

# INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXX

NEWARK, N. J. MARCH, 1942

NO. 9

## ENLISTED OR DRAFTED MEN REMAIN IN A. F. M.

### New Law Provides That All Members in the Armed Service Remain in Good Standing For the Duration of the War

The following letter, which was sent to all locals of the American Federation of Musicians, dated February 17, 1942, is self-explanatory.

New York, N. Y.,  
February 17, 1942.

To All Locals of the  
American Federation of Musicians:

Kindly be advised that upon the advice and request of the International Executive Board, your International President has set aside the provisions of Article X, Section 4, of the By-Laws and substituted therefor the following law:

"Members of the American Federation of Musicians, who by enlistment or induction enter the military service of the United States or Canada in the present world-wide war, shall have their names retained upon the records of their respective Locals, free of all dues and assessments, until such time as they shall receive their honorable discharge from such service. It is provided, however, that all rights arising under the benevolent laws of the organization shall remain a matter of Local regulation."

The new law became effective February 3rd and is binding upon all Locals of the American Federation of Musicians. If your Local has erased any members who enlisted in the military service of the United States or Canada, kindly restore their names to the membership rolls at once.

The Executive Board has also instructed the International Secretary to compile an Honor Roll of all members in the service. Will you kindly cooperate by forwarding a list of all members in the service to the International Secretary's Office at your earliest convenience and from time to time advise the Secretary of any additions to the Honor Roll?

By order of the International Executive Board.

Fraternally yours,

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

Attest:

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



JOSEPH SZIGETI, Violinist (See Page Five)

## PERSONAL AGENTS MUST BE LICENSED

Outside Ownership of Bands Prohibited—Executive Board Adopts Important Amendments to Laws.

At the annual mid-winter meeting, the International Executive Board amended the laws of the Federation insofar as they affect personal agents, personal representatives and personal managers. Effective immediately upon publication in THE INTERNATIONAL MUSICIAN all personal agents, managers and representatives must be licensed and the compensation that they may receive from engagements is limited to 5 per cent of the contract price. The law providing for the licensing of these agents follows:

## FEDERATION ALL OUT FOR DEFENSE BONDS

Purchase of Defense Bonds and Stamps by Individual Members of A. F. of M. Necessary.

Reports from the local unions since the February issue show that they are doing everything possible to purchase defense bonds. The latest list, which appears at the conclusion of this article, brings the grand total purchased by the Federation and its affiliated locals to date to \$871,856. There is no question that the locals will continue to buy to the limit of their ability; it now, therefore, becomes necessary for the individual members of the Federation to supplement this program by their purchases of defense bonds and stamps.

Orchestras on steady engagements which are permanent in nature should immediately work out a payroll allotment plan, through which each member saves a specified portion of his salary every week to invest in defense bonds. Orchestras on short-term engagements and those playing miscellaneous engagements should work out a plan among themselves so that there can be no question of the members doing their share for the purchase of bonds and stamps. We hope to be able to report to the Treasury Department on April 30, the close of the fiscal year, that the Federation, its local unions and members have made purchases in a total sum exceeding \$1,000,000.

We are in a world war which is a struggle for existence of the free and democratic form of government. Many members are in the military service; some have already given their lives. The least that those who cannot be accepted into military service or are prevented from enlisting by one reason or another can do is to make every spare penny work for the Government to defeat the Axis aggressors. This is a war for our very lives, and the International Executive Board has instructed the Secretary to urge every member of the Federation to go all out in the purchase of defense bonds and stamps to help save our great American democracy. Do not fail to do your part.

The list of purchases by local unions since the February report is as follows:

