs,
And are used to pipe-line gas.

The Boston Post, through picture medium, illustrates how the occasion and the man can make happy juxtaposition on short notice. The closing game of the season between the New York and Boston teams had taken place at Fenway Park in the last mentioned city. As thousands prepared to respond to the announcement of singing the National Anthem, discovery was made that "the record had not been put on". Instantly, Oscar Forsburg of Providence envisioned the situation and with his trumpet stepped to the front and in clear brilliant tones, played the air and the immense crowd sang "The Star-Spangled Banner". It was an interesting episode and we are indebted to Secretary John L. Conniff of Local 357 of Attleboro for the story.

From the Springfield (Mass.) Union, we clip the following paragraph:

Amalgamation of two firms of lawyers was announced yesterday effective today, when offices will be opened in the Third National Bank Building by Ely, King, Kingsbury & Lyman, bringing together in one firm former Governor Joseph B. Ely; Raymond T. King, former city solicitor; Edwin H. Lyman, Jr., and Frederick M. Kingsbury.

Many Federationists will be interested in knowing that the Edwin H. Lyman, Jr., referred to is the son of Mr. and Mrs. Edward H. Lyman, long attendants upon national conventions of the American Federation of Musicians. Mr. Lyman, Jr., seems to have made professional connections which betoken a most promising career. Mr. Lyman, Sr., is long time secretary of Local 171.

During labor convention week the San Francisco Opera scored a highly successful three-day engagement in Seattle. The crowds were large and the enterprise was a financial success. "Manon", "Rigoletto" and "Tannhauser" were the attractions.

In Seattle there's a word,
That's very often spoken;
When you buy it will be heard—
"Please, sir, have you a token?"

The apotheosis of useless advice—
Learn to Drive Carefully.

How ashamed of Hitler, Hell must be some day!

Should the war end suddenly—celebration of two Thanksgiving days would be in order.

President Roosevelt has pleaded for cessation of strikes in defense industries. President Green has fervently echoed that plea. Enlightened public opinion is in full accord with the sentiment thus expressed. Yet strikes go on. Those who turn a deaf ear to this kind of counsel need not be surprised if drastic preventatives soon materialize under penalty of law. There is a psychology incidental to war which will not forever stand a trifling mood.

Out in Seattle the weather
Is fine—except when it rains;
Yet when the skies are down-pouring,
They say—'tis great for all grains.

We are sure there is nothing of fiction,
Concerning the crop which they raise;
The harvest fulfills all prediction,
In a fashion mankind to amaze.

Strawberries which look like tomatoes;
Apples of pumpkin size;
Cranberries as large as potatoes—
How hard to believe our own eyes!

Front Eden to far Seattle—
A mighty long distance to go?
Forget all that can't-do-it prattle—
Start at once for that Great Northwest Show!

An anticipated stay-over-one-day at Portland on the return trip homeward was considerably demoralized by adverse circumstances. The heavens opened early in the day and the rains poured. To make the situation more interesting a reactionary automatic bicuspid began to suggest Hamlet's Soliloquy—"To be; or not to be!" Suddenly, Mr. and Mrs. E. E. Pettingell, referred to elsewhere in this story, and Secretary L. D. Staats of Local 99 appeared on the scene and remained in faithful ministrations until train time. Portland is one of the most beautiful cities in America, and while seeking shelter from the elements in one of the city's wonderful market places, we thought of the fine felicity which moved one of the great railway systems to name one of its finest and fastest trains—"The Portland Rose".

MUSICAL MUSINGS

by HARRISON WALL JOHNSON



Harrison W. Johnson

THE music season is well under way by now, having burgeoned last month in New York with concerts by three major symphony orchestras as well as recitals by various pianists, violinists and singers.

The two opening concerts of the NBC Orchestra under the direction of Dimitri Mitropoulos were first in the orchestral field and gave renewed evidence of the striking ability of this conductor to hold an audience tensed and, figuratively, breathless during the hour in which the NBC concert runs its course. If any point of criticism were to be leveled at Mr. Mitropoulos' conductorial periods it might well be that this same tenacity to which his listeners are subjected brings on such a sense of depletion that weariness results for several hours afterward. Let me hasten to say, however, that I consider this a high compliment to pay any musician when we remember how many times we are called upon to sit through a concert feeling relaxed and drowsy while wondering whether or not old age is creeping upon us from some musical ambush. No ambushes were in evidence at either of these NBC concerts. I can hear as I write the magnificent

brass outpouring in the Bach Fugue in C major which closed the second concert. What Bach would have said about it I can't begin to imagine. Written originally for organ and transferred to orchestra by Leo Weiner, it suggested no organ that might ever be heard on land or sea. I felt that at any moment the heavens would be rolled back like a fiery scroll to disclose a row of archangels backed up by the heavenly host all blowing upon super-terrestrial trumpets. Unaccustomed, as everyone must confess to be, to such orchestral thrills, I still had strength enough to applaud wildly and thus add my appreciation to the general uproar of applause. But sleep eluded me that night.

The Sunday before this I watched Mr. Stokowski work his magic with the Philharmonic Orchestra and here was another interesting musical experience of entirely different effect. Here the conductor, looking the incarnation of the artist-musician past and present, evoked a luscious tonal response that is not always heard from the Philharmonic players. In the "Tristan and Isolde" music it assumed the proportions of a mild aphrodisiac. The Beethoven Seventh Symphony was the highpoint of the concert. Here, Mr. Stokowski, who has always had the courage of his own convictions, was sparing of eccentric pacing and whereas formerly he slowed the allegretto to a somber adagio movement, that exaggeration was now eliminated. The woman in the seat next to me remarked: "A great spiritual experience". Perhaps it was.

Often as one listens to the Philharmonic, the thought intrudes as to how it is possible for the men to play as well as they do under the circumstances. Having no hall devoted exclusively to the orchestra, where they may rehearse without interruption as often as must be necessary to accomplish the four weekly concerts, not to mention the need of adding new works to the orchestral repertoire, the restrictions and obstacles are numerous. Then, too, the demands and transitions made by the procession of guest conductors such as will occur throughout the present season must be most distracting to the players.

The two conductors who make some departure from the regular orchestral repertoire in their programmed numbers are Bruno Walter and Dimitri Mitropoulos. One has come to expect from Mr. Walter a Bruckner or Mahler symphony and it always proves a most welcome variation from the routine of too often heard works.

Among the more seldom played works to be programmed by Mr. Mitropoulos may be mentioned Richard Strauss' "Alpine" Symphony, Rachmaninoff's Third Symphony in A minor, an orchestral suite from Busoni's opera "Doctor Faust" and other interesting and unhackneyed compositions. I remember hearing the "Alpine" symphony several years ago played by the Minneapolis Orchestra under Emil Oberhoffer's direction. Musically, it has remained vague in my mind but I still remember the hard labor of the man who worked the wind machine in the storm music. Perhaps Mr. Mitropoulos will hide this hard-working performer behind a screen. Visualization of too much desperate labor is apt to tire the audience or amuse them. My imagination tells me in advance what Mr. Mitropoulos will accomplish with this storm picture, as it is one of the composer's excursions into realistic nature-painting.

Michael Zadora's piano recital on October 15th brought to mind the fact that the Busoni tradition in pianism has too few exponents in this present day. Mr. Zadora and Egon Petri, both disciples of Busoni, help to keep the Busoni legend alive with their interestingly planned and excellently played recitals. Mr. Petri's playing last year of the 19th century composer Alkan's Symphony, Op. 39, for piano solo is an illustration of what I mean. It was the sort of thing that Busoni would have enjoyed doing. For here was a work practically unknown in America, of great technical difficulty but also of engrossing interest musically, magnificently played by Mr. Petri.

I remember hearing in Berlin some years ago Busoni's six recitals devoted to the music of Liszt and it was an experience I shall never forget. Here was piano playing of an entirely new order used to disclose a Liszt the like of which I had never dreamed. All the flashy vulgarity that many musicians seem to associate with Liszt, and that a large share of the public enjoy delightedly, was shorn away and there emerged music of striking sonorities and complex colorings. Forgotten were the often shapeless contours, the Wagnerian grandiloquence, the long-winded brilliance. The Byronic pose was still in evidence, but who cared? One awaited those weekly recitals with a mighty thrill of expectation that was always realized. At these concerts Busoni's personality seemed to develop Olympian proportions. So much so that when one next saw him off-stage there ensued a slight shock of reevaluation. Could this slight, quiet, sensitive man be the same person as the musical giant one had seen at the piano a few nights previous? So free from pose he was, so sincere, so gently ironic, that one often wondered what drew him to Liszt's music. But after hearing the magic he was able to work with the Hungarian sorcerer's musical spells the question dissipated itself in watching and listening. No one could duplicate his playing today, but in the playing of Egon Petri and Michael Zadora there are echoes of Busoni, distant though they may be.

Symphonic Recordings Review

By Dick Wolfe

Piano Concerto No. 1 in B Flat Minor, Tchaikovsky. Victor Red Seal Album M-800. Four 10-inch records, eight sides, played by Vladimir Horowitz and the NBC Symphony Orchestra under the direction of Arturo Toscanini. Mr. Horowitz is one of the greatest piano virtuosos of the day, and certainly one of the world's greatest technicians. When he played this Concerto at Carnegie Hall, one of the critics stated that he had never in all his years of experience heard such octave playing. The performance on this recording (which was made the day after the Carnegie Hall concert) is a great one, and the accompaniment under the direction of Maestro Toscanini is superb.

This is the greatest recording of any Tchaikovsky concerto that we have ever heard. We recommend it to our readers without reservation.

Symphony No. 5 in E Minor, Tchaikovsky. Victor Red Seal Album M-828. Five 12-inch records, ten sides, played by the Philadelphia Orchestra under the direction of Eugene Ormandy. Why every conductor feels that he must record the Tchaikovsky Fifth Symphony is beyond our comprehension. Nevertheless they do, and Mr. Ormandy has heeded the siren call. The result is a good performance, although we do not agree with the very slow tempo in the second movement.

There have been four recent recordings of this symphony; two by Mengelberg in Europe, one by Rodzinski with the Cleveland Orchestra, and one by the Philadelphia Orchestra under the direction of Stokowski. The choice rests among the American recordings and depends on just how you like your Tchaikovsky.

Romanian Rhapsody No. 1 in A Major and Roumanian Rhapsody No. 2 in D Major, Enesco. Victor Red Seal Album M-830. Two 12-inch records, four sides, played by the Philadelphia Orchestra under the direction of Eugene Ormandy and the National Symphony Orchestra under the direction of Hans Kindler. Both conductors are in their element in these rhapsodies, and the result is a happy one. The performances are clear, clean-cut and spirited, the recording good. The No. 1 Rhapsody was previously recorded by Ormandy with the Minneapolis Symphony Orchestra.

"Così fan tutte", Mozart. Victor Red Seal Albums M-812, M-813 and M-814. Three albums, 20 12-inch records, 40 sides, by the Glyndebourne Festival Opera Company, Fritz Busch, conductor. Here is the first complete recording of the Mozart opera which has enjoyed various degrees of popularity. Several members of the Glyndebourne Festival Opera Company sang with the New Opera Company in New York last month. It is particularly fitting that these albums should be released at this time when "Così fan tutte" has been brought directly to the attention of American music lovers. The performance, under the direction of Fritz Busch, is a well-knit one. The singing is good and the recording leaves little to be desired. Opera fans will enjoy this release.

The Art of Fugue, Johann Sebastian Bach. Victor Red Seal Albums M-832 and M-833. Two albums, ten 12-inch records, 20 sides, played by E. Power Biggs on the Baroque Organ of Harvard University. This composition is a complete exposition of the philosophy of Bach. It is a succession of 14 fugues of increasing complexity based upon one theme. To lovers of Bach and to music students these albums will be of utmost importance. The recording, which can have but a limited sale, is a real contribution to music of the classics. The performance by Mr. Biggs on the Baroque Organ is adequate and satisfying.

"A Christmas Carol", Charles Dickens. Victor Red Seal Album G-29. Four 12-inch records, eight sides, produced and narrated by Ernest Chappell with music directed by Lew White. The part of "Scrooge" is played by Eustace Wyatt. This album, released for Christmas sale, contains a beautiful performance of the Dickens classic. Messrs. Chappell and Wyatt could hardly be surpassed; the original music written by Lou White provides a fine background. Do not overlook this album.

"Martha-M'Appari", Flotow, and "Faust-Salut, Demeure", Gounod, Victor Red Seal Record 13790, sung by Jussi Bjoerling, tenor, with orchestra conducted by Nils Grevillius. Mr. Bjoerling, the young Swedish tenor, does some of his best singing on these two sides.

"La Cenerentola", Act II, and "Semiramide", Act I, Rossini. Victor Red Seal Record 18217, sung by Rose Bampton, soprano, with the Victor Symphony Orchestra under the direction of Wilfred

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Pelletier. Rose Bampton continues to grow in vocal stature. Her singing of these two seldom-heard arias is brilliant and her return to the recording studios will be welcomed by all lovers of fine singing.

Arabesque No. 1 in E Major and Arabesque No. 2 in G Major, Debussy. Victor Red Seal Record 18237, played by Jose Iturbi, piano solo. The activities of Jose Iturbi as a conductor often overshadow his fine artistry on the piano. His performance of the two Arabesques by Debussy faithfully reproduce the beautiful impressionism of the French master.

"Paysage" and "Si Mes Vers Avalent Des Ailes". Hahn. Victor Red Seal Record 2174, sung by Kerstin Thorborg, contralto, with Leo Rosenek at the piano. Miss Thorborg is now so well known that little need be said of her artistry. However these two sides do not show her at her best.

"Honor! Honor!" (Negro Spiritual) and "Talk About a Child That Do Love Jesus", Wm. L. Dawson. Victor Red Seal Record 4556, sung by Charles Holland, tenor, with Ralph Linsley at the piano. Charles Holland is a gifted young American Negro tenor who has been singing on the West Coast. He makes his debut on these Victor recordings. The song and spiritual are also recorded for the first time. The result is satisfying.

"Celeste Aida", Verdi, and "O Patria Mia", sung by Beniamino Gigli and Rose Bampton. This record is one of the two offered by Victor as its special for November. The singing by Mr. Gigli and Miss Bampton is very fine and widespread hearing of these special records should do much to increase musical appreciation.

"When I Was a Lad" (Pinafore), Sullivan, and "There Is No Death", Geoffrey O'Hara, sung by John Charles Thomas. This is the second half of the November Victor special. Mr. Thomas gives a rollicking performance of the Pinafore classic which will be appreciated by lovers of all types of music. Mr. O'Hara's song is also well sung.

Symphony No. 1 in D Major, Mahler. Columbia Masterworks Album M-469. Six 12-inch records, 12 sides, played by the Minneapolis Symphony Orchestra under the direction of Dimitri Mitropoulos. Mahler, born in Bohemia in 1860, was one of the greatest of the German composers. He died in Vienna in 1911. Maestro Mitropoulos, who has always been especially sympathetic to Mahler's works, played this symphony when he was guest conductor of the Philharmonic Orchestra of New York last season. The performance was unanimously acclaimed by audience and critics. This is the first recording of this work, and it is a great one.

The Forest Murmurs of the first movement, the Landler of the second, and the burlesque funeral march for Brother Jacques are beautifully developed to the tremendous climax of the finale. It is an extraordinary performance and a fine recording. No lover of the symphony should be without this work in his library.

Arias from "The Daughter of the Regiment", Donizetti. Columbia Masterworks Album X-206, sung by Lily Pons, soprano, with the Metropolitan Orchestra conducted by Pietro Cimara. Two 12-inch records, four sides. The revival of "The Daughter of the Regiment" at the Metropolitan last season was a tremendous success, so much so that this opera is again included in the Metropolitan repertoire this season. Miss Pons made her first appearance of the 1941-42 season in this opera with the San Francisco Opera Company on October 16th.

The album contains four arias, faultlessly sung by Miss Pons. To fully appreciate this opera, one should see as well as hear it, for the humor adds much to the production. Miss Pons is not only a great artiste but also a fine comedienne and something is lost when both qualities are not in full evidence. Everything that can be reproduced on wax, however, is contained in this album.

As far as we can ascertain, this is the first recording of any part of this opera. It will therefore be doubly appreciated by collectors.

Overture 1812, Tchaikovsky. Columbia Masterworks Album X-205. Two 12-inch records, four sides, played by the Cleveland Symphony Orchestra under the direction of Artur Rodzinski. This is an excellent recording of this often-played overture and makes a fine companion piece to Rodzinski's "Marche Slave" which is equally brilliant and finely recorded.

"Grand Canyon" Suite, Ferde Grofe. Columbia Masterworks Album M-463. Four 12-inch records, eight sides, played by Andre Kostelanetz and his orchestra. Grofe's five American tone poems, "Sunrise", "Painted Desert", "On the Trail", "Sunset" and "Cloudburst" are given a wonderful performance by Andre Kostelanetz and his orchestra.

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3. Russ always liked the movies, so he eventually got a job playing the "Hearis and Flowers" live in a movie house. Well, it was a living, anyhow!

4. Approaching maturity, young Mr. M. felt the need for further musical attainment, so he hid himself to the music store and got his first slip-horn.

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(To be continued.)

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lanetz and his orchestra. His instrumentation combines the sonorities of a symphony orchestra with the unique instrumental effects of jazz. Kostelanetz is at his best in this fine recording. The suite was previously recorded for Victor by Paul Whiteman.

"Dance of the Hours" (from "La Gioconda"), Ponchielli. Columbia Masterworks Record 11621-D played by the Chicago Symphony Orchestra under the direction of Frederick Stock. Dr. Stock and his orchestra give this popular favorite a fine, high-spirited performance. The recording is very good.

"Wine, Women and Song", Johann Strauss. Columbia Masterworks Record 71210-D, played by the Paris Conservatory Orchestra under the direction of Felix Weingartner. No one is better equipped to interpret Viennese music than Felix Weingartner. He imbues the Paris Conservatory Orchestra with a fine feeling for the Viennese tempo. Here is a recording that is superior in every way to the previous one by the Berlin State Opera Orchestra.

Arabesque on Tunes from "The Merry Widow", Franz Lehar. Columbia Masterworks Record 71209-D, played by Beryl Rubinstein and Arthur Loesser. There is no diminishing of the popularity of two-piano music. The arrangement played by this fine duo fairly scintillates; the performance is superb and the recording equally good.

Answers to MUSICAL QUIZ

(Questions on Page Fifteen)

- (a) "Don Quixote" by R. Strauss.
(b) "Danse Macabre" by Saint-Saëns.
(c) "Grand Canyon Sketches" by Grofe.
- (a) A "round".
(b) A "medley".
(c) Syncopation.
- From the first movement of Beethoven's First Symphony.
- (a) "Rigoletto" by Verdi.
(b) "Marriage of Figaro" by Mozart.
(c) "Mignon" by Thomas.
(d) "Samson and Delilah" by Saint-Saëns.
(e) "La Gioconda" by Ponchielli.
- (a) Beethoven.
(b) Mozart.
(c) Haydn.
(d) Mendelssohn.
(e) Schumann.
(f) Tchaikovsky.
(g) Haydn.
(h) Berlioz.
(i) Haydn.

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Grand Opera

THE New Opera Company has rendered valuable service to music from many standpoints. First, it has presented four operas that are seldom heard anywhere, although "Cosi fan tutte" has been on the boards of Sadler's Wells and is occasionally presented elsewhere. It has been many years since "Pique Dame" has been given in this country. It was first presented at the Metropolitan in 1910. As far as we know, this is the first time it has been sung in English. The Russian text is so difficult to follow that the English version adds much to the appreciation of the opera from the standpoint of the audience. "La Vie Parisienne" is a sprightly Offenbach opera of which more will be written in the next issue.

The revival of Verdi's "Macbeth", which was last presented in America at the Niblo Gardens in 1850, was, however, the supreme accomplishment of this company. Verdi revised this opera in 1865 and it was the revised version which created a veritable sensation on October 24th. It is a melodrama of powerful movement and the music is so dramatic in character that it enhances the story of the ill-fated Scotch king. The finale of the first act, the climaxes in the banquet scene and the chorus in the first scene of the third act rank among the best of Verdi's compositions. The whole opera is so timed and contains so much fine music that it is difficult to understand why the Metropolitan has neglected it.

Second, the New Opera Company gave us our first opportunity to hear the work of Fritz Busch and Herman Adler. The orchestra of 60, recruited from the members of the National Orchestra Association, gave splendid cooperation to the efforts of these two fine conductors.

Last but not least, the company presented to New York opera audiences some fine young singers who had not previously been heard in opera. First and foremost comes Jess Walters, who we are informed has never before appeared on the stage. His is a fine baritone voice of power, freedom, ample range and rare beauty of tone. Not many such voices are there among either our American or foreign-born singers. In addition, Mr. Walters has fine stage presence and his acting is more than competent. We cannot imagine a better Macbeth. In the same opera we heard for the first time Roberto Silva as Banquo, a fine basso, and Florence Kirk, a soprano, who shows unusual possibilities. This opera requires from its leading soprano a combination of dramatic and coloratura singing, and Miss Kirk assayed it well. Hardesty Johnson, tenor (the Hermann of "Pique Dame"), Selma Kenyon, soprano (who sang Lisa in the same opera), Ina Souez, soprano, Pauline Paris, contralto, Waldemar Schroeder and Robert Marshall of "Cosi fan tutte" are other artists who bid fare to accomplish fine things in their chosen profession.

Taken from a broad standpoint, it is the opinion of this writer that the New Opera Company has unearthed material which will prove invaluable to grand opera in America. We hope and trust that the public-spirited citizens who have made this venture possible will find ways and means to continue it for years to come.

First Night

ALL New York turned out October 14th sparkling in evening clothes and the gaiety of anticipation to welcome its "New Opera Company". The 44th Street Theatre was aswarm with critics, connoisseurs and society leaders, all contributing their part toward making this an event of the musical season. Mozart's "Cosi fan tutte" was the extremely appropriate first-night presentation, since it is an excellent medium through which may be judged the potentialities of the gifted young singers in the cast.

Traditional Performance

THE opera, for once, was presented in all its delicious inconsistencies. The two departed officer lovers return within 24 hours, incognito, to their charming, if impressionable, ladies, to woo on a wager each the other's sweetheart. Repulsed they pretend to take poison and are "revived" by the maid (thinly disguised as a doctor). Such show of desperation melts the ladies' hearts and they succumb to the strangers' charms. Then comes the inevitable unmasking, reproaches, reconciliation. All very inconsequential, all very gay, and, on this particular evening, all very well acted and sung.

Ina Souez, in the role of the much-tempted Fiordiligi, put just the right touch of dramatic declamation in her aria vowing faithfulness. Pauline Pierce, in the role of Dorabella, capitulated in an

exquisite duet with Waldemar Schroeder (Guglielmo) which proved one of the haunting moments of the evening. Robert Marshall (Officer Ferrando) sang with fervor. The cynical conniver, Uncle Alfonso, was ably portrayed by Perry Askam. A trifle too vivacious was the maid of many maneuvers, Andzia Kuzak. An invaluable contribution was made by the orchestra, sensitively led by Dr. Fritz Busch, of 50 young players from the National Orchestra Association, all in dead earnest and with a spirit of enthusiasm which will carry them far.

Opera for All

AT the close of the first act the president, Mrs. Lytle Hull, without whom the New Opera Company would never have materialized, gave a short address from the stage in which she stated, "I want to thank, deeply, those who have helped make the company a fact; for, if this venture succeeds, their generosity may open the way to a future for many hundreds of fine young artists. For not only will we then have further seasons here in New York, but hope that other cities will follow our example, thus creating employment not only for singers and musicians but for the hundreds of other people who are connected with an enterprise of this sort."

"We are trying to give opera as well as it can be given with our budget and to provide not only opportunities for young American artists but opera at prices which a great many people can afford. We want to make it eventually a people's opera. If these very same people will take the idea to their hearts and support it. Public-spirited citizens made the opera possible, but it cannot live without public support."

"Cosi fan tutte" ran for the rest of the week, with performances on Saturday afternoon and evening, October 18th, on Sunday evening, October 19th, and Tuesday evening, October 21st.

The Queen of Spades

THE second production, Tchaikovsky's "Pique Dame", in English, was conducted by Herman Adler on October 22nd. The audience was keenly interested in the strange drama portrayed that evening and by the sheer eloquence of Tchaikovsky's music. A certain gambler, Hermann, it seems, must win a fortune if he is to have any hope of marrying Lisa, betrothed of Prince Yeletsky. Gaining access to her room one evening, by way of the chambers of the tottering old Countess (Lisa's grandmother), he is minded to get from the latter her life-long secret of the three winning cards. Since the old woman has been warned that disclosing this secret will cost her her life, she is naturally terrified, in fact dies of fright when Hermann threatens her with a pistol. However, the secret even so is divulged, for, at the funeral, the Countess's ghost appears to Hermann commanding him to marry Lisa and gibbering the words, "three, seven and ace". Driven stark mad by this time Hermann forgets his love for Lisa (who throws herself forthwith into the river) and baunts the gambling hall. He wins a fortune, but, ghost-ridden by the spirit of the Countess, stabs himself to death.

It is said that when Tchaikovsky composed this opera he put himself so completely into the part of Hermann that he suffered every pang of that unhappy man, every frustrated desire, every shock of horror. Certainly the music bespeaks this obsession, in its weird, forceful utterance.

At the New Opera's performance, Hardesty Johnson (Hermann) sang with true artistry; the Lisa was sung by Selma Kenyon whose voice, if not acting, showed dramatic capacity. Edwina Eustis was an expressive, if far too young, too lyrical Countess. Glenn Darwin as Prince Yeletsky sang with a forthrightness and sensitivity that honored both the artist and the role.

Verdi's "Macbeth" given on October 24th, was directed by Dr. Busch.

The fourth and final production, on November 5th, was an English version of

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Offenbach's "La Vie Parisienne" conducted by Antal Dorati.

"Masked Ball" Starts Off Chicago Season

THAT grand "starter-off" of opera seasons, Verdi's "A Masked Ball" packed the Civic Opera House with eager listeners on the evening of November 8th. Anna Kaskas replaced Coe Glade as Ulrica. Since the Swedish tenor, Jussi Bjoerling, was unable to reach this country in time to fill his engagement, Giovanni Martinelli, newly appointed artistic director of the company, sang the role of Richard, Count of Warwick. The one and only John Charles Thomas, with-



ELISABETH RETHBERG
As Elsa in "Lohengrin"

out whom Chicagoans would consider an opening night sadly lacking, sang the baritone role of Reinhart. Elisabeth Rethberg, returning to Chicago opera after an absence of two years, sang Amelia, and Josephine Antolne, Oscar the page. The part of Samuel, wily conspirator, was taken by that excellent character actor, Virgilio Lazzari. Tom, the other conspirator, was most ably portrayed by the Mexican basso, Roberto Silva.

The conductor, Emile Cooper, is well remembered by opera goers for his splendid work with the Chicago company from 1929 to 1932. Under his leadership the world premiere of "Camille" was given with Mary Garden in the title role. Since then Mr. Cooper has been on the conducting staff of the Paris Opera and La Scala, returning just this year to rejoin the Chicago company.

On November 10th glamorous Gladys Swarthout sang "Carmen". Licia Albanese was Micaela and Raoul Jobin, Don Jose, a role which had already won him fame. Richard Ronelli was welcomed back (he had not been heard in Chicago since 1936) as the toreador, Escamillo.

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November 12th brought a revival of Gounod's "Faust" with Richard Crooks the philosopher Faust, Helen Jepson, Marguerite, and Ezio Pinza, Mephistopheles. "La Traviata" was given November 14th and on November 15th, Bidu Sayao, Brazilian soprano, made her debut with the company as Rosina in "The Barber of Seville". Lily Pons climaxed a splendid week of opera with her portrayal of "The Daughter of the Regiment", November 15th.

Two practical men, both exceedingly well-versed in problems operatic, are at the head of the Chicago Opera Company. Fortune Gallo has been running a successful opera company for more than 30 years (his own San Carlo) and Giovanni Martinelli has been sailing a stellar course as operatic tenor for more than 30 years—no mean achievement. As that rarity, a singing impresario, Martinelli will go far to restore the company to its one-time glory. His appointment will no doubt assure closer cooperation between the three major opera companies (the Metropolitan, San Francisco, and Chicago) for he has been associated with Manager Edward Johnson at the Metropolitan since 1922 and first sang for Merola in San Francisco the same year.

Surprises for Philadelphia

OPERA-GOERS are in for a series of surprises at the opening production of the Philadelphia Opera Company's season, November 18th. The "scenery" will be a Gothic arch, and Faust's transformation from an aged philosopher to a young man will depend not on any change of costume or make-up but on a different way of acting, a change in facial expression and a brightening of the lights. Then he will see the vision of Marguerite in a hand-mirror, and not through a sudden aperture back or side stage. Also, Marguerite's redemption will be portrayed, not by a galaxy of corporeal (if not corpulent) angels, but by bright shafts of light falling on the dying maiden. Mephistopheles, moreover, will appear, not in his usual crimson suit, but in raiment of dull grey. The opera will be sung in English and in "non-operatic" English at that.

This is not all. In its move to make opera dramatically as well as musically

credible, the Philadelphia Opera Company will give the role of Siebel to a male tenor instead of to a female singer as is customary.

Audiences, however, need not think all novelties will be exhausted on the opening night. Every opera during the season will be given in English, and the company has set up a translation bureau which will work out singable libretti in "contemporary American English". Deems Taylor's "Ramuntcho" will be given its world premiere on February 10th. The part of Octavian in "Rosenkavalier" will be taken by a male tenor instead of, as usual, by a female contralto; and a tenor will sing the role of Niclaus in "Tales of Hoffmann", usually assigned to a soprano. As to the latter innovation, the company's artistic director, Sylvan Levin, explains that "Twentieth Century opera audiences have found the assumption of these male roles by very obviously female singers increasingly incredible, and have long regarded this practice as another of the reasons why grand opera is not at the same time good theatre. We have from the very first aimed to retain the best in tradition but to eliminate all tradition that is based on false standards, and we feel that this innovation is particularly consistent with that policy. The change will have no appreciable effect on the opera scores themselves, since the music for mezzo-soprano or contralto voice can easily be assumed by a tenor with the change one of vocal quality only".

La Scala

THE Philadelphia La Scala Opera Company opened its season in Philadelphia, October 30th, with "Andrea Chénier". In addition to its nine Philadelphia performances, the troupe will give as many in Boston, during the week beginning November 24th.

St. Louis

RICHARD BERGER has been reappointed managing director of the St. Louis Municipal Opera Company. He has already acted in that capacity for five years and is to be credited with the company's expansion during that time.

San Francisco Opera Company On Tour

A WAVE of excitement followed the announcement that the San Francisco Opera Company, for the first time in its history, would make a western tour. On September 29th, Gaetano Merola, music director of the opera association, and Paul Pozz, its business manager, put the company of 300 abroad two special trains headed for the Pacific Northwest. On October 2nd Portland, Oregon, heard "Manon" with a stellar cast including Grace Moore in the title role, Raoul Jobin as the Chevalier, and John Brownlee as the elder Des Grieux. A capacity audience of more than 4,000 applauded the presentation led by Mr. Merola.