Local	City	Amount
3	Indianapolis, Indiana	\$ 1,500.00
4	Cleveland, Ohio	5,000.00
5	Detroit, Michigan	20,000.00
8	Milwaukee, Wisconsin	10,000.00
14	Albany, New York	500.00
15	Toledo, Ohio	1,500.00
26	Peoria, Illinois	3,000.00
26	Topeka, Kansas	500.00
40	Baltimore, Maryland	15,000.00
47	Los Angeles, California	50,000.00
57	Saginaw, Michigan	1,000.00
61	Oil City, Pennsylvania	150.00
66	Rochester, New York	5,000.00
74	Galveston, Texas	5,000.00
75	Des Moines, Iowa	1,500.00
87	Danbury, Connecticut	100.00
91	Westfield, Massachusetts	100.00
94	Tulsa, Oklahoma	5,300.00
107	Ashtabula, Ohio	175.00
121	Fostoria, Ohio	200.00
125	Norfolk, Virginia	3,000.00
146	Lorain-Elyria, Ohio	500.00
154	Colorado Springs, Colorado	1,000.00
166	Madison, Wisconsin	100.00
167	San Bernardino, California	200.00
186	Waterbury, Connecticut	2,000.00
215	Kingston, New York	500.00
220	Northampton, Massachusetts	100.00
223	Steubenville, Ohio	2,000.00
238	Poughkeepsie, New York	100.00
243	Monroe, Wisconsin	100.00
248	Paterson, New Jersey	1,500.00
265	Quincy, Illinois	1,000.00
303	Lansing, Michigan	1,000.00
311	Wilmington, Delaware	500.00
348	Sheridan, Wyoming	400.00
369	Las Vegas, Nevada	1,000.00
374	Concord, New Hampshire	50.00
379	Easton, Pennsylvania	500.00
388	Ossining, New York	50.00
399	Asbury Park, New Jersey	2,700.00
404	New Philadelphia, Ohio	500.00
411	Bethlehem, Pennsylvania	100.00
422	Beaver Dam, Wisconsin	200.00
436	Lansford, Pennsylvania	150.00
442	Yakima, Washington	100.00
453	Wibona, Minnesota	75.00
489	Rhineland, Wisconsin	200.00
550	Cleveland, Ohio	50.00
558	Omaha, Nebraska	100.00

(Continued on Page Three)

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BUY  
DEFENSE  
STAMPS  
BONDS

KEEP 'EM FLYING

\*\*\*\*\*

"Leaders of bands or orchestras are prohibited from employing, either directly or indirectly, or through any device or method whatsoever, personal representatives who are not licensed by the Federation."

The law on compensation reads as follows:

"The amount of compensation that can be received by personal representatives, managers and agents is limited to 5 per cent of the contract price, providing this amount can be paid only from amounts over and above the union scale and commission (if any) of the licensed agent through whom the engagement was booked."

(Continued on Page Twenty-four)

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Vol. XXXX.

No. 9



### CHARTER REVOKED

699—Hicksville, Ohio.

### CONDITIONAL MEMBERSHIP ISSUED

- A 1241—Sammy Elbert Johnson.
- A 1242—Hugh (Chief) Wheelock.
- A 1243—Robert Roper.
- A 1244—Dwight Fiske.
- A 1245—Edith Rogers Dahl (renewal).
- A 1246—Mac Pepper.
- A 1247—Louis Jackson.
- A 1248—Johnnie Ware.
- A 1249—Michael "Duke" Vintaloro.
- A 1250—Bedford P. Brown.
- A 1251—W. J. Edwards (renewal).
- A 1252—Earl Eugene (renewal).
- A 1253—Eddie Eugene (renewal).
- A 1254—Leonard Graham (renewal).
- A 1255—LeRoy Hardison (renewal).
- A 1256—John L. Henderson (renewal).
- A 1257—Purvis Henson (renewal).
- A 1258—Wesley Jonea (renewal).
- A 1259—Albert Martin (renewal).
- A 1260—Thaddeus Seabrooks (renewal).
- A 1261—Clifton Smalls (renewal).
- A 1262—Leale Earl Thurman (renewal).
- A 1263—Otis Walker (renewal).
- A 1264—John H. Williams (renewal).
- A 1265—Joseph Williams (renewal).

### THE DEATH ROLL

- Atlantic City, N. J., Local 661—Nicholas Forchetti.
- Boston, Mass., Local 9—W. B. Munroe, John Weichel, Henry Rumph, Sr., Richard H. Cosby.
- Chicago, Ill., Local 10—Joseph Pileh, Larry Larsen, James Husa, John B. Daly, Ruby Atkinson, Frank Mittelstaedt, Wm. R. Russo, Ed. Squifflet (Griffith).
- Chicago, Ill., Local 208—Herbert Holt Byron.
- Columbus, Ohio, Local 103—Gustav Bruder, William H. DeVere.
- Dayton, Ohio, Local 101—Edwin F. Miller.
- Detroit, Mich., Local 5—Hugo Kalsow, Bernard Reetz.
- Jacksonville, Fla., Local 444—John C. Hahn, Joe Roman, John Entenza.

### TO MEMBERS AND LOCALS OF THE AMERICAN FEDERATION OF MUSICIANS

Dear Sir and Brother:

Bands which play by remote control from a place or establishment in which they are employed can only do so during the basic hours of their engagement. However, it has been called to my attention that in some cities throughout the country, Locals are permitting bands to broadcast in the place or establishment in the afternoon by remote control for 15, 20 or 30 minutes, sometimes being paid on an overtime basis, sometimes not being paid at all, under the guise that it is a matinee performance, in spite of the fact that patrons are not in the place or establishment at the time the band is doing this work.