Much interest centered in "Tannhäuser" the following evening, in its Paris version featuring the *corps de ballet* in the Venusberg scene. Stella Roman sang Elizabeth for the first time in this country. Karin Branzell made a most seductive Venus. Lauritz Melchior gave his usual eloquence to the title role and Julius Huehn was a convincing Wolfram. The final performance in Portland was "Rigoletto", in which Bidu Sayao, Brazil's gift to opera, appeared as Gilda. On October 6th, 7th and 8th Seattle was favored with the same operas. Sacramento heard "Rigoletto" on October 11th.

In the Home Town

THAT comedy of marital maneuvering, "Don Pasquale", was the opening opera of the San Francisco Opera Company, October 13th. Baccaloni, Sayao, Schipa, Brownlee and Laufkoetter were the principals. Gennaro Papi of the Metropolitan conducted. On the following night "Der Rosenkavalier" was given, conducted by Erich Leinsdorf.

Lily Pons again was the intriguing "Daughter of the Regiment" when that opera was given October 16th. "Tosca" in all its stark tragedy was the billing of October 18th, and "Madame Butterfly" for October 20th. Billed for October 22nd was "Barber of Seville", October 24th, "Tannhäuser" and, on the 27th, "Carmen". "The Love of Three Kings" had its presentation October 29th, and "Simon Boccanegra" November 1st.

In Los Angeles

THE San Francisco Opera Association presented "Simon Boccanegra" for Los Angeles music lovers on November 3rd. The evening of the fourth was made brilliant by "Daughter of the Regiment". On the sixth Mozart lovers turned out to hear "Der Rosenkavalier". On the seventh the "Love of the Three Kings" held the spotlight. On the eighth was a performance of "Barber of Seville" and a matinee performance of "Tannhäuser" on the ninth.

Pittsburgh

THE Negro National Opera Society, organized by Mary Cardwell Dawson of Pittsburgh, made its first public bow October 30th, when it gave a performance of Verdi's "Aida". This launched a new phase of Negro musical activity, certainly one of the most ambitious undertaken by the race. Maestro Frederick Vajda, assistant director of the Metropolitan, conducted the opera, the only non-Negro participating in the performance.

The 200 participants were chosen by auditions held in ten states. "Aida" was sung by LaJulia Rhea; Amonasro by William Franklin; Radames by Napoleon Reed; Amneris by Nellie Dobson Plants; Ramphis by Jackson Smith; the King by Reginald Burreas; the messenger by Walter Burte Jackson.

Proceeds from the performances are to be used in expanding the company's scope and in widening opportunities for promising Negro musical talent. "The public is acquainted with only a few great Negro musicians", says Mrs. Dawson, "such as Paul Robeson, Marian Anderson, and Roland Hayes. A chief purpose of our society is to gain recognition for the host of Negroes with outstanding musical talents who are comparatively unknown."

Metropolitan Opera Company

"LE NOZZE DI FIGARO" will start off the Metropolitan season, November 24th, the first time in the history of that organization that a Mozart work has ever been used as the opening opera. This choice was made partly because this year marks the 150th anniversary of Mozart's death and partly because the opera's sparkle and gaiety make it a particularly suitable outlet for first-night exuberance. Mozart will be further high-lighted during the season by presentations of his "Don Giovanni" (given on December 5th, actual night of the 150th anniversary of Mozart's death) and "The Magic Flute", a revival after 13 years. The latter opera will be given in English, in view of the extent of spoken dialogue, the elaborate complications of the plot and the desirability in general of presenting works in our own language. The translation of Ruth and Thomas P. Martin will be used. The cast will include as usual Mmes. Reiberg, Sayao, Stevens and Pettina and Messrs. Pinza, Brownlee and Baccaloni, with Ettore Panizza conducting.

Wagnerian Casting Problems

HEADACHES and heartaches occasioned by Kirsten Flagstad's absence and by Marjorie Lawrence's illness (she has notified Mr. Johnson that her condition will preclude her returning to the Metropolitan earlier than February) have been at least partially assuaged by changes in repertoire. Tristan this season will be shelved so that the public "should not be too strongly reminded of Mme. Flagstad's Isolde". To fill this yawning repertorial gap, there will be a restoration of "Die Meistersinger" with the final scene freshly staged. This opera will be produced in the course of the Wagnerian cycle during the latter part of the season.

Other standard works that will be returned after a more or less long absence from the repertoire are Gluck's "Orfeo" (Kerstin Thorborg in the title role), "Traviata", with Jarmila Novotna; "Tosca" with Grace Moore; "L'Elisir d'Amore", with Salvatore Baccaloni and Mignon.

American Novelty

AN event of the season will be the premiere production of a 100 per cent American novelty, "The Island of God", a one-act tragic opera about three modern exiles and a Greek god. Both libretto (in English) and music are by 20-year-old Carlo Menotti, Italian-American composer, whose "Amelia Goes to the Ball" was given at the Metropolitan March, 1938.

Sir Thomas Beecham, who has been engaged as guest conductor, will direct four works, one of which will be a production in English of Bach's secular cantata, "Phoebus and Pan", in operatic form. Ballet music interspersed throughout will be drawn from other Bach works. The above work will be billed with "Le Coq d'Or", Rimsky-Korsakoff's delectable morsel, which will be sung in French, ballet dancers as usual dancing through the action on the stage, while the stars sing their parts seated, side-stage.

Other Newcomers

A SECOND newcomer in the podium will be Paul Breisach, Viennese. Erich Leinsdorf will again be in charge of the Wagnerian operas, of which eight or nine will be given. Dr. Lothar Wallerstein will be one of the new stage directors; in view of the excellency of his Wagnerian productions in Vienna, it is expected he will infuse new blood into the staging of Metropolitan offerings. Reinforcement for the ballet will be found in the new choreographer and ballet master, Laurent Novikoff, once a partner of Pavlova.

Eight new singers have been added to the roster: Mona Paulee, mezzo soprano, (Continued on Page Twenty-five)

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STIMULATED by incomes provided by the national defense projects dance halls are drawing in more crowds this season than has been the case in at least the last dozen years. Ballrooms in most of our larger cities are expanding their budgets to include top-flighters. Band leaders are responding wholeheartedly, bringing their men to a higher pitch of proficiency, adding attractions, concocting new schemes, all to please their many new patrons.

Merry Manhattan

BENNY GOODMAN and his cohorts have a welcome addition to their band: comely Peggy Lee, all of 21 years old, whom Benny happened on when she was



PEGGY LEE. Featured with Benny Goodman and Orchestra

singing at the Ambassador East Hotel, in Chicago, some weeks ago. Benny has been booked for a concert tour following his closing at the New Yorker Hotel, New York, January 2nd.

GLENN MILLER and his crew moved into Hotel Pennsylvania's Cafe Rouge, October 6th.

ELLA FITZGERALD'S date at the Savoy Ballroom, New York, extends to November 20th.

VINCENT LOPEZ (at the Taft Hotel) has a stamp collection valued at \$50,000.

CARMEN CAVALLARO will strike up his band at Rainbow Room, Radio City, New York, around the first of the year.

Up New York Way

TOMMY DORSEY will have a five-day date at Brooklyn Strand Theatre, beginning November 28th.

CHARLIE BARNET will have a week at the Apollo Theatre, New York, beginning November 21st; then on to Flatbush Theatre, Brooklyn, December 4th,

and to the Windsor Theatre, Bronx, December 12th.

LOUIS PRIMA wound up a theatre tour at the Brooklyn Strand, October 10th.

ISHAM JONES ended a two-weeker at the New Kenmore Hotel, Albany, November 8th.

CAB CALLOWAY led off his three weeks at the New Kenmore, November 14th.

HERB HAGENOR and his orchestra moved into the Buffalo Statler October 1st.

DICK SHELTON and his orchestra made their bow to the East when they opened at the Blue Gardens in Armonk, New York, October 7th. Incidentally, every member of this ensemble holds a degree from the University of Illinois, the school they were attending when they got their first "break" two summers ago.



GENE KRUPA

Atlantic Antics

GLEN GRAY will stay at Totem Pole, Agawam, Massachusetts, until the end of November.

THE McFARLAND TWINS played October 29th through November 1st at the Shubert Theatre, New Haven, Connecticut, after which they returned to Pelham Heath Inn, Westchester New York.

ARTIE SHAW'S theatre tour will bring him to Providence and Hartford in December.

JACK COFFEY and his orchestra opened at Pittsburgh's Hotel William Penn's "Chatterbox", November 1st.

Bean-Town Bands

XAVIER CUGAT is playing at the Metropolitan in Boston, the week ending November 20th, inaugurating a top-flight policy for that house.

HOWARD JONES is playing at Boston's Hotel Statler.

RUBY NEWMAN ushered in the new season and the throng of his devoted society following at the Oval Room of the Copley-Plaza Hotel, Boston, October 1st.

HARRY MARSHARD is again at the Balinese Room of the Somerset, Boston.



EVELYN OF THE MAGIC VIOLIN Concert Mistress of Phil Spitalny's All-Girl Orchestra, and Featured Soloist on Radio's "Hour of Charm"

Jersey Jive

TOMMY TUCKER began his run at the Colonial Inn, Singac, New Jersey, October 10th.

EVERETT HOAGLAND'S orchestra followed Tommy Tucker at the Colonial Inn.

AL DONAHUE got back on the bandwagon, October 23rd, when he and the boys opened a week at Central Theatre, Passaic, New Jersey.

MICHAEL LORING and his orchestra rated a holdover at the Chatterbox, Mountinside, New Jersey. The band's stint here has been marked by steadily increasing attendance.

Mid-West Madcaps

BILL BARDO ended a three-weeker at Lowry, St. Paul, October 30th, and began a four-weeker at the Commodore Perry Hotel, Toledo, November 3rd.

ENOCH LIGHT, fully recuperated after an almost fatal auto crash, opened October 5th at Yankee Lake, Brookfield, Ohio, for ten days, this followed with three weeks at the Schroeder Hotel, Milwaukee.

FREDDIE FISCHER struck up on November 13th at the Happy Hour Club, Minneapolis, for an indefinite stay.

ENRIC MADRIGUERA returned to Hotel Statler, Detroit, to open the formal dancing season at the Terrace Dining Room.

JOSE PEREZ and **RAY MORTON** are playing at Cleveland's Hotel Statler.

JOE SANDERS opened a two-week date at the Trocadero, Evansville, Indiana, October 17th.

Loop-a-Doopers

HARL SMITH went into the Ambassador East's Pump Room, Chicago, November 14th.

EMIL PETTI closed a six-month run at the Ambassador East, November 13th, in order to fill six weeks at Detroit Athletic Club and another winter season at Everglades Club, Palm Beach, Florida.

DEL COURTNEY, with his arm out of its sling at last, is back at the Stevens, Chicago.

WOODY HERMAN moved into the Panther Room, Chicago, October 24th. He will follow Benny Goodman into the New Yorker, January 2nd.

GRIFF WILLIAMS' band is holding forth at the Empire Room of the Palmer House, Chicago, until January 8th, 1942.

EDDY DUCHIN will be coming back to the Empire Room of the Palmer House, Chicago, on that date.

BOBBY BYRNE is set to open at Sherman Hotel, Chicago, December 31st.

WAYNE KING arrived at the Edgewater Beach, Chicago, October 11th, on the heels of Henry Busse.

RICHARD HIMBER will open at Edgewater Beach, November 21st.

RAMON RAMOS, with a holdover at Drake Hotel, Chicago, will remain until the middle of January.

LAWRENCE WELK pulled a record stunt at the Trianon, Chicago, October 18th, when 24 albums containing six Welk records were given away in a drawing.

WILL OSBORNE finished his four-weeker at the Palladium Ballroom, Chicago, about November 13th.

LOU BREESE'S band returned to the Ches Patee, Chicago, October 3rd.

Screen-Arios

KAY KYSER'S next picture will be entitled "My Favorite Spy".

OZZIE NELSON moved his band over to Universal for a musical short, after his date at Casa Manana, Culver City, California.

MATTY MALNECK is signed by Warners for "You're in the Army Now".

Southward Swing

FRANKIE MASTERS is making things lively at the Peabody Hotel, Memphis, in an October 31st-November 20th date.

JACK TEAGARDEN, after finishing his week at the Central Theatre, Passaic, New Jersey, October 22nd, went on to Casa Loma Ballroom, St. Louis.

FRED WARING is writing an official song for the 57th Coast Artillery, Camp Pendleton, Virginia, at their request.

RED NICHOLS opened an eight-weeker at the Aragon Club, Houston, October 11th.

Los Angeles

DUKE ELLINGTON has been booked into the Trocadero for 16 weeks. He is due for a month at Sherman Hotel, Chicago, in early spring.

RAY NOBLE is current at Coconut Grove, Ambassador Hotel.

FREDDY MARTIN opened at the Paramount, Los Angeles, the week of November 6th.

ALVINO REY is taking an October 28th to November 24th date at the Palladium Ballroom, Hollywood.

TED FIO RITO had a unique method of broadcasting his opening at the Los Angeles Orpheum. He sent pigeons to various magazine representatives. When released, they returned to the theatre.

Sun-Kissed Ensembles

LEON MOJICA and his orchestra from San Francisco, California, played at the Oregon State Fair, the week of September 1st.

PAUL WHITEMAN opened at the Palace Hotel, San Francisco, October 2nd, with a galaxy of stellar entertainment.

BOB CROSBY struck up at Jimmy Contratto's Trianon, South Gate, California, October 30th.

TED WEEMS had a holdover at the Casa Manana, Culver City, California, taking him well into December.



HERBIE KAY

They Get About

COUNT BASIE and his orchestra will start on a 15-week theatre tour early in December.

JOE VENUTI opened at the Chanticleer, Baltimore, October 26th. He will be spotlighted for a week at the Paramount Theatre, Toledo, November 28th; on December 5th he will go to the Shubert Theatre, Cincinnati; on December 12th to the RKO Theatre, Columbus, Ohio; and on the 31st, for three weeks, to the Peabody Hotel, Memphis.

JIMMIE LUNCFORD is dated for the Adams Theatre, Newark, November 20th; at the Metropolitan Theatre, Providence, Rhode Island, from November 27th to 30th; and during December at theatres and ballrooms in Worcester and Taunton, Massachusetts; Akron and Youngstown, Ohio; Bluefield and Charleston, West Virginia; Baltimore, Maryland; and New York City.

MITCHELL AYRES followed his New York Paramount date with Ohio theatre engagements and a run at Hotel Syracuse, Syracuse, New York.

JOHNNY LONG, winding up a tour of one-nighters, returned to New York October 29th for his five-week date in Broadway's Paramount, the longest date given any band there this year. He will make his first Philadelphia appearance when he begins his week at the Earle Theatre November 28th. Meadowbrook, Cedar Grove, New Jersey, will get him January 7th.

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»» **TRADE TALK** ««

The opinions expressed in this column are necessarily those of advertisers, each writing of his own product. They should be considered as such and it must be understood that no adverse comparison with other products is implied or intended. —THE EDITOR.

Improved Porta-Products

Selmer has developed an improved standard model of the Porta-Desk music stand so popular with many of America's best known orchestras.

The new Porta-Desk is better looking because it has an embossed leatherette-effect finish. It is handier because of an improved music ledge which holds sheets at the correct angle for easy reading. The flat front provides an unusually effective space for advertising the band. Almost any sign shop can supply the name, initial or caricature.

The deluxe model Porta-Desk differs from the standard model in its super-strength. Double reinforcement is used in eight places and the handy extra shelf holds 350 to 500 sheets of music with ease, convenient for instant use.

Both model Porta-Desks are completely portable and fold flat for carrying. Four of either can be carried in special carrying cases which are available at a slight extra cost.

Rounding out the Porta-Products line are Porta-Light, Porta-Stand and Porta-Music Case. The light fixture has been especially designed for Porta-Stand so that the light falls on the music and is kept from shining in the eyes of audience or musicians. Porta-Stand is a sax or clarinet stand without any exposed metal parts to scratch or damage the instrument and without wing nuts. Porta-Case is a full-sized professional music carrying case completely protecting the music. Holds 250 special or 500 stock arrangements. Water resistant material is scuff proof.

Promotion vs. Quality

One of the many questions asked Arnold Brillhart is "Are the Brillhart mouthpieces actually being used by the 'great' or do you just say they are?" The answer is this: Any artist or band advertised as being users of either the Brillhart Mouthpiece or Enduro Reed are actually using these products. What's more, they have paid full list price for these articles. There are no "token" gestures on the Brillhart Company's part. No undue "pressure" is exerted to convince these men that it "pays to play Brillhart". The products more than speak for themselves.

To be perfectly frank, a musician's performance can be no better than the equipment he uses. The best instrument in the world is the worst, equipped with the wrong mouthpiece or reed. As Brillhart Mouthpieces and Enduro Reeds are designed and made by competent saxophonists, it is only natural that they are accepted by the "men who know" as being the finest that money can buy.

Tonalin, Ebolin, and Tonalite (exclusive with the Brillhart Company) have definitely proven to be the perfect mouthpiece materials. Mouthpieces made of

these materials have a finer playing quality plus a uniformity attained in their manufacture that make it possible to obtain a good mouthpiece without the "age-old" procedure of going through two dozen to get one good one. This type of uniform consistency was and is impossible to acquire when working in hard rubber or metals.

Promotion of a product is very necessary to its success. It is the only means of bringing to your attention the qualities and advantages of a product. However, over-promotion of an article, especially when the quality cannot "live-up" to expectations, is a detriment rather than an asset. Both the Brillhart mouthpiece and Enduro reed are popular because you, the musician, have made them so, not because you are being "sold" on something that you do not want but are forced to buy because of "high pressure salesmanship".

In closing, let me leave this thought with you. Disregard all advertisements pertaining to the endorsement of products if you choose. Do the simple and most honest thing in learning "who plays what". Ask the men themselves when they "hit-your-town".

Sir Stork!

The stork flew over the Marlo Maccaferri household (French-American Reed Company) and from there to the French Hospital, New York City, on October 16th, where Mrs. Maccaferri gave birth to a baby girl, Antoinette Joan, the second of two lovely girls. The older, Eliane, is now three years old.

Roth Trumpet Insures

Diaphragmatic Breathing

The Scherl and Roth, Inc., policy is not to use any flowery adjectives in advertising their instruments. They prefer rather to have those using the Roth trumpets to comment as to its value and quality. One of the many leading artists who have voiced opinions is Charles Collin, New York's foremost trumpet instructor, radio artist, and author of "100 Original Warm Ups", and "Lip Flexibilities".

Mr. Collin's pupils play an important part in the music world and are scattered from professionals in symphonic and swing orchestras to students playing in college and high school orchestras and bands, many of whom take pride in their Roth trumpets for they have found them so flexible in every phase of music.

Mr. Collin explains the reason for this trumpet's success in every type of work; he says: "The scientific way in which this instrument is created is the result of its mechanical perfection: practical bore and the secreted process in tempering the finest graded brass. From these qualities comes its duo characteristic which offers a liquid roundness in quality most effective in symphonic and solo work, and yet when brilliancy and compactness in tonal quality is demanded, its response is second to none."

In his course of instruction Mr. Collin stresses diaphragmatic breathing and constantly works toward a bigness in singing tone quality throughout all registers, which is so vital in today's symphonic and commercial work.

All those who desire more information on the Roth trumpet will receive an illustrated booklet from Scherl and Roth, Inc. upon request.

BOOKS OF THE DAY

HOPE STODDARD

HEARING MUSIC, The Art of Active Listening. by Theodore M. Finney. 354 pages. Harcourt, Brace and Company. \$3.50.

Most books "explaining" music are apt to give an idea of music's terminology, the structure of its chords, its various rhythms, the materials, that is, that compose it, and not once tell what music is. As well have a book on the pictorial art which discusses oil pigments, types of brushes and the various strokes used in painting, while the creations themselves, with all they can do to the mind and heart, are left unnoticed.

The present author, aware of the danger of not seeing the forest for the trees, approaches the art of music from the standpoint of the composer who, not content with displaying his bag of tricks, speaks "from the heart to the heart". "It is utterly unfair", Mr. Finney explains, "to talk about music appreciation without attempting to answer the question, 'How does music talk?'" It is answered here with as revealing an analysis of music's effects on human beings as we have happened on in many a day.

First of all, emotions—pent-up and expressed—are examined in the only authentic way they can be examined—namely in conjunction with our processes, mental and physical. Once this bodily pattern is delineated, it becomes clear that "music sounds the way emotions feel". With this conceded, we go one step further to discover that music is interesting not only in that it forms a pattern in sounds such as emotions form in bodily reactions, but also that this pattern of sounds, while following the pattern of emotional flow, has actually the power to produce emotion in the listener.

Next, the author analyzes various masterworks to prove his point. It is shown how Mozart used music to represent emotional effect in his String Quintet in G minor. Beethoven's wisdom in choosing musical media is illustrated in an analysis of that composer's First Symphony. Brahms' First brings us an intimate understanding of this composer's idiom. The author finds time also to tackle the special problems of the various forms: the symphony, the symphonic poem, songs, the opera, chamber music, Bach's polyphony.

The symbols of music, clefs, notes, key signatures, are for once given their proper place—a chapter at the end of the book. They are, after all, far less pertinent to an understanding of music than is the explanation of what happens to us as we listen to it.

A MUSICIAN TALKS: Volume I. The Integrity of Music. by Donald Francis Tovey. 161 pages. Oxford University Press. \$2.00.

Fragrant with humor, spicy with wit, the volume consists of ten lectures, the delighted perusal of which depends entirely on whether or not the reader can think. For, this act of thought is the one key to unlock each compact sentence; "Sanity adopts itself to its environment and minds its own business. Insanity both shuts itself up in a box and tries to convert the world to its private views". . . . "The proposition that nothing is true which a change of date can make false is perhaps the most fundamental of all aesthetic rules". . . . "most composers produce their worst work in the avowed pursuit of lofty ideals, and there are abundant classical examples of great works produced, not only with an avowedly technical aim, but even with an appeal for immediate popularity."

Each of the lectures is presented as a means toward proving music's integrity, giving first its difference from science (wholeness is possible in Art, impossible in science), its non-adherence to set rules, its value aside from whatever dictums hold sway, its source ("inspiration"), its paradoxes, mediums and rhythms, and its relations to infinity. Even in the latter discussion the author does not flinch, explaining that infinity is "a quality to be appreciated in samples."

The subject matter, however, for all its meatiness, is less significant than the charm and gentle urbanity of the style. One becomes aware of the mellow music, feet outstretched before the fire, telling of a life packed full of music and music's discoveries.

NEW POEMS: 1940. An Anthology of British and American Verse, edited by Oscar Williams. 276 pages; photographs. The Yardstick Press. \$2.00.

At first glance this volume may seem disheartening to the musician. There is so little provision made for his melodic wants. The puritan rigor of Marianne Moore's verse, for instance, for all its deft

compression of impulse into the chaste cells of thought, is, as a matter of fact, exactly unsuited to musical accompaniment. Though the musician may gloat over it as a separate art, one divorced entirely from sweet, sensuous sound, he must be forewarned of its pervading obsession that beauty in verse is born alone of the mind's immaculate conception. Thus do many poets, herein included, rely on the unheard word suspended in the chrysalis of cerebral convolutions. For all they care, a musician may go his way penning compositions for brass, wind and wood, or, if he crave words, either pound out accompaniments to tin-pan alley rhymes or embalm living, breathing music in verses of a long-dead world.

If the majority of the 36 poets represented, however, have been short-thoughted enough to forget their debt to music, a few have been wiser. Theodore Spencer has an eye for the musician begging a drop of rhythm to wet his whistle. His "Contemporary Song" fairly yearns to be completed in music, and "The Widow" calls even more insistently for a setting. Room for melody is given, too, in W. H. Auden's "In Memory of W. B. Yeats". Conrad Aiken's "The Four Appearances", horizon-clear in its unspoken imagery, waits the misting magic of music. There is hope after all, it seems, for an America finding its voice at last and eager to try it out in the American idiom.

INTRODUCTION TO MUSICOLOGY, by Glen Haydon. 329 pages. Prentice-Hall, Inc. \$4.00.

Until ten or 20 years ago music was something only to hear, sing or play. It took radio and the subsequent popularization of the art to make it something about which one could talk, read and write. In the present volume Glen Haydon presents it as a full-fledged science, "musicology", with phases in physics, physiology, psychology, aesthetics, theory, pedagogy and history. No pseudo-study this, either, to be mastered between soup and sandwich. Intended to cover a complete college semester, it requires constant delving attention, a willingness to go with the author along paths of logic that track into heretofore uncharted territory. One keeps a fair sense of direction as long as music's physical phases are discussed: acoustics, physics, the nervous system. But with the onset of the discussion of "Musical Aesthetics" when we must give microscopic attention to the effects of hearing music and when we are initiated into the origins of "beauty", "taste" and "expression", we must keep a firm hand on our reactions to avoid bewilderment. The "Theory of Music Theory" discusses familiar problems from a new angle, contrasts harmony and counterpoint and teaches more about "scales" than we ever conceived was there to be taught. "Musical Pedagogy" makes us realize to what extent many teachers dawdle by the way. Musical systems of Persia, China, Japan, Africa, Europe are discussed.

With the section on "Historical Musicology" we find ourselves deep in philosophy and asking the question, "Can an absolutely factual history (of music) be written? Must it not be shaded by the author's opinion?" The sources of musical history and the problems of research are analyzed.

This is no volume to be read on the run, but one to be approached reverently and mastered devoutly. It is for those who love Dame Music so dearly that they are glad enough to learn how the tiniest stitch in her robe is taken, to follow the lightest tread of her foot on the sands of time.

MUSICAL ABC, by Thomas Laufer. 36 pages. Illustrated. Musette Publishers, Inc.

Not one of us but remembers the fascination of our A-B-C book, with that stark symbol "A" standing opposite a round apple and a verse underneath indicating some mystic relationship between the two. How this relationship was finally established in our minds we shall never know, but we remember emerging from awed absorption of those pages with some inkling of the world awaiting us in the written word.

Such a book is this, but one that carries the child still further into wonder by giving pictures and names (with enormous black initial letters) of most of the orchestral instruments. "H" stands for "harp", "P" for "piano", "T" for "tuba". Explicit to the last key, valve and string are pictures to prove the relationships. The accompanying verses—the kind that go humming in a child's head for hours—sing the message of eternal union.

The Technique of the French Horn

By LORENZO SANSONE

(Faculty Member of the Institute of Musical Art, Juillard Graduate School, Juillard Summer School, Former Solo Hornist of the New York Symphony Orchestra.)

THE BREAK



LORENZO SANSONE

TO date, no instructor nor any method has given a satisfactory explanation of why a break occurs. My opinion, founded on many years' experience as a hornist and teacher may be of value. A break usually occurs when the intonation is not exactly perfect. I use an illustration of the French Horn passage from Wagner's Siegfried Call:



Written C to G (F to C concert pitch) is an interval of the fifth. There is no instrument built to date in the playing of which the performer can strike this interval with full force and sound in pitch. By playing the harmonic sounds (harmonic overtones) ascending, the upper notes have a tendency to become flat in pitch. In short the higher the harmonics are played, the flatter becomes each higher harmonic.

The performer with a sensitive ear, when playing this interval of a fifth (C-G), finds that this defect in intonation, due to reasons mentioned, causes a shock to his hearing apparatus which in turn results in a break.

If this is played *mf* it is easier to humor; many cloak the difficulty in this way. But playing with full forte, the difficulty occurs. Some use lips to humor the intonation but this is not advisable. The intonation adjustment should be made through the use of the right hand in the bell, the lips being left in regular position to play with ease. The slightest movement of the lips in a fast passage results in a break or a slip.

Unfortunately this call is played backstage in the opera and also in symphonic performance.

This makes performance more difficult. When playing in the pit or on the stage one usually plays sitting down. Playing backstage the performer has to play in an unaccustomed standing position. Besides the quarters are generally cramped and the acoustics poor. This is enough to upset any player.

Also note, when playing backstage the horn usually sounds flat in pitch, due to the distance from the orchestra; here the hornist should know how to regulate his instrument by making the necessary adjustments on the main crook.

During the many years I have played this call at the Metropolitan Opera and with various symphony orchestras, I have insisted on sitting down backstage and playing in my accustomed position. I did not find it hard at all to play this solo in such a way as to please any conductor.

I strongly recommend using a sharp-rimmed mouthpiece which gives a much better grip on the lips, a surer and safer feeling to the performer.

The present trend is to use a mouthpiece having a shorter cup, wider rim and a small bore. This produces a tone which is not only unbeautiful but very uncertain; besides it does not carry well and breaks occur. The mouthpiece bore should rather be a regular large bore. The small bore will not give a good, powerful high register as many believe. A regular large bore will produce more powerful high notes, will play more easily, especially intervals and slurs, and have a better tone.

Try this on a new or old mouthpiece with the above specifications, and note the big improvement. Of course you must give it a fair trial of at least a few weeks, during which time you must refrain from playing on your usual mouthpiece.

Changing from a small bore to a regular large bore, one will find the high register to be flat in pitch; but as you get used to the larger bore and regulate properly the wind proportions, you will find the result a decided improvement.

(To be continued)

Mr. Sansone will answer all questions sent to him in care of the INTERNATIONAL MUSICIAN, 39 Division Street, Newark, N. J.

THE TRUMPET FORUM by Hayden Shepard

L. L. P. of Dallas, Texas, writes that he has been testing his trumpet for intonation and finds that some of the tones are out of tune. It is a brand new instrument and one of the best standard makes. He says the horn plays perfectly and the tests for intonation have been made by one of the new electrical pitch devices. *Answer:* In answering this question it should be remembered that there are two reasons why a trumpet cannot be played absolutely in tune. First, the player's lips become tired and with this fatigue the subsequent difficulty in producing a tone ensues and it becomes increasingly hard to play in tune. Secondly, it is not generally known by most trumpet players that it is not possible to manufacture a trumpet absolutely in tune for the reason that the musical scale itself is imperfect. As an example, C sharp and D flat are two entirely different notes, having a different number of vibrations, yet on the piano they are played on the same black key. When a piano is tuned, the tuner tempers this note so that the D flat is a little sharper and the C sharp is a little flatter, thus enabling the one tone to serve for both notes. It is obvious that it would be impossible to do this on the trumpet; so most of the compensation is accomplished by making the low C-sharp and D purposely sharp in pitch. This tempering will make the rest of your scale almost in tune, but remember, I said "almost". The manufacturers of modern trumpets have succeeded in as perfect an intonation in a trumpet as possible. It is therefore up to the player to use his ear and play his trumpet in tune with his lips.