I would like to call to the attention of the Locals and the band leaders that this is playing below the scale. Work done on this basis should be paid for at the same rate as if performing at a radio studio.

To continue this practice would mean that in a very short time we would not have any studio bands anywhere.

I hope that the members and the Local officials will see to it that this serious matter is promptly corrected.

Fraternally yours,

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

- Kansas City, Mo., Local 34—Curtis J. Haas.
- Lima, Ohio, Local 320—J. Austin Koch.
- Los Angeles, Calif., Local 47—Harry T. Hyndman, Leo S. Stanley.
- Milwaukee, Wis., Local 8—James W. Wood, Frank Collins.
- Minneapolis, Minn., Local 73—Wallace K. Lageon.
- Montreal, Canada, Local 406—J. E. Turcot.
- Morristown, N. J., Local 177—Edward Cattano.
- Newark, N. J., Local 16—Jacob Gut.
- New Castle, Pa., Local 27—Fred Emery.
- New York, N. Y., Local 802—Tommaso Cracovia, Walter Dicke, Kurt Engel, Carl Fenton, Karl Gutman, William A. Landon, William Loraine, Gladstone L. McKenzie, Mamie Mullen, James Edwin Sammis, Isidor Spiller, Leslie J. Stevens, George Thigpen, Leroy A. Vanderveer, Kalman Veress, Arnold Whitehead, James W. Wood, John Zerilli, William Zweig.
- Norfolk, Va., Local 125—Charles Borjes.
- Philadelphia, Pa., Local 77—Edward A. Atkinson, Joseph Cake, William Kleeman, Ermelindo Scarpa, Nicholas Forchetti, James Negra.
- Redding, Calif., Local 113—Guy Asher.
- Richmond, Calif., Local 424—Joe Atria.
- Rochester, N. Y., Local 66—Frank B. King.
- San Antonio, Texas, Local 23—Charles M. Lee.
- San Leandro, Calif., Local 510—A. G. Santana.
- Seattle, Wash., Local 76—Arnold Kraus, William Belard.
- Stamford, Conn., Local 626—Dr. Albert E. Austin.
- Toronto, Ont., Can., Local 149—George Y. Neill, A. D. Nicholson.
- Trenton, N. J., Local 62—Howard E. Richard.
- Utica, N. Y., Local 51—Albert J. Sittig, Sr.
- Wilmington, Del., Local 311—Nicholas Forchetti.

### NOTICE TO ALL MEMBERS OF THE A. F. OF M.

Effective at once members of the American Federation of Musicians will not be permitted to render services for any Circus or Carnival during the season of 1942, unless such Circus or Carnival has executed a working agreement with the American Federation of Musicians governing the employment of its members. UNDER NO CIRCUMSTANCES WILL MEMBERS BE PERMITTED TO RENDER SERVICES WITH NON-MEMBERS.

Contracts for musical services of any nature with circuses or carnivals will not be considered valid unless verified by the American Federation of Musicians. Traveling Representative Clay W. Reigle, 119 Mahantonga Street, Pottsville, Pennsylvania, who has been appointed to assume control of such circus and carnival work, will verify all contracts and assist members in whatever manner required. Communicate direct with Representative Reigle.

Leaders, contractors and members, please be governed accordingly.

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

### DEFAULTERS

LaBabe Corey, Charleston, W. Va., is in further default of payment in the sum of \$525.00 due members of the A. F. of M.

Bill Donaldson, Miami, Fla., is in default of payment in the sum of \$645.15 due members of the A. F. of M.

Edward Langford and the Omega XI Fraternity, Orlando, Fla., are in default of payment in the sum of \$200.00 due members of the A. F. of M.

Thomas Andre, Baltimore, Md., is in default of payment in the sum of \$270.00 due members of the A. F. of M.

Dr. Howard Walther, Bay City, Mich., is in default of payment in the sum of \$10.00 due members of the A. F. of M.

Zelger Hotel, Fallsburg, N. Y., is in default of payment in the sum of \$20.86 due members of the A. F. of M.

Harry Rogers, owner, "Frisco Follies", New York, N. Y., is in default of payment in the sum of \$507.00 balance due members of the A. F. of M.

Twin Palms Restaurant, John Masl, prop., Valhalla, N. Y., is in default of payment in the sum of \$5.00 due members of the A. F. of M.