C. A. B., of Chicago, writes that he notices everytime he plays at a certain place, where the band stand is heavily draped, or "dead", he always has trouble with a tired lip. *Answer:* My own students periodically complain to me about this same condition. The reason for the tired embouchure is quite evident and the cure quite simple. Most players are accustomed to playing in a room or hall where draperies, rugs and furniture do not absorb the sound. In other words, a "live" room. When playing in such a place the overtones which he produces by playing are heard by the performer as they rebound from wall to wall, thus filling the room with sound. Being able to hear this he is satisfied with his volume. Quite the opposite effect is experienced by him when playing in a heavily draped or "dead" room. Here the overtones are in a great measure absorbed. Not being accustomed to this he immediately thinks that his tone is too thin and cannot be heard. The player then steps up his volume to triple forte and keeps it up all night. Thus the tired embouchure. It is not necessary to do this. Play naturally, with possibly a shade more volume and adjust your ear to the difference in what you hear. This also applies to mutes playing and playing out-of-doors.



Hayden Shepard

PEDAGOGICS

PROFESSIONAL PIANO POINTERS

By J. LAWRENCE COOK

Criticisms and suggestions are welcome, and all communications addressed to the writer in care of the INTERNATIONAL MUSICIAN will receive his personal attention

IN the August issue we invited you to submit an original introduction based upon a chord line printed in that issue, and in September we extended you an invitation to submit an original sequence to follow our excerpt of an improvisation based upon the chord line of "I'll Get By". We are glad to print what we have judged to be the best examples submitted. In view of the fact that both examples are given in a single article, insufficient space will prevent the presentation of detailed analyses.

Introduction submitted by Brother Arthur Borsky of Local 77, Philadelphia, Pa.:



Sequence submitted by Brother Webble Gillen, Secretary, Local 380, Binghamton, New York:



Our previous recommendation for seeking to achieve "characterization" and to avoid overembellishment and anti-climax in introductions still obtains. This recommendation is based not only upon our own opinion but also upon conclusions reached after careful analysis of a rather large number of recordings by outstanding popular pianists.

On the other hand we have observed that most of the better known artists are inclined to take greater liberty with endings. Quite often even when the piece itself has been executed in strict rhythm, we have found the ending played in an elaborate rubato style.

The following interesting ending was noted in a recording in the key of G by a well known artist.



It is played "rubato" and the following features may be noted:

At (1) he strikes a Major 7th against the Tonic root.

At (2) he places a Diminished upon a Dominant root, then takes a "vivace" passage (with both hands) of 22 notes against the two succeeding beats.

At (3) he changes to 6/8 time and achieve an "impressionistic" effect through the use of a series of Major triads, each of which is noted to be in the position of the 3 (2nd inversion).

The name and number of the recording on which this ending was heard will be forwarded to anyone who requests it and sends a self-addressed, stamped envelope.

VIOLIN DEPARTMENT

CONDUCTED BY Sol Babitz

A monthly column devoted to the newest developments in the technique of the instrument. Questions and contributions from the reader are invited. A notebook on Modern Violin Technique can be collected by clipping each of these articles as they appear.

TWO NEW BOOKS ON BOWING

The Modern Technique of Violin Bowing by Harold Berkley. G. Schirmer. \$1.00. The Physical Basis of Tone Production for String Instrument Players by Serge Barjansky. Volkwein Bros. \$1.00.



Sol Babitz

THIS year sees the appearance of two important works on the subject of right arm technique, two works significant of progress in the field of violin pedagogy and as such deserving of serious study.

Mr. Berkley's book presents for the first time in a comprehensive and organized manner the modern conception of bowing technique. He advocates the idea of the secondary role of the wrist; the importance of arm and shoulder movement; importance of wrist and finger collaboration. The exercises suggested in this book will make good study material for those who have been following the bowing articles in this column.

It is encouraging to see these ideas coming from many and varying sources, thus making them available to a wide audience of violinists.

The second book by the late Serge Barjansky is a challenge to advanced and conservative violinists alike. The author denies many of the basic principles accepted today and contends that the solution of most bowing problems lies in the proper use of forearm muscles and the little finger on the bow. Despite the extravagant language in which this book is written, there is a good deal of truth in what the writer has to say. His insistence that the little finger should never leave the bow and that a controlled balance between the pressure of the index finger and the little finger will suffice to insure a smooth bowing is theoretically sound.

In keeping with the forum policy of this column I shall be glad to give space to any violinists who have tried to apply this method in a practical way.

SOLUTION TO PROBLEM FIVE

Regarding our problem of last month there were as many different fingerings sent in as senders. The 25 solutions could be divided into three general categories: (1) Standard position shifting. (2) Free extensions and contractions without position shifting. (3) Combinations of the first and second. Either of the first two are the most practical in this case since it is awkward to use combinations at such a fast speed. I am personally inclined to use the second fingering in playing modern music since its clarity when executed with a smooth movement of the left arm is in keeping with the music. However, this is a matter of taste.

Best fingerings of the first type were sent in by: W. Blumenau, Detroit; E. Bergen, Cleveland; F. O. Etheridge, New York City; J. Amen, Pittsburg. Best in the second type were: M. E. Eldred, Chicago; Henry Hill, Los Angeles; Charles Liebelt and Hans Basserman, Pittsburg.



Stage Shows

(Continued from Page Nine)

October 25th) picked up \$20,800, the biggest gross for this house in years.

Detroit

"MEET THE PEOPLE" at the Cass wound up its four weeks with \$17,500 to show for the last seven days (ending September 27th). "Native Son" there the week ending October 11th whirled the wicket at \$11,000, a figure it duplicated the week ending the 18th. "Mr. and Mrs. North" at the Shubert built to a good \$7,400 this week, a figure it raised to \$8,500 the week ending October 25th.

St. Louis

"MY SISTER EILEEN" rang up more than \$14,000 for nine performances, the week ending October 11th, and, the following week, its final, \$10,500.

Milwaukee

"MY SISTER EILEEN" came through, the week ending October 4th, with \$13,500, very good.

Minneapolis

"ICE-CAPADES OF 1942" chalked up a fine \$40,000 at the St. Paul Auditorium in its 18 days there, ending September 27th.

Portland, Oregon

A TERRIFIC \$16,300 was the showing for "Hellzapoppin'" at the Mayfair Theatre, the week ending October 4th.

"Tobacco Road" there, the week ending October 25th, got \$10,000.

Los Angeles

"THE MAN WHO CAME TO DINNER" drew big money at the El Capitan, the four weeks ending October 18th, receipts totalling \$8,500, \$8,500, \$9,000 and \$10,500. "Mamba's Daughters" held to \$8,000, in its third week, and \$8,500 in its fourth, winding up October 4th. Shipstad and Johnson's "Ice Follies" completed five capacity weeks at the Pan Pacific, closing October 5th, with a gross take of \$100,000.

"Sim-Sala-Bim" at the Biltmore, pulled up to around \$7,000, the week ending October 11th. Its gross for the week ending October 18th, was \$8,000.

"The Male Animal" at El Capitan had the town all to itself, the week ending October 25th. The comedy culled a bonny \$10,000.

San Francisco

"THE MALE ANIMAL" in its third week at the Alcazar, picked up a good \$8,000. The three following weeks the grosses were successively \$6,900, \$6,200 and \$6,200. "Tobacco Road" at the Curran brought in \$6,400, \$6,900 and \$4,700 the weeks ending September 27th, October 4th and 11th. "Mamba's Daughters" at the Geary had \$8,900 to show for its week ending October 11th. "Dante" at the Geary, the week ending October 25th, tallied \$7,900.

Seattle

"HELLZAPOPPIN'" got \$34,000 at the Metropolitan, the week ending October 4th. This was the company's forty-sixth week on the road with only three days off.

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES and GARDENS

Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich.
Dinty's Terrace Garden, Cohoes, N. Y.
Madison Gardens, Flint, Mich.
Midway Park, Joseph Paness, Niagara Falls, N. Y.
Rainbow Gardens, A. J. Voss, Mgr., Bryant, Iowa.
Snl-A-Bar Gardens, Kansas City, Mo.
Sunset Park, Baumgart Sisters, Terrace, Williamsport, Pa.
Terrace Gardens, E. M. Carpenter, Mgr., Flint, Mich.
Woodcliff Park, Poughkeepsie, N. Y.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

ALBANY: Frazier, Whack
BIRMINGHAM: Sellers, Stan.

ARIZONA

PHOENIX: Emile's Catering Co. Murphy, Dennis K., Owner, The Ship Cafe.
Newberry, Woody, Mgr. and Owner, The Old Country Club.
Ship Cafe, The, Dennis K. Murphy, Owner.
Taggart, Jack, Mgr., Oriental Cafe and Night Club.

ARKANSAS

ELDORADO: Shivers, Bob.
HOT SPRINGS: Sky Harbor Casino, Frank McCann, Manager.
LITTLE ROCK: Bass, May Clark.
Bryant, James B.
Du Val, Herbert.
Oliver, Gene.
TEXARKANA: Gant, Arthur.

CALIFORNIA

BAKERSFIELD: Charlton, Ned.
Cox, Richard.
GALT: Sparks, James B., Operator, Spanish Ballroom.
HOLLYWOOD: Cohen, M. J.
Dempster, Ann
Hanson, Fred.
Maggard, Jack.
Morton, J. H.
Robitschek, Kurt
Wright, Andy, Attraction Company.
LOS ANGELES: Bonded Management, Inc. Brumbaugh, C. E., Prop., Lake Shore Cafe.
Hanson, Fred.
Maggard, Jack.
Newcorn, Cecil, Promoter.
Paonessa, Ralph
Sharpe, Helen.
Williams, Earl.
MANTECA: Kaiser, Fred
OAKLAND: De Azevedo, Soares.
Fauset, George.
SACRAMENTO: Cole, Joe.
Lee, Bert.
SAN FRANCISCO: Bramey, Al.
Kahn, Ralph.
Tanner, Joe (Hennery).
STOCKTON: Sharon, C.
Sparks, James B., Operator, Spanish Ballroom, residing in Stockton.
VALLIB: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager.
YREKA: Legg, Archie.

COLORADO

DENVER: Oberfelder, Arthur M.
Yohe, Al.
GRAND JUNCTION: Burns, L. L., and Partners, Opera Tors, Harlequin Ballroom.
MANITOU: Hellborn, Louis

CONNECTICUT

HARTFORD: Kantrovitz, Clarence (Kay).
Kaplan, Yale
Kay, Clarence (Kantrovitz).
Russo, Joseph
Shayne, Tony
NEW HAVEN: Nixon, E. C., Dance Promoter.
WATERBURY: Derwin, Wm. J.
Fitzgerald, Jack.

DELAWARE

LEWES: Riley, J. Carson.
WILMINGTON: Chippey, Edward B.
Crawford, Frank
Johnson, Thos. "Kid"
Kaye, Al

FLORIDA

CORAL GABLES: Hirliman, George A., Hirliman Florida Productions, Inc.
MALLORDALE: Singapore Sadie's JACKSONVILLE: Embassy Club, Gene Zapf, Owner
Sellers, Stan.
MIAMI: Alexander, Chester
Evans, Dorothy, Inc.
MIAMI BEACH: Hume, Jack.
Galatis, Pete, Manager, International Restaurant.
Sibley Maxie's Frollica, Percy Hunter and Samuel Miller, Operators; Herman Stark, Manager.
Naldi, Frank
White, Sidney (of the Southern Theatrical Agency).
Wit's End Club, R. R. Reid, Manager; Charles Levenson, Owner.

ORLANDO:

Wells, Dr.

ST. PETERSBURG:

Barse, Jack.

SARASOTA:

Louden, G. S., Manager, Sarasota Cotton Club.

TAMPA:

Junior Woman's Club.
Pegram, Sandra.

WEST PALM BEACH:

Walker, Clarence, Principal of Industrial High School.

GEORGIA

ATLANTA: Herren, Charles, Herren's Evergreen Farms Supper Club.
AUGUSTA: Garden City Promoters.
Minnick, Joe, Jr., Minnick Attractions.
Neely, J. W., Jr.
SAVANNAH: Hotel DeSoto Bellmen's Club.
VALDOSTA: Wilkes, Lamar.

ILLINOIS

CHICAGO: Birk's Superb Beer Co.
Eden Building Corporation.
Fins, Jack, Owner, "Play Girls of 1938."
Fox, Albert.
Fox, Edward.
Gentry, James J.
Glucksmann, E. M., Broadway on Parade.
Markee, Vince
Quodbach, Al.
Rose, Sam
Sipchen, R. J., Amusement Co.
Sistare, Horace.
Stanton, James B.
Tafan, Mathew, Platinum Blond Revue.
Tafan, Mathew, "Temptations of 1941."
Thomas, Otis.
EFFINGHAM: Behl, Dan.
FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion.
FRESNO: Hille, Kenneth & Fred.
March, Art.
GALSBURG: Clark, Horace G.
LeBRANGE: Haeger, Robert
Klaan Club of LaGrange High School.
Viner, Joseph W.
PEORIA: Betar, Alfred.
Bostick, Charles
QUINCY: Hammond, W.
Vincent, Charles E.
SPRINGFIELD: Stewart, Leon H., Mgr., Club Congo.
STERLING: Flock, R. W.

INDIANA

BLOOMINGTON: Delta Chi Fraternity Chap.
EVANSVILLE: Fox, Ben.
FORT WAYNE: Fisher, Ralph L.
Mitten, Harold R., Manager, Uptown Ballroom.
Reeder, Jack.
GARY: Gentry, James J.
INDIANAPOLIS: Dickerson, Matthew.
Dickerson Artists Bureau.
Harding, Howard.
Kane, Jack, Manager, Keith Theatre.
Richardson, Vaughn, Pine Ridge Follies.
LAFAYETTE: Delta Chi Fraternity Chap.
MARION: Horine, W. S.
Idle Hour Recreation Club
MISHAWAKA: McDonough, Jack.
Rose Ballroom.
Wesley, Elwood.
ROME CITY: Kintzel, Stanley.
SOUTH BEND: DeLeury-Reeder Advertising Agency.
VINCENT: Vachet, Edward M.

IOWA

AUDUBON: American Legion Auxiliary.
Hollenbeck, Mrs. Mary.
BRYANT: Voss, A. J., Mgr., Rainbow Gardens.

CEDAR RAPIDS:

Jurgenson, F. H.
Watson, N. C.
DES MOINES: Hughes, R. E., Publisher, Iowa Unionist.
LeMan, Art.
Young, Eugene R.
EAGLE GROVE: Orr, Jesse.
IOWA CITY: Fowler, Steve.
MARION: Jurgenson, F. H.
OTTUMWA: Baker, C. G.
WHEATLAND: Griebel, Ray, Mgr., Alex Park.

KANSAS

LEAVENWORTH: Phillips, Leonard.
MANNATTAN: Sandell, E. E., Dance Promoter.
TOPEKA: Breezy Terrace, Pete Grego, Manager.
Grego, Pete, Mgr., Breezy Terrace.
WICHITA: Bedinger, John.
Lane, Rudolph

KENTUCKY

HOPKINSVILLE: Steele, Lester.
LEXINGTON: Montgomery, Garnett
Wilson, Sylvester A.
LOUISVILLE: Greenwell, Allen V., Prop., Greenwell's Nite Club.
Greyhound Club
Norman, Tom.
Ofutt, L. A., Jr.
Shelton, Fred
Walker, Norval.
Wilson, James H.
MIDDLEBORO: Green, Jimmie.
PADUCAH: Vickera, Jimmie, Booker's License 2611.

LOUISIANA

NEW ORLEANS: Hyland, Chauncey A.
Mitchell, A. T.
SHREVEPORT: Adams, E. A.
Farrell, Holland.
Hosier, J. W.
Heaves, Harry A.
Williams, Claude.

MAINE

PORTLAND: Smith, John P.
SAFORD: Parent Hall, E. L. Legers, Manager.

MARYLAND

BALTIMORE: Alber, John J.
Continental Arms, Old Philadelphia Road.
Delta Sigma Fraternity.
Demley, Emil E.
Earl Club, Earl Kahn, Prop.
Erod Holding Corporation.
Lipey, J. C.
Manon, Harold, Proprietor, Club Astoria.
New Broadway Hotel
BETHESDA: Hodges, Edwin A.

MASSACHUSETTS

BOSTON: Demeter Zachareff Concert Management.
Grace, Max L.
Jenkins, Gordon
Losses, William.
Paladino, Rocky
Sullivan, Arnold, Bookers' License No. 150.
CAMBRIDGE: Montgomery, A. Frank, Jr.
DANVERS: Batastini, Eugene.
LOWELL: Porter, R. W.
NANTUCKET: Shepard, J. K.
NEW BEDFORD: Rose, Manuel
NORTH WEYMOUTH: Pearl, Morey.
JA Manor, formerly known as "Popeye's", Morey Pearl.
SHREWSBURY: Bal-A-Lair Ballroom.
SOUTH WEYMOUTH: Colonial Inn.
Thomas Smith, Manager

MICHIGAN

BATH: Terrace, The, Park Lake.
BATTLE CREEK: Magel, Milton.
BAY CITY: Alpha Omega Fraternity.
Niedzielski, Harry
DETROIT: Advance Theatrical Operation Corp., Jack Broder, President.
Amnor Record Company.
Berman, S. R.
Bologna, Sam, Imperial Club.
Bommarito, Joe.
Cavanaugh, J. J., Receiver, Downtown Theatre.
Downtown Casino, The.
Malloy, James
O'Malley, Jack.
Paradise Cave Cafe.
Schreiber, Raymond, Owner and Operator, Colonial Theatre.
FLINT: Carpenter, E. M., Mgr., Terrace Gardens
Godfrey Brothers, including Edon A. Godfrey
McClarin, William

GRAND RAPIDS:

Huban, Jack
LANSING: Hagen, Lester, Manager, Lansing Armory.
Metro Amusement Co.
Norris, Elmer, Jr., Palomar Ballroom.
Tholen, Garry.
Wilson, L. E.
MELLAND: Bodetto, Clarence, Manager, Jeff
MEMPHIS: Doran, Francis, Jordan College.
NORWAY: Valencia Ballroom, Louis Zadra, Manager.
ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino.

MINNESOTA

ALEXANDRIA: Great Club, Frank Gasmer
BEMIDJIE: Foster, Floyd, Owner, Merry Mixers Tavern
CALEDONIA: Elton, Rudy.
FAIRMONT: Graham, H. R.
GARDEN CITY: Conkling, Harold C.
GAYLORD: Green, O. M.
HIBBING: Pitmon, Earl.
LIVERMORE: Bennett, J. W.
OWATONNA: Bendorf, Clarence R., Box 452.
Smith, Ora T.
ROBINSON, A. E., Manager, Playmor Dance Club.
SPRINGFIELD: Green, O. M.
ST. PAUL: Fox, S. M.
WINONA: Czaplewski, Harry J., Owner, Manhattan Night Club.

MISSISSIPPI

GREENVILLE: Pollard, Flenord
JACKSON: Perry, T. G.

MISSOURI

CAPE GIRARDEAU: Gilkison, Lorene.
Moonglow Club.
KANSAS CITY: Antonello, John.
Cox, Mrs. Evelyn
Fox, S. M.
Holm, Maynard G.
Lucile Paradise Nite Club.
Sam D. and Lucille Webb, Managers.
Thudum, H. C., Asst. Mgr., Orpheum Theatre.
Watson, Charles C.
LEBANON: Kay, Frank.
MEXICO: Gilbert, William.
NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach.
ROLLA: Shubert, J. S.
ST. JOSEPH: Thomas, Clarence H.
BIKESTON: Boyer, Hubert.

MONTANA

FORSYTH: Allison, J.
Century Club.

NEBRASKA

COLUMBUS: Moist, Don
GRAND ISLAND: Scott, S. F.
LINCOLN: Johnson, Max.
OMAHA: Davis, Clyde E.
Omaha Credit Women's Breakfast Club.

NEVADA

ELY: Folsom, Mrs. Ruby, Chicken Shack

NEW JERSEY

ARCOLA: Corriston, Eddie.
White, Joseph.
ASSUR PARK: Richardson, Harry.
White, William
ATLANTIC CITY: Atlantic City Art League.
Jones, J. Paul.
Larosa, Tony.
ATLANTIC HIGHLANDS: Kaiser, Walter.
BLOOMFIELD: Brown, Grant.
CAMDEN: Towers Ballroom, Pearson Lesay and Victor Potamkin, Managers.
CLIFTON: Silberstein, Joseph L., and Etletson, Samuel.
EATONTOWN: Scherl, Anthony, Owner, Dubonette Room.
NEWARK: Clark, Fred R.
Niedzielski, Harry
N. A. A. C. P.
Robinson, Oliver, Mummies Club.
Royal, Ernest.
Santoro, V.
Skyway Restaurant, Newark Airport Highway.
Smith, Frank.
Stewart, Mrs. Rosamond.
ORANGE: Schlesinger, M. S.
PATERSON: Marsh, James
Piedmont Social Club
Pyatt, Joseph.
Riverview Casino
PRINCETON: Lawrence, Paul.
SOMERS POINT: Dean, Mrs. Jeannette
Leigh, Stockton
TRENTON: Larason, J. Dory.
Laws, Oscar A.

UNION CITY:

Head, John E., Owner, and Mr. Scott, Manager, Back Stage Club.
WANAMASSA: Maurice, Ralph, operator, Ross-Fenton Farms.
WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.

NEW MEXICO

ALBUQUERQUE: Maerts, Otis.

NEW YORK

ALBANY: Bradt, John.
Flood, Gordon A.
Kessler, Sam.
Lang, Arthur.
New Abbey Hotel.
New Goblet, The.
ARMONK: Embassy Associates.
BINGHAMTON: Hecht, Bert.
BONAVENTURE: Carlson, D. L.
St. Bonaventure College.
BROOKLYN: Graymont A. C.
Hared Productions Corp.
Puma, James.
BUFFALO: Erickson, J. M.
Kaplan, Ken, Mgr., Buffalo Swing Club.
King, Geo., Productions Co.
McKay, Louis
Michael, Max.
Rush, Chas. E.
Shultz, E. H.
Watts, Charles J.
CAROLINA LAKE: Christiano, Frank, Hollywood Cafe.
CONES: 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.
KIAMESNA LAKE: Mayfair, The.
LACKAWANNA: Chic's Tavern, Louis Cicarella, Proprietor.
LARCHMONT: Morris, Donald
Theta Kappa Omega Fraternity.
LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor.
NEWBURGH: Matthews, Bernard H.
NEW LEBANON: Donlon, Eleanor
NEW YORK CITY: Baldwin, C. Paul.
Callicchio, Dominick.
Campbell, Norman
Carestia, A.
Chissarini & Co.
Cotton Club
Currie, Robert W., formerly held Booker's License No. 2595
Davison, Jules
Denton Boys.
Diener & Dorskind, Inc.
Dodge, Wendell F.
Dyruff, Nicholas.
Embree, Mrs. Mabel K.
Evans & Lee.
Fine Plays, Inc.
Flashnik, Sam B.
Foreman, Jean
Fotoshop, Inc.
Fur Dressing & Dyeing Salesmen's Union.
Glyde Oil Products
Grant & Wadsworth and Casmir, Inc.
Grisman, Sam
Herik, I. H., Theatrical Promoter.
Hirliman, George A., Hirliman Florida Productions, Inc.
Immerman, George.
Jackson, Eilly
Jackson, Wally F.
Joseph, Alfred.
Katz, George, Theatrical Promoter.
Koch, Fred G.
Koren, Aaron
Leigh, Stockton
Leonard, John S.
Levy, Al. and Nat, Former Owners of the Merry-Go-Round (Brooklyn).
Lowe, Emil (Bookers' License No. 802).
Makler, Harry, Manager, Folley Theatre (Brooklyn).
Masconi, Charles.
Maybohm, Col. Fedor.
Miller, James.
Montello, R.
Moore, Al.
Pearl, Harry.
Phi Rho Pi Fraternity.
Regan, Jack.
"Right This Way," Carl Reed, Manager.
Rosenoer, Adolph and Sykes, Operators, Royal Tours of Mexico Agency.
Russell, Alfred.
Seldner, Charles.
Shayne, Tony, Promoter.
Solomonoff, Henry.
South Seas, Inc., Abner J. Rublen
"SO" Shampoo Company.
Spencer, Lou
Stein, Ben
Stein, Norman
Superior 25 Club, Inc.
Wade, Frank.
Weinstock, Joe.
Wider Operating Co.
Wisotky, S.
NIAGARA FALLS: Paness, Joseph, connected with Midway Park
PORT KENT: Klages, Henry C., Owner, the Mountain View House.
ROCHESTER: Genesse Electric Products Co.
Gorin, Arthur.
Lloyd, George

Pulsifer, E. H.
Valenti, Sam
SARASOTA: Sullivan, Peter, Owner, Piping Rock Restaurant.
SCHENECTADY: Gibbons, John F.
SOUTH FALLSBURG: Laurel Park Hotel, M. Or-lansky, Manager
SUFFERN: Armitage, Walter, President, County Theatre.
SYRACUSE: Feinglos, Norman.
Horton, Don.
Syracuse Musical Club.
TONAWANDA: Shuman, George, Operator, Hollywood Restaurant.
TROY: DeSina, Manuel.
TUCKAHOE: Birnbaum, Murray
Roden, Walter
UTICA: Molinoux, Alex.
WHITE PLAINS: Hechrlis Corporation
Reis, Les
WHITESBORO: Guido, Lawrence.

LONG ISLAND, N. Y.

NICKSVILLE: Seever, Mgr., Hicksville Theatre.
LINDENHURST: Fox, Frank W.

NORTH CAROLINA

ASHEVILLE: Pitmon, Earl
DURHAM: Alston, L. W.
Ferrell, George.
Mills, J. N.
Pratt, Fred.
FAYETTEVILLE: Bethune, C. B.
HIGH POINT: Trumpeters' Club, The J. W. Bennett, President.
KINSTON: Courie, E. F.
RALEIGH: Charles T. Norwood Post, American Legion.
WILLIAMSTON: Grey, A. J.
WINSTON-SALEM: Payne, Miss L.

NORTH DAKOTA

BISMARCK: Coman, L. R. Coman's Court.

OHIO

AKRON: Brady Lake Dance Pavilion.
Pullman Cafe, George Subrin, Owner and Manager
Millard, Jack, Manager and Lessee, Merry-Go-Round.
CANTON: Bender, Harvey.
Holt, Jack
Chillicothe, Dominick.
Rutherford, C. E., Manager, Club Bavarian.
Scott, Richard.
CINCINNATI: Black, Floyd.
Carpenter, Richard.
Einhorn, Harry
Jones, John.
Korb, Matt.
Lantz, Myer (Blackie).
Lee, Eugene.
Overton, Harold.
Rainer, Lee.
Reider, Sam
Williamson, Horace G., Manager, Williamson Entertainment Bureau.
CLEVELAND: Tutstone, Velma.
Weisenberg, Nate, Mgr., Mayfair or Euclid Casino.
COLUMBUS: Askins, Lane.
Askins, Mary.
Bellinger, C. Robert.
DAYTON: Stapp, Phillip B.
Victor Hugo Restaurant.
DELAWARE: Bellinger, C. Robert.
ELYRIA: Cornish, D. H.
Elyria Hotel.
FINDLAY: Bellinger, C. Robert.
KENT: Sophomore Class of Kent State University, James Ryback, President.
MARIETTA: Morris, H. W.
MARION: Anderson, Walter.
MEDINA: Brandow, Paul.
OXFORD: Dayton-Miami Association, Wm. F. Drees, President.
PORTSMOUTH: Smith, Phil.
SANDUSKY: Boulevard Sidewalk Cafe, The.
Burnett, John.
Wonderbar Cafe.
SPRINGFIELD: Prince Hunley Lodge No. 489, A. B. P. O. E.

OKLAHOMA

ADA: Hamilton, Herman.
TULSA: Angel, Alfred
Confidential Terrace.
Gentry, Charles
Horn, O. B.
Mayfair Club, John Old, Manager.
McHunt, Arthur.

Moans Company, The
Randazzo, Jack.
Tate, W. J.

PENNSYLVANIA

ALLEGHENY:
Cannon, Robert.
Young Republican Club.
ALLENTOWN:
Comora, Earl.
Sedley, Roy.
BRADFORD:
Ezzel, Francis A.
La Societe des 40 Hommes
& 8 Chevaux (the 40 & 8
Club)
BROWNVILLE:
Hill, Clifford, President,
Triangle Amusement.
BRYN MAWR:
Foad, Mrs. H. J. M.
CHESTER:
Rending, Albert A.
COLUMBIA:
Hardy, Ed.
CONNEAUT LAKE:
McGuire, T.
Yaras, Max.
DRUMS:
Green Gables.
EASTON:
Bugler, Harold, operator of
Lafayette Hotel Restaurant
and Bar.
ELMHURST:
Watro, John, Mgr., Show-
boat Grill.
EMPORIUM:
McNaney, W. S.
ERIE:
Oliver, Edward.
FAIRMOUNT PARK:
Riverside Inn, Inc., Samuel
Ottenberg, President.
HARRISBURG:
Waters, B. N.
HOUSTON:
Trianon Club, Tom Vlachos,
Operator.
LANCASTER:
Parker, A. R.
Weinbrom, Joe
LATROBE:
Yingling, Charles M.
LEBANON:
Fishman, Harry K.
MARSHALLTOWN:
Willard, Weldon D.
MT. CARMEL:
Mayfair Club, John Pogesky
and John Ballant, Mgrs.
NEW CASTLE:
Bondurant, Harry
NEW OXFORD:
Shutz, H. W., Proprietor,
Cross Keys Hotel.
PHILADELPHIA:
Aragon Ballroom
Arcadia, The International
Restaurant.
Berz, Phil.
Bryant, G. Hodges
Fabiani, Ray
Garcia, Lou, formerly held
Booker's License 2620
Glass, Davey.
Hirst, Izzy.
McShain, John
Philadelphia Federation of
the Blind.
Philadelphia Gardens, Inc.
Roth, Otto
Street, Benny.
Willner, Mr. and Mrs. Max.
PITTSBURGH:
Annina, Flores.
Bland's Night Club.
Matesic, Frank.
Pittsburgh Automobile
Dealers' Association.
READING:
Nally, Bernard
RIDGEWAY:
Benigni, Silvio
SHARON:
Marino & Cohn, former
Operators, Clover Club.
STRAFFORD:
McClain, R. K., Spread
Eagle Inn.
Foinette, Walter.
UPPER MERION:
Abmeyer, Gustave K.
WEST LIZABETH:
Johnson, Edward.
WILKES-BARRE:
Cohen, Harry.
Kozley, William.
McKane, James.
WYOMING:
Lunnie, Samuel M.
YATESVILLE:
Blanco, Joseph, Operator,
Club Mayfair.
YORK:
Weinbrom, Joe.

RHODE ISLAND

NORWOOD:
D'Antonio, Jos.
D'Antonio, Mike.
PROVIDENCE:
Goldsmith, John, Promoter,
Kronson, Charles, Promoter,
Moore, Al.
WARWICK:
D'Antonio, Joe.
D'Antonio, Mike.