### ATTENTION, A. F. of M. MEMBERS!

EMIL MAESTRE, member of New York, Local 802, A. F. of M., has been duly appointed representative of the Sindicato Musical de Cuba in the United States. He will enlighten any persons with proposed engagements of the rules and regulations of the Habana Cuba Musicians Union. Address EMIL MAESTRE, 4528 62nd Street, Long Island City, New York.



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Floyd Magee, Sioux Falls, S. D., is in default of payment in the sum of \$269.00 due members of the A. F. of M.

J. W. Earl, Palestine, Texas, is in default of payment in the sum of \$190.00 due members of the A. F. of M.

### WANTED TO LOCATE

Anyone knowing the whereabouts of one BOBBY MACK, a member of Local 47, Los Angeles, Calif., kindly communicate immediately with Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one STANLEY DELMAR, pipe organist, kindly communicate immediately with Secretary Fred W. Birnbach, 39 Division Street, Newark, N. J.

Anyone knowing the local number in which MAX SHEPHERD, formerly of Local 105, Spokane, Wash., holds membership kindly communicate immediately with Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one R. L. (BOB) ALLEN, a promoter, last known to be in Michigan, kindly communicate immediately with Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

### COMMUNICATIONS FROM

## The President

JAMES C. PETRILLO

### REMOVE FROM FORBIDDEN TERRITORY

Kingsway Hotel, St. Louis, Mo.

### 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 a number of such meetings.

JAMES C. PETRILLO,  
President.

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### TO ALL LOCALS AND MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS

The following letter, which has been sent to all recording companies licensed by the American Federation of Musicians, is self-explanatory:

"It is the fixed position of the American Federation of Musicians that where its members are employed for the making of records the record company making such records is the employer of each and all of the musicians thus employed, including the leader, and that as such employer the company making such records is responsible for the payment of all taxes arising out of what was formerly Titles VIII and IX of the Social Security Act and now is incorporated in the Internal Revenue Code.

"Members of the American Federation of Musicians thus employed have been advised by the Federation not to pay any such taxes as an employer and not to assume any obligation to pay any such employer taxes, as an employer is not only liable for the payment of his taxes as an employer, but is also liable for the payment of his employees' taxes which the employer is required to deduct from the wages of the employees as and when paid.

Fraternally yours,

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



**CHANGE OF OFFICERS**

Subsidiary to Local 2, St. Louis, Mo.—Secretary, Roy W. Torian, 4349 West Belle Place.  
 Local 53, Logansport, Ind.—President, Carl O'Dell, 1441 Meadlawn Ave.  
 Local 55, Meriden, Conn.—President, J. Hagerty, 266 Elm St., Meriden, Conn.; Secretary, Frank J. Treiber, Russell Road, Milldale, Conn.  
 Local 55, Fort Wayne, Ind.—Secretary, Byron L. Mowrey, 504 Citizens Trust Building.  
 Local 61, Oil City, Pa.—President, W. Roy Wolfe, 414 5th St., Franklin, Pa.  
 Local 116, Shreveport, La.—Secretary, Steve E. Grunhart, 668 Egan St.  
 Local 124, Olympia, Wash.—President, Emil Johnson.  
 Local 157, Lynchburg, Va.—President, Darrin O'Brien, 906 Main St.  
 Local 169, Manhattan, Kans.—Secretary, Joe Bransfield, Box 40.  
 Local 172, East Liverpool, Ohio.—President, Howard H. Cochran, Box 83, Martins Ferry, Ohio.  
 Local 177, Morristown, N.J.—Secretary, F. Carleton Savage, 13 Market St.  
 Local 220, Northampton, Mass.—President, Arthur S. Fretz, 84 Ridgewood Terrace.  
 Local 222, Salem, Ohio.—President, Charles Meeks, 1039 East Pershing St.  
 Local 225, Helper, Utah.—President, Leo P. Leonard, South Carbon Ave., Price, Utah.  
 Local 260, Superior, Wis.—Secretary, Victor Blank, Room 103, 921 Tower Ave.  
 Local 267, Fulton, N.Y.—Secretary, Albert H. Kinne, 358 South Sixth St.  
 Local 273, Fayetteville, Ark.—President, Ben Ash; Secretary, Tucker Smith, % Ark Apartments.  
 Local 298, Niagara Falls, Ont., Can.—President, William Hicks, Chippewa, Ont.  
 Local 328, Janesville, Wis.—Secretary, James F. McAuliffe, 903 McKinley St.  
 Local 377, Asheville, N.C.—Secretary, Joseph D. DeNardo, Box 7993.  
 Local 391, Ottawa, Ill.—Secretary, Clarence Wenz, 119 West Jackson St.  
 Local 413, Columbia, Mo.—Secretary, T. E. Gibbons, P. O. Box 244.  
 Local 415, Cambridge, Ohio.—President, Dr. S. R. Cain, Wheeling Ave.; Secretary, Art McCracken, Elm St.  
 Local 442, Yakima, Wash.—President, Ben Arnold, 1214 Brown Ave.  
 Local 485, Grand Forks, N.D.—President, Everett L. Perrin, 117 North Third St., East Grand Forks, Minn.  
 Local 506, Saratoga Springs, N.Y.—Secretary, Charles Morris, 19 Governors Lane, Schenectady, N.Y.  
 Local 566, Windsor, Ont., Canada.—President, Arthur E. Turnbull, P. O. Box 114.  
 Local 575, Batavia, N.Y.—President, Norman Hall, 164 Summit St.; Secretary, Leonard A. Regan, 20 Vine St.  
 Local 593, Sault Ste. Marie, Mich.—Secretary, Judd Swart, 541 Court St.  
 Local 602, St. Peter, Minn.—President, H. B. Stetzer; Secretary, Mrs. Beulah Levenson, 422 No. Fourth St.  
 Local 608, Astoria, Ore.—President, J. A. Bemmer, 2548 Cedar.  
 Local 614, Salamanca, N.Y.—President, Arthur Welland, 71 Maple St.; Secretary, Fran E. DeGroat, 226 Front Ave.  
 Local 627, Louisville, Ky. (colored)—President, John Brooks, 2910 Western Park.  
 Local 664, Lewiston, Idaho.—President, Charles L. Harlan, Jr., 616 Seventh St.  
 Local 684, Grafton, W. Va.—President, W. E. Jackson, Wichita Falls, Texas.—President, M. E. Winburn, 1707 Eighth St.  
 Local 689, Eugene, Ore.—President, Harry Nelson.  
 Local 766, Austin, Texas.—Secretary, Victor Himmler, 1209 North Sixth St.  
 Local 784, Pontiac, Mich.—President, R. G. Roat, 8 East Boulevard, North.

**CHANGE IN OFFICERS' ADDRESSES**

Subsidiary to Local 2, St. Louis, Mo.—President, George E. Hudson, 4000 Finney Ave.  
 Local 49, Hanover, Pa.—President, Albert F. Shanabrook, 203 Frederick St.  
 Local 113, Redding, Calif.—Secretary, Arch Merrifield, 2000 California St.  
 Local 154, Colorado Springs, Colo.—Secretary, W. G. Snyder, 221 First National Bank Building.

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**OFFICERS OF NEW LOCAL**

Local 527, Gainesville, Fla.—President, Harry Bowman, Alpha Tau Omega House; Secretary, F. E. Roumillat, 233 West Orange.

**FEDERATION ALL OUT FOR DEFENSE BONDS**  
 (Continued from Page One)

567	Albert Lea, Minnesota	300.00
572	DeKalb, Illinois	100.00
573	Sandusky, Ohio	200.00
580	Clarksburg, West Virginia	3,000.00
594	Battle Creek, Michigan	1,000.00
596	Uniontown, Pennsylvania	500.00
618	Albuquerque, New Mexico	200.00
625	Ann Arbor, Michigan	100.00
630	New Kensington, Pa.	100.00
662	Laramie, Wyoming	300.00
680	Elkhorn, Wisconsin	1,000.00

681	Centralia, Illinois	25.00
784	Pontiac, Michigan	300.00
CANADA		
467	Brantford, Ontario	250.00
633	St. Thomas, Ontario	300.00

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The Army, Navy, and Marines need musical "tools" as well as the implements of war. And we are going to see to it that they get them!

Nothing builds morale and stirs men to acts of heroism more than music. In the last war thousands of brass bands and many million voices singing "Over There" brought the urge to WIN. Thus it will be in this war.

The H. N. White Company put many brass instruments into the hands of soldiers in the first World War and it is doing the same now. We're working fast and furious on one of the largest defense orders assigned to any band instrument company — and Uncle Sam is a mighty particular buyer, too!

So, if your order for a **KING** instrument is delayed, you will understand why and we will appreciate your bearing with us.

**No. 1** — Scores of new **KING** instruments for the U. S. Government, in the packing room, being made ready for shipment.

**No. 2** — H. N. White Company officials inspect a government shipment and then pose obligingly for the cameraman. Left to right — **Ernie Long**, Factory Supt., Case Dept. **Bob Liesman**, Executive Vice Pres. **Fred Koch**, Traffic Mgr. **Roy Mengle**, Factory Supt., Brass Instrument Dept. **Henry Dreyes**, Factory Supt., Reed Instrument Dept.

**No. 3** — The crated instruments now ready for shipment, are loaded on trucks which will start them on their way to military camps from Maine to California.

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JAN. 15, 1942

## Symphony Orchestras

ONCE musicians, poets and painters learn to expose war in all its aspects through their art, its possibility will be considerably lessened. Not that it is enough to turn out ditties about poppies in Flanders Fields and home fires burning, and to concoct rhythms that keep swollen feet tramping despite mud and slush, but rather to encompass in music, paintings and poems the inner spiritual struggle that ensues in a war such as the present, when convictions so deep as to be incommunicable in ordinary parlance are either being roused to triumphant vigor or else battered to oblivion. Should some musician or brother artist sense the extent of this conflict, realize its inevitable *denouement*, and succeed in embodying it in an art-form, then, we believe, the hidden evil, brought to light at last, would await only time's lagging maneuvers to seal its fate.

Believing this, we read with a sort of inner exultation of the aim of Shostakovich in creating his most recent work, a symphony composed while he was under bombardment in Leningrad. In the first movement, as he explains it, he describes "ordinary, simple people" as they go contentedly about their work in peace times and as they are transformed on the outbreak of war into heroes, even into martyrs perishing in the performance of their duty. In this movement's final phrases something very intimate, very sad, like a mother's tear, is in evidence.

The scherzo and adagio movements are concerned with the inner essence of this war, its undercurrents of good and evil, its compatibility with aspiration. The fourth movement is, in a word, *victory*, not a victory of swagger and subordination, but one of light over darkness, of humanity over barbarism, of reason over reaction.

If this be "music of the future", then may the future quickly become the present.

### New York Philharmonic

FOR a hundred years after Bach's death, that master's music lay unplayed and unheralded. Then Mendelssohn discovered it, found it good, performed it, publicized it. More fortunate than the master of Eisenach, Mahler even during his lifetime came upon a protagonist in his friend and disciple, Bruno Walter, a follower who has not failed him. Now, 31 years after Mahler's death, Bruno Walter is bruited his master's name abroad, interpreting his works as only a devout disciple can, inducting him, with a gesture of profound devotion, into the company of the immortals.

Mahler's Symphony No. 2 as played by the New York Philharmonic under the baton of Bruno Walter on January 25th was an example of what consecrated conducting can do for a work. The exultant upsurge of the opening theme was irresistible. As charming as that was forceful was the second movement, a pastoral. The third was easy and flowing. Stirring, even electric, was the entrance of the contralto solo in the fourth "Ulrich" movement. The final movement (for this is a symphony in five parts), in which the heavens seem actually to open, showed an exquisite balancing and blending of tone.

A more searching and sensitive reading than Bruno Walter's we would find it hard to imagine. The nicety of its dynamic gradations, the delicacy of its nuances, its rhythmic contrasts, all produced an effect little short of perfection. A "Resurrection" Symphony it was indeed, in every measure a rebirth of Mahler, his endless search for truth, his striving for belief, his craving for assurance of life eternal.

Fritz Busch conducted the orchestra from the concert of January 29th through that of February 8th. At the first of these concerts his brother Adolf, as soloist, introduced to New York Reger's Violin Concerto. As intimate friends of the composer, both men have done much to popularize this work. Adolf, as a matter of fact, reorchestrated it when Reger, dissatisfied, refused to conduct it any more. It is this revised version that was heard on January 29th. As one critic put it, "not to beat about the bush (or the Busches) it seems never to have had a real success anywhere." The consensus of opinion on this occasion was that, in shortening it even so little, Adolf Busch did concert-goers a real service.

"Blanik", which might almost be called a national hymn of the Czech people and the cry of Smetana, the bard for liberty, was given at the concert of February 4th. Fritz Busch conducting with exceptional conviction. Adolf Busch was again soloist at the concert of February 7th and 8th, when he played Beethoven's Violin Concerto. On this work at least he could—and did—lavish his very real talents.

On the 12th Eugene Goossens, in his first appearance with the orchestra, took over the baton to conduct through the 15th. Besides the three B's which figured largely in all four of his programs, works of Weinberger, Marcel Belannoy, Gliere and Saint-Saëns were performed. The soloist on February 15th was the Levintritt prize winner, Erno Valasek.