SOUTH CAROLINA

CHARLESTON:
Hamilton, E. A. and James.
GREENVILLE:
Allen, E. W.
Bryant, G. Hodges
Fields, Charles B.
Goodman, H. E., Manager,
The Pines
Jackson, Rufus
National Home Show
ROCK HILLS:
Itolax, Kit.
Wright, Willford.

SOUTH DAKOTA

BERSERFER:
Muhlenkott, Mike.
LEBANON:
Schneider, Joseph M.
TRIPP:
Maxwell, J. E.
YANKTON:
Kosta, Oscar, Manager, Red
Rooster Club.

TENNESSEE

BRISTOL:
Pipehurst Country Club,
J. C. Bates, Manager.
CHATTANOOGA:
Daddy, Nathan.
Reever, Harry A.
JACKSON:
Clark, Dave.
JOHNSON CITY:
Watkins, W. M., Mgr., The
Lark Club.

MEMPHIS:
Atkinson Elmer,
Tubert, Maurice.
NASHVILLE:
Carter, Robert T.
Eakle, J. C.

TEXAS

ABILENE:
Sphinx Club.
AMARILLO:
Cox, Milton.
AUSTIN:
Franks, Tony
Howlett, Henry.
CLARKSVILLE:
Dickson, Robert G.
DALLAS:
Carnahan, R. H.
Cawthon, Earl
Goldberg, Bernard.
Johnson, Clarence M.
FORT WORTH:
Howers, J. W.
Carnahan, Robert
Coo Coo Club.
Merritt, Morris John.
Smith, J. F.
GALVESTON:
Page, Alex.
Purple Circle Social Club.
HENDERSON:
Wright, Robert
HOUSTON:
Grigsby, J. B.
Merritt, Morris John
Orchestra Service of Amer-
ica.
LONGVIEW:
Richardson, O. K.
Rohinowitz, Paul.
PORT ARTHUR:
Lighthouse, The, Jack Mey-
ers, Manager.
Silver Slipper Night Club,
V. B. Berwick, Manager.
TEXARKANA:
Gant, Arthur.
TYLER:
Mayfair Ballroom.
Mayfair Club, Max Gillman,
Manager.
WACO:
Williams, J. R.
WICHITA FALLS:
Malone, Eddie, Mgr., The
Barn.

UTAH

BALT LAKE CITY:
Allan, George A.
BURLINGTON:
Thomas, Ray
VIRGINIA

NORFOLK:
DeWitt Music Corporation,
U. H. Maxey, president,
C. Coates, vice-president.
NORTON:
Pegram, Mrs. Erma.
ROANOKE:
Harris, Stanley.
Morris, Robert P., Manager,
Radio Artists' Service.
Wilson, Sol., Mgr., Royal
Casino.

WASHINGTON

WOODLAND:
Martin, Mrs. Edith.
WEST VIRGINIA

BLUEFIELD:
Brooks, Lawson.
Florence, C. A.
Thompson, Charles G.
CHARLESTON:
Brandon, William.
Hargreave, Paul
White, R. L., Capitol Book-
ing Agency.
White, Ernest B.
FAIRMONT:
Carpenter, Samuel H.
PARKERSBURG:
Club Nightengale, Mrs. Ida
McGlumphy, Manager; Ed-
win Miller, Proprietor.
WHEELING:
Lindelf, Mike, Proprietor,
Old Heidelberg Inn.

WISCONSIN

ALMOND:
Bernatos, George, Two
Lakes Pavilion.
APPLETON:
Kunzelman, E.
Miller, Earl.
ARCADIA:
Schade, Cyril.
SARASOT:
Dunham, Paul L.
DAKOTA:
Passarelli, Arthur.
EAGLE RIVER:
Denoyer, A. J.
NEAUFORJUNCTION:
Killinski, Phil, Prop., Phil's
Lake Nakomis Resort.
RIVER:
Erickson, John, Manager,
Community Hall.
KEBENA:
American Legion Auxillary.
Long, Matilda.
LA CROIX:
Mueiler, Otto.
MALONE:
Kramer, Gale.
MERRILL:
Battery "F," 120th Field
Artillery.
Goetsch's Nite Club, Ben
Goetsch, Owner.
MILWAUKEE:
Cubie, Iva.
Thomas, James.
MT. CALVARY:
Shack, Steve.
RIBELANDER:
Hollywood Lodge, Joe Du-
lak
Khoury, Tony.
ROTHSCHILD:
Rhyner, Lawrence.
SHEBOGAN:
Bahr, August W.
SLINGER:
Bue, Andy, alias Buege,
Andy.
SPLIT ROCK:
Fabitz, Joe, Manager, Split
Rock Ballroom.
STRAITFIELD:
Kraus, L. A., Manager,
Rozellville Dance Hall.
STURGEON BAY:
DeFoe, F. G.
Larsheld, Mrs. George

TIGERTON:
Miechiske, Ed., Manager,
Tigerton Delta Resort.
TOMAM:
Camm, E. L.
WAUBAU:
Vogl, Charles.
WAUTOMA:
Passarelli, Arthur
WEYAUWEGA:
Waupaca County Fair As-
sociation.

WYOMING

CASPER:
Schmitt, A. E.
DISTRICT OF COLUMBIA
WASHINGTON:
Berenguer, A. C.
Burroughs, H. F., J.
Dykes, John (Jim), Prop.,
Dykes' Stockade
Flagship, Inc.
Frattone, James
Furedy, E. S., Manager,
Trans Lux Hour Glass.
Hayden, Phil.
Hodges, Edwin A.
Hule, Lim, Mgr., Casino
Royal, formerly known as
La Paree.
Lynch, Buford
McDonald, Earl H.
Moody Club.
O'Brien, John T.
Reich, Eddie
Rosa, Thomas N.
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, H.
Andrews, J. Brock.
Central Toronto Liberal
Social Club.
Chin Up Producers, Ltd.,
Roly Young, Manager.
Clarke, David.
Cockerill, W. H.
Eden, Leonard.
Henderson, W. J.
LaSalle, Fred, Fred La-
Salle Attractions.
Urban, Mrs. Marie.
QUEBEC
MONTREAL:
Auger, Henry.
Desautels, C. B.
Sourkes, Irving.
QUEBEC CITY:
Sourkes, Irving
VERDUN:
Senecal, Leo

MISCELLANEOUS

American Negro Ballet.
Azarki, Larry.
Bert Smith Revue.
Bigley, Mel. O.
Blake, Milton (also known as
Manuel Blanke and Tom
Kent).
Blanke, Manuel (also known
as Milton Blake and Tom
Kent).
Liafoox, Paul, Manager, The
Bee Gee Production Co.,
Inc.
White, Ernest B.
Brau, Dr. Max, Wagnerian
Opera Co.
Braunstein, B. Frank
Bruce, Howard, Mgr., "Crazy
Hollywood Co."
Bruce, Howard, Hollywood
Star Doubles.
Carla & Fernando, Dance
Team.
Carr, June, and Her Paris-
ienne Creations.
Carroll, Sam
Currie, Mr. and Mrs. R. C.,
Promoters of Fashion
Shows.
Curry, R. C.
DeShon, Mr.
Edmonds, E. E., and His
Enterprises.
Farrance, B. F.
Farris, Mickey, Owner and
Manager "American Beau-
ties on Parade"
Fitzkee, Darlel
Foley, W. R.
Fox, Sam M.
Freeman, Jack, Manager,
Follies Gay Paree.
Gardner, Ed., Owner, Uncle
Ezra Smith's Barn Dance
Follies.
Hanover, M. L., Promoter,
Hendershott, G. B., Fair
Promoter.
Hyman, S.
International Magicians, Pro-
ducers of "Magic in the
Air"
Kane, Lew, Theatrical Pro-
moter.
Katz, George.
Kaukonen Operating Corp.,
F. A. Schufel, Secretary.
Kent, Tom (also known as
Manuel Blanke and Milton
Blake).
Kesslar, Sam, Promoter.
Keyes, Ray
Lasky, Andre, Owner and
Manager, Andre Lasky's
French Revue.
Lawton, Miss Judith.
Leater, Ann
London Intimate Opera Co.
McFryer, William, Promoter.
McKinley, N. M.
Monmouth County Firemen's
Association.
Monoff, Yvonne.
Mosher, Woody
(Paul Woody)
Nash, J. J.
Platinum Blond Revue.
Mumley, L. D.
Richardson, Vaughn, Pine
Ridge Follies.
Robinson, Paul
Ross, Hal J.
Ross, Hal J., Enterprises.

Russell, Ross, Manager,
"Shanghai Nights Revue."
Shavlick, Vladimir.
Singer, Leo, Singer's Midlets
Snyder, Sam, Owner, Inter-
national Water Follies.
Spangler, Les.
Taftan, Mathew.
Temptations of 1941.
Thompson, J. Nelson, Pro-
moter.
Todd, Jack, Promoter.
"Uncle Ezra Smith Barn
Dance Frolie Co."
Welesh Finn and Jack
Schenck, Theatrical Pro-
moters.
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 Pro-
moter.
"Zorine and Her Nudists."

THEATRES AND PICTURE
HOUSES
Arranged alphabetically as to
States and Canada
MICHIGAN
DETROIT:
Colonial Theatre, Raymond
Schreiber, Owner and
Operator.
Downtown Theatre.

NEW YORK
NEW YORK CITY:
Apollo Theatre (42nd St.),
Jay Theatres, Inc.
NIAGARA FALLS:
Capitol Theatre, operated
by Basil Bros.
LONG ISLAND, N. Y.
NICKSVILLE:
Hickville Theatre.
PENNSYLVANIA
HAZLETON:
Capitol Theatre, Bud Irwin,
Manager.
PHILADELPHIA:
Apollo Theatre.
Bijou Theatre.
Lincoln Theatre.

UNFAIR LIST of the
AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Akbar Band, Dunkirk, N. Y.
Argonaut Alumni Band, Tor-
onto, Ont., Canada.
Barrington Band, Camden,
N. J.
Brian Boru Pipe Band, Har-
rison, N. J.
Cameron Pipe and Drum
Band, Montclair, N. J.
Carlinville Grade School
Band, Carlinville, Ill.
Cincinnati Gas and Electric
Band, Cincinnati, Ohio.
Convention City Band, King-
ston, N. Y.
Conway, Everett, Band, Seat-
on, Wash.
Crowell Publishing Co. Band,
Springfield, Ohio.
Drake, Bob, Band, Kalama-
zoo, 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.
Kryl, Bohumir, and his Band,
Chicago, Ill.
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 Lo-
rain City Band, Lorain, O.
Sokol Band, Cleveland, Ohio.
Southern Pacific American
Legion Post Band, San
Francisco, Calif.
Southern Pacific Club Band,
San Francisco, Calif.
Varel, Joseph, and His Juve-
nile Band, Brees, Ill.

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 Audi-
torium.
CALIFORNIA
BERKELEY:
Anger, Maurice
COTTONWOOD:
Cottonwood Dance Hall.
LOS ANGELES:
Howard Orchestra Service,
W. H. Howard, Manager.
LOS GATOS:
Hayward, Charles, Direc-
tor, Los Gatos High
School Band and Orches-
tra.
MODESTO:
Rendezvous Club, Ed. Davis,
Owner.
OAKLAND:
Lerch, Hermie.
ORLAND:
Veterans' Memorial Hall.
SAN FRANCISCO:
Century Club of California,
Mrs. H. N. Lynch, Busi-
ness Secretary
Mark Hopkins Hotel
St. Francis Hotel
SAN JOSE:
Helvey, Kenneth.
Triena, Phillip.
VISALIA:
Sierra Park Dance Hall,
William Hendricks, Own-
er and Manager.
COLORADO
DENVER:
Hi-Hat Night Club, Mike
Seganti, Prop.-Mgr.
CONNECTICUT
BRIDGEPORT:
Klein, George.
BRISTOL:
LeBrun, Alfred J.
HARTFORD:
Doyle, Dan.
MERIDEN:
Green Lantern Grill, Mich-
ael Krupa, Owner.
NEW LONDON:
Palmer Auditorium, Con-
necticut College for
Women.
POMFRET:
Pomfret School.
SOUTHINGTON:
Connecticut Inn, John Ian-
nini, Prop.
SOUTH NORWALK:
Evans, Greek.
TORINGTON:
Hollywood Restaurant.
FLORIDA
PALM BEACH:
Boyle, Douglas
MIAMI:
Fenias, Otto.
WEST PALM BEACH:
Palm Tavern, The, Al Van
De, Operator
ILLINOIS
BLOOMINGTON:
Abraham Lincoln School
Bent School.
Bloomington High School
Auditorium.
Edward School.
Emerson School.
Franklin School.
Irving School.
Jefferson School.
Raymond School.
Sheridan School.
Washington School.
CHAMPAIGN:
Tau Kappa Epsilon Prater-
nity and House.
CHICAGO:
Amusement Service Co.
Associated Radio Artists'
Bureau, Al. A. Travers,
Proprietor.
Bernet, Sunny.
Freat Show, Century of
Progress Exposition, Duke
Mills, Proprietor.
Kryl, Bohumir
Opera Club.
Sherman, E. G.
Zenith Radio Corporation

PARKS, BEACHES and
GARDENS

Casino Gardens, Windsor,
Ontario, Canada.
Edgewood Park, Manager
Howard, Bloomington, Ill.
Forest Amusement Co.,
Memphis, Tenn.
Grant Town Hall & Park,
George Kuperanik, Grant
Town, W. Va.
Green River Gardens, J. W.
Polling, Mgr., Henderson,
Ky.
Greystone Roof Garden, R.
Fergus, Mgr., Wilmington,
N. C.
Japanese Gardens, Salina,
Kan.
Jefferson Gardens, The, South
Bend, Ind.
Kerwin's Beach, Jim Ker-
win, Owner, Modesto, Calif.
Maryland Club Gardens,
E. C. Stamm, Owner and
Prop., Washington, D. C.
Midway Gardens, Tony Rollo,
Manager, Mishawaka, Ind.
Montgomery Hall and Park,
Irvington, N. J.
New Savoy Gardens, Pensa-
cola, Fla.
Ocean Beach Park, New
London, Conn.
Palm Gardens, Five Corners,
Totowa, N. J.
Rite O'Wa Gardens, Mr. and
Mrs. R. L. Fresh, Proprietors,
Ottumwa, Iowa.
Western Catholic Union Roof
Garden and Ballroom,
Quincy, Ill.
Woodland Amusement Park,
Mrs. Edith Martin, Man-
ager, Woodland, Wash.

ORCHESTRAS

Ambassador Orchestra
Kingston, N. Y.
Amick Orchestra, Bill, Stock-
ton, Calif.
Andrews, Mickey, Orchestra,
Henderson, Ky.
Army & Navy Veterans'
Dance Orchestra, Stratford,
Ont., Canada.
Baer, Stephen S., Orchestra,
Reading, Pa.
Banks, Doug, and His Even-
ing Stars Orchestra, Plain-
field, N. J.
Berkes, Bela, and His Royal
Hungarian Gypsy Orches-
tra, New York, N. Y.
Boston Symphony Orchestra,
Boston, Mass.
Cairns, Cy, and His Orches-
tra, Saskatoon, Sask., Can-
ada.
Canadian Cowboys' Dance
Orchestra, London, Ont.,
Canada.
Clarks, Juanita Mountaineers
Orchestra, Spokane, Wash.

ELGIN: Abbott School and Auditorium and gymnasium. Elgin High School and Auditorium and Gymnasium. KANKAKEE: Devlyn, Frank, Booking Agent.

INDIANA: BICKNELL: Knox County Fair Assn. EVANSVILLE: Adams, Frank, Fox, Ben.