### Winner in 'Teens

IN winning the first prize in the young composers' contest sponsored by the Young People's Concerts Committee of the Philharmonic-Symphony Society of New York, André Mathieu (all of 13 years old) gained as award not only \$200 but also performance rights for his Concertino for Piano and Orchestra at the young people's concert of February 21st. Rudolph Ganz was the conductor.

Although Master André, a French Canadian, has some difficulty in negotiating the English speech, he managed to convey to reporters that he likes chess, reading, movies, ice-skating, ping-pong, tennis and swimming. His concertino took him three weeks to write, last summer and plays for about 15 minutes.

### Beecham Makes News

ONE need not have more than a year-long memory to comprehend the expectation with which music lovers of New York crowded into Carnegie Hall for three concerts of the WPA New York City Symphony Orchestra directed by Sir Thomas Beecham on January 25th, February 1st and 8th. In 1941 this wizard of the baton conjured up tonal phrases that made news even in pages cluttered with war data. This year he did the same thing. There was not a dull moment in any of the concerts. The two American works given on the first evening—Courtland Palmer's Piano Concerto and Horace Johnson's "Streets of Florence"—were completely sincere, the former evoking the romantic spirit of music in the late nineteenth century (Mr. Palmer is 71 years old), and the latter calling forth memories of a quieter, happier Italy. Sir Thomas conducted both of these works ably, but worked special magic in his reading of Schubert's Symphony No. 5 in B flat major and his compatriot Elgar's "Enigma" Variations.

A fine reading of a great classical symphony (Haydn's in E flat major), an exciting new piano concerto (by Stanley Bate) and a thrilling performance of a seldom-heard nineteenth century work (Berlioz' Symphony with Viola Obligato), were the offerings of Sir Thomas at the concert of February 8th. The orchestra, stimulated and inspired, outdid itself. It was a concert that earned, rightly, ovations for the players, for the soloists, and, most of all, for its presiding spirit, Sir Thomas.

### Cooperative Note

WHEN Sir Thomas arrived for the first of his New York WPA concerts, he discovered that no provision had been made for a 16-bar organ passage which reinforced the bass toward the end of Elgar's "Enigma" Variations. The project has no organist. However, Horace Johnson was not one to be baffled by such a contingency. He put through a hurried call to Deaso D'Antalfy, the organist for the Philharmonic, who responded nobly, playing the passage gratis at both the rehearsal and the concert.

### Quakers in New York

TOSCANINI in one of his rare podium appearances conducted on February 10th the Philadelphia Orchestra at its sixth New York concert of the season. The program consisted of Tchaikovsky's Sixth Symphony, the Ballade and Polish Op. 38, of Vieuxtemps, the "Queen Mab" scherzo from Berlioz's "Romeo and Juliet" and Debussy's "La Mer." The rumor that Toscanini does not care for the works of Tchaikovsky was hard to believe in the face of his intense earnestness in conducting the "Pathétique" and the utter conviction he imparted to all hearers of its musical validity. The

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Vieuxtemps' work, a rather stereotyped show-piece, demonstrated at least the height of virtuosity achieved nowadays by symphony orchestra members, fourteen violins performing in exact unison passages it was once considered all but impossible for even a solo player to execute. The "La Mer" was perhaps the emotional apex of this evening. Here the orchestra played with a transparency and beauty of tone as well as a fusion of individual parts that well-nigh points to heaven.

### Brooklyn

SOLD-OUT houses seem to be the rule in concerts of the Brooklyn Symphony Orchestra. At the latest one, conducted by John Barnett, Jacques Abram played Beethoven's Fourth Piano Concerto to a tumult of applause. Samuel Barber's "Adagio for Strings" was equally well received. Mr. Barber is a composer to watch, by the bye. He might in a sense be called the Shostakovich of America.

### Columbia, S. C.

EDWIN McARTHUR has been appointed musical director of the Columbia Music Festival Association. His duties include conducting the Southern Symphony Orchestra in nine concerts in Feb-



EDWIN McARTHUR

ruary and March in Columbia and neighboring cities. Assisting units are the Columbia Choral Society, the Columbia Children's Chorus and the South Carolina State-wide College Chorus.

On February 23rd Mr. McArthur conducted a program in Columbia with tenor Richard Crooks as soloist. On

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See Hayden Shepard Article on Pedagogics Page

March 4th he directed a Youth Concert in which the Children's Chorus and State-wide College Chorus participated. On March 12th he conducted in Columbia a symphony program of All-American works.

An All-Russian concert was the offering of the Charlotte Symphony Orchestra under the direction of G. S. de Roxlo on February 13th. The soloist, Zadel Skolovsky, played Rachmaninoff's Piano Concerto No. 2 in C minor. Other composers represented were Rimsky-Korsakoff, Glazounow, Liadov, Gliere and Tchaikovsky.

### Poughkeepsie

THE Dutchess County Philharmonic Society gave its second concert of the season in Poughkeepsie, New York, February 1st. The soloist, Christine Carroll, soprano, sang arias from Rossini's "Barber of Seville" and Strauss's "Fledermaus." The program also included works of Mozart, Rossini and Paul Schwartz. George Hagstrom conducted.

### Schenectady

WERNER JOSTEN, composer of "Concerto Sacro," was soloist, playing his own work at a recent concert of the Schenectady Symphony Orchestra, under Armond Balendonck.



Add to your list of organizations who owe their existence to the energy and perseverance of a woman the Schenectady Philharmonic Orchestra. This ensemble, which gave its second concert in January, was organized by Mrs. Maud L. Weilin.

**New Jersey**

THE New Jersey Symphony Orchestra, Frieder Weissman conductor, gave its third pair of concerts in Orange, New Jersey, and Montclair, New Jersey, February 2nd and 3rd. Alexander Kipnis, bass of the Metropolitan Opera Association, was soloist in arias by Verdi and Moussorgsky. The program included Prokofiev's "Classical" Symphony and Rimsky-Korsakoff's "Scheherazade."

**Norwalk, Conn.**

THE three-year-old Symphony Orchestra of Norwalk, Connecticut, draws its membership of 70 men and women from the ranks of doctors, artists, grocers, bank executives, stenographers, housewives, music teachers, truck drivers, postmen, dentists, barbers, upholsterers, brokers, business executives and high school students.

**New Haven**

SHURA CHERKASSKY was soloist with the New Haven Symphony in the fourth concert of its forty-eighth season, January 19. In an all-Beethoven program he played the Emperor Concerto. Hugo Kortschak conducted the opening tutti, maintaining the classic repose and grandeur inherent in the work. This Olympian mood was sustained by Cherkassky through the first and second movements; then with the Rondo came the rhythmic zest for which this pianist is so famous. Other Beethoven works on the program were Overture to "Fidelio" and Symphony No. 1 in C.

**Philadelphia**

PHILADELPHIANS, it seems, are in line for congratulations, not only for the excellence of their orchestra, but also for the outstanding ability of their conductor, Eugene Ormandy. This year they have triple cause for rejoicing in that they have obtained as guest conductor Arturo Toscanini, miracle-worker. He has done for them far more than fill the Academy of Music to capacity at each of his performances. He has created of that already excellent ensemble a group which seems to come as close to perfection as any earthly thing.

Toscanini's programs are, of course, in themselves works of art. On February 6th and 7th it was Tchaikovsky's "Pathétique," Vieuxtemps' Ballade and Polonaise, Berlioz' "Queen Mab" and Debussy's "La Mer", a program which was repeated later in New York.

Eugene Ormandy, taking over for the concerts of February 13th and 14th, 20th and 21st, was, as usual, lavish with interesting novelties. There was Rimsky-Korsakov's Church Scene from "Christmas Eve," Byrd-Jacob's Suite from the Fitzwilliam Virginal Book, Debussy's Petite Suite, Lanner's "Die Schönbirner" and Korngold's Incidental Music for "Much Ado About Nothing."

As a part of the Brahms Festival celebrated in Philadelphia from February 27th to March 7th, the Philadelphia Orchestra, under Eugene Ormandy, gave two Brahms concerts February 27th and 28th. Efrem Zimbalist was violin soloist.

**Pennsylvania Project**

AMERICAN Composers Walter Piston and Otto Mueller were represented at the concerts of February 1st and 8th given by the Pennsylvania WPA Symphony Orchestra, the former by his "The Incredible Flutist" and the latter by his "La Chasso." At the concert of February 1st, Manfred Lewandowski, a Philadelphian, sang arias from Mendelssohn's "Elijah," and guest conductor Dr. Fritz Kurzwel "doubled" as pianist in Mozart's Concerto No. 24 in C minor. The following week Jesse Tryon, a resident of New Jersey, was heard in Beethoven's D major Concerto. Cynthia Rose, gifted young soprano, sang three arias from Mozart's opera, "The Marriage of Figaro."

**Pittsburgh**

YEHUDI MENUHIN was soloist in the Brahms Violin Concerto at the concert of the Pittsburgh Symphony Orchestra, under Fritz Reiner