IOWA: BOONE: Dorman, Laurence. CASCADE: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H.

KANSAS: JUNCTION CITY: Geary County Labor Union. SALINA: Cottage Inn Dance Pavilion.

KENTUCKY: LOUISVILLE: Bili Nite Club, John Longo, Manager. ELKS' Club.

MASSACHUSETTS: BOSTON: Fisher, Samuel. DUDLEY: Nichols College.

MICHIGAN: BATTLE CREEK: Battle Creek College Library Auditorium. BAY CITY: Niedzielski, Harry.

MINNESOTA: MINNEAPOLIS: Horchard, Charles. NEW ULM: Becker, Jess, Prop., Nightingale Night Club.

MISSOURI: JOPLIN: Central High School Auditorium. KANSAS CITY: Lincoln Dance Hall and the Wyandotte Furniture Co.

NEBRASKA: EMERALD: Sunset Party House, H. E. Nourse and J. L. Stroud, Managers.

NEW JERSEY: ATLANTIC CITY: Breakers Hotel. Dede Ranch. Heilig's Restaurant.

NEW YORK: ALLEGANY: Park Hotel. BEACON: The Mt. Beacon, L. D. Lodge, Prop., The Casino.

LIBERTY: Young's Gap Hotel. MAMARONECK: Lawrence's Inn. NEWBURGH: Roxy Restaurant, Dominick Ferraro, Prop.

NORTH CAROLINA: CAROLINA BEACH: Carolina Club and Management. CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Proprietor.

NORTH DAKOTA: GRAND FORKS: Point Pavilion. OHIO: ALLIANCE: Castle Night Club, Charles Naines, Manager.

OHIO: AVON: North Ridge Tavern. PASTER, BILL, MGR., North Ridge Tavern.

OHIO: CANTON: Beck, L. O., Booking Agent. CINCINNATI: Cincinnati Club, Milnor, Manager.

OKLAHOMA: OKLAHOMA CITY: Buttrick, L. E. Walters, Jules, Jr., Manager and Promoter.

BETHLEHEM: Reagan, Thomas. BOVETOWN: Hartman, Robert R. BRADFORD: Bradford Senior High School.

NEW YORK: ALBANY: Albin, Jack. Blythe, Arthur, Booking Agent. HARRIS, BUD.

PENNSYLVANIA: ALTOONA: Wray, Eric. AMBRIDGE: Klemick, Vaclaw (Victor), Director, Community Band.

RHODE ISLAND: BRISTOL: Bristol Casino, Wm. Viena, Manager. PROVIDENCE: Bangor, Rubes.

TENNESSEE: NOKVILLE: Tower Hall Supper Club. TEXAS: AUSTIN: Gregory Auditorium. HOGG MEMORIAL AUDITORIUM.

VIRGINIA: ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager. NIGHTINGALE NITE CLUB.

LYNCHBURG: Happy Landing Lake, Cassell Beverly, Manager. MARTINSVILLE: Forest Park Country Club.

WASHINGTON: SEATTLE: Meany Hall. WEST STATES CIRCUS. WOODLAND: Martin, Mrs. Edith, Woodland Amusement Park.

WISCONSIN: APPLETON: Mackville Hall, Joe Gainor, Prop. BATAVIA: Hatavia Firemen's Hall.

WYOMING: CASPER: Whinnery, C. I., Booking Agent. CHEYENNE: Wyoming Consistory. DISTRICT OF COLUMBIA: WASHINGTON: Alvis, Ray C.

ONTARIO: LAKEFIELD: Yacht Club Dance Pavilion, Russel Brooks, Mgr. LONDON: Palm Grove.

MISCELLANEOUS: Bogacs, William Bowley, Ray. DARRAGH, DON.

& Maley, Owners. Hoxie Circus, Jack Jazmanla Co., 1934. Kinsey Players Co. (Kinsey Comedy Co.).

THEATRES AND PICTURE HOUSES: Arranged alphabetically as to States and Canada. ARIZONA: YUMA: Lyric Theatre, Yuma Theatre.

ARKANSAS: BLYTHEVILLE: Ritz Theatre. ROXY THEATRE. PARIS: Wiggins Theatre. CALIFORNIA: BALBOA PARK: Globe Theatre.

CONNECTICUT: BRIDGEPORT: Park Theatre. EAST HARTFORD: Astor Theatre. HARTFORD: Crown Theatre.

ILLINOIS: MIDDLETOWN: Everett Theatre. LINCOLN: Grand Theatre, Lincoln Theatre.

LOUISIANA: NEW ORLEANS: Palace Theatre. INDEPENDENCE: Beldorf Theatre. PARRSON: Ritz 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.

HOLYOKE:

Inca Theatre.

LOWELL:

Capitol Theatre. Gates Theatre.

MEDFORD:

Medford Theatre. Riverside Theatre.

NEW BEDFORD: Baylies Square Theatre.

ROXBURY:

Liberty Theatre.

SOMERVILLE:

Somerville Theatre.

STOUGHTON:

State Theatre.

MICHIGAN

WASHINGTON: Washington Theatre.

DOWAGIAC: Century Theatre.

GRAND HAVEN: Crescent Theatre.

LANSING: Garden Theatre. Orpheum Theatre. Plaza Theatre.

MIDLAND: Frolie Theatre.

NILES: Riviera Theatre.

MISSISSIPPI

LAUREL: Arabian Theatre. Jean Theatre. Strand Theatre.

PASS CHRISTIAN: Avalon Theatre.

VAZOO: Yazoo Theatre.

MISSOURI

CHARLESTON: American Theatre.

ST. LOUIS: Ambassador Theatre. Fox Theatre. Lewis State Theatre. Mission Theatre. St. Louis Theatre.

BIKESTON: Malone Theatre. Rex Theatre.

WEBB CITY: Civic Theatre.

WEBSTER GROVES: Ozark Theatre.

NEBRASKA

GRAND ISLAND: Empress Theatre. Island Theatre.

KEARNEY: Kearney Opera House.

NEW HAMPSHIRE

NASHUA: Colonial Theatre.

NEW JERSEY

ATLANTIC CITY: Royal Theatre.

SOBOTA: Queen Ann Theatre.

SOUND BROOK: Lyric Theatre.

BUTLER: New Butler Theatre.

CARTERET: Ritz Theatre.

FREHONTOWN: Gem Theatre.

JERSEY CITY: Palace Theatre.

LAKEWOOD: Palace Theatre. Strand Theatre.

LITTLE FALLS: Oxford Theatre.

LYNDHURST: Ritz Theatre.

NETCONG: Palace Theatre. Essex Theatre.

PATERSON: Capitol Theatre. Plaza Theatre. State Theatre.

POMPTON LAKES: Pompton Lakes Theatre.

TOMS RIVER: Traco Theatre.

WESTWOOD: Westwood Theatre.

NEW YORK

BEACON: Beacon Theatre. Roosevelt Theatre.

BROOK: Bronx Opera House. President Theatre. Tremont Theatre. Windsor Theatre.

BROOKLYN: Borough Hall Theatre. Brooklyn Little Theatre. Classic Theatre. Liberty Theatre.

Mapleton Theatre. Star Theatre. Werba's Brooklyn Theatre.

DUFFALO: Eagle Theatre.

CATSKILL:

Community Theatre.

DOBBS FERRY:

Embassy Theatre.

DOUGHERTYVILLE:

Strand Theatre.

FALCONER:

State Theatre.

GLENS FALLS:

State Theatre.

GOSHEN:

Goshen Theatre.

JOHNSTOWN:

Electric Theatre.

NEW YORK CITY: Arcade Theatre. Irving Place Theatre. Loconia Theatre. Olympia Theatre. People's Theatre (Bowery). Schwartz, A. H., Century Circuit, Inc. West End Theatre.

PAWINGO:

Starlight Theatre.

POUGHKEEPSIE:

Rialto Theatre.

SAUGERTIES:

Orpheum Theatre.

TROY:

Bijou Theatre.

LONG ISLAND, N. Y.

FREEPORT: Freeport Theatre.

HUNTINGTON: Huntington Theatre.

LOCUST VALLEY: Red Barn Theatre.

MINEOLA: Mineola Theatre.

NORTH CAROLINA

DAVIDSON: Davidson Theatre.

DURHAM: New Duke Auditorium. Old Duke Auditorium.

HENDERSON: Moon Theatre.

LENOIR: Avon Theatre.

NEWTON: Catawba Theatre.

WINSTON-SALEM: Colonial Theatre. Hollywood Theatre.

NORTH DAKOTA

FARGO: Princess Theatre.

OHIO

AKRON: Luxe Theatres.

FREMONT: Paramount Theatre.

LIMA: Lyric Theatre.

MARIETTA: Hippodrome Theatre. Putnam Theatre.

MARION: Ohio Theatre.

MARTINS FERRY: Fenray Theatre.

SPRINGFIELD: Liberty Theatre.

OKLAHOMA

BLACKWELL: Baya Theatre. Midwest Theatre. Palace Theatre. Rivoli Theatre.

ENID: Aztec Theatre. Criterion Theatre. New Mecca Theatre.

NORMAN: Sooner Theatre. University Theatre. Varsity Theatre.

OKMULGEE: Orpheum Theatre. Yale Theatre.

PICHER: Winter Garden Theatre.

OREGON

PORTLAND: Broadway Theatre. Grandland Theatre. Oriental Theatre. Playhouse Theatre. Studio Theatre. Third Avenue Theatre. Venetian Theatre.

PENNSYLVANIA

BELLEFONTE: Plaza Theatre. State Theatre.

DEER LAKE: Deer Lake Theatre.

ERIE:

Colonial Theatre.

FRACKVILLE: Garden Theatre. Victoria Theatre.

HUNTINGTON: Clifton Theatre. Grand Theatre.

GIRARDSVILLE: Girard Theatre.

PALMERTON: Colonial Theatre.

PHILADELPHIA: Breeze Theatre.

PITTSBURGH:

Pittsburgh Playhouse.

READING:

Herman, Lew, United Chain Theatres, Inc.

YORK:

York Theatre.

RHODE ISLAND

PAWTUCKET: Strand Theatre.

PROVIDENCE:

Homes Liberty Theatre.

SOUTH CAROLINA

COLUMBIA: Town Theatre.

TENNESSEE

MEMPHIS: Princess Theatre. Suzore Theatre, 869 Jackson Ave. Suzore Theatre, 270 North Main St.

TEXAS

BROWNSVILLE: Capitol Theatre. Dreamland Theatre. Queen Theatre.

EDINBURGH: Valley Theatre.

LA FERIA: Bijou Theatre.

LA MARQUE: La Marr Theatre.

LUBBOCK: Lindsey Theatre. Palace Theatre.

MISSION: Mission Theatre.

PHAROS: Texas Theatre.

RAYMONDVILLE: Ramon Theatre.

SAN BENITO: Palace Theatre. Rivoli Theatre.

UTAH

SALT LAKE CITY: Lake Theatre.

VIRGINIA

ROANOKE: American Theatre. Rialto Theatre. Roanoke Theatre.

WEST VIRGINIA

CHARLESTON: Capitol Theatre. Kearse Theatre.

CLARKSBURG: Opera House. Robinson Grand Theatre.

HOLIDAYSCOVE: Lincoln Theatre. Strand Theatre.

HUNTINGTON: Palace Theatre.

NEW CUMBERLAND: Manos Theatre.

WEIRTON: Manos Theatre. State Theatre.

WELLSBURG: Palace Theatre. Strand Theatre.

WISCONSIN

ANTIGO: Home Theatre.

DISTRICT OF COLUMBIA

WASHINGTON: Universal Chain Theatrical Enterprises.

CANADA

MANITOBA

WINNIPES: Beacon Theatre. Garrick Theatre. Rialto Theatre.

ONTARIO

HAMILTON: Granada Theatre. Lyric Theatre.

OTTAWA: Little Theatre.

ST. CATHARINES: Granada Theatre.

ST. THOMAS: Granada Theatre.

QUEBEC

MONTREAL: Capitol Theatre. Imperial Theatre. Palace Theatre. Princess Theatre.

SASKATCHEWAN

REGINA: Grand Theatre.

SASKATOON: Capitol Theatre. Daylight Theatre.

FIFE AND DRUM CORPS

Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps. Perth Amboy, N. J.

Gordon, Gray 25.00

Griffis, Edw. 5.00

Grant, Jewell 10.00

Goucher, Allen J. 10.00

Hartnett, Tom 5.00

Hase, Herb 10.00

Hech, Isadore 10.00

Hudson, Marshall 10.00

Harris, Walter 10.00

Hanson, Glenn 25.00

Hazen, Harold 10.00

Hartman, Harland 10.00

Hatch, Simeon 2.00

Hamilton, R. W. 10.00

Hunter, G. W. 10.00

Hudson, Glenn 72

Imperatore, Albert 4.75

Imperatore, Bernard 10.00

Johnson, George I. 25.00

Johnson, Haven 5.00

Koven, Jack 9.75

Kaloski, Anthony 13.00

Kewish, James R. 5.00

Kinman, Louis 10.00

Klette, Alvin 10.00

Kee, John 25.00

Korbin, Billy 2.00

King, Calvin 2.32

Lilly, Bud 10.00

Lofton, Grover 10.00

Lane, Morris 25.00

Lamond, Donald 25.00

Layman, Robert 5.00

Local 653, Havre, Montana 5.00

Local 591, Ventura, California 12.00

Landers, Edw. J. 10.00

Lucas, Joseph 5.00

Liebmann, Oscar 10.00

Montgomery, William E. 22.50

Murray, Jimmie 10.00

Mitchell, David 10.00

Mandenbergs, Joe 2.00

Mims, Otis 5.00

Mills, Debo 5.00

Marsoccko, Charles 5.00

McCauley, Steve 5.00

McMahon, William 10.00

McCord, Theo. 5.00

McCoy, Arnold 10.00

Nunes, Renato C. 10.00

Nurse, Allen H. 10.00

Neal, Fritz 10.00

Neelson, C. 5.00

Olhus, Garfield 5.00

Pascale, Arnold 10.00

Pauline, Vince 5.00

Perez, Adolf 10.00

Pylkanen, Arne 5.00

Polkoff, Herman 35.40

Pickett, Herman 50.00

Potts, Joseph C. 7.50

Perry, King 50.00

Reynolds, Jimmie 1.04

Ray, Floyd 10.00

Reese, Arthur 10.00

Riggins, Fred 25.00

Raffell, Rodd 10.00

Rose, Lit 5.00

Robbins, Murray 10.00

Roubal, Edwin 16.22

Roberts, Laverro C. 25.00

Stern, Sol 19.95

Shelley, Lee 25.98

Shebeck, George 10.00

Solberg, Arvid 10.00

Stine, Irma 10.00

Stormfels, Herbert 51.34

Smith, Leroy Stuff 10.00

Schwartzmiller, Art 10.00

Smalls, William 10.00

Smith, S. E. 10.00

Shackelford, Lester 10.00

Spiker, Donald 25.00

Sparrow, John 2.00

Salles, Jesse 10.00

Sattlow, A. 5.00

Selaiden, George 5.00

Shirley, A. J. 15.00

Schaffer, Didrich 10.00

Thomas, George 5.50

Taylor, Eddie 12.00

Travis, Glenn W. 10.00

Thompson, Charles 10.00

Tyner, Evalyn (Minnick) 78

Vaux, Vern 18.00

Wood, Walter J. 5.00

Waggoner, Howard 5.00

Walters, Emmert 50.00

Whitemore, Earl 6.00

Walker, Joe 4.40

Walkup, Lovey 25.00

Wilson, Oliver 5.00

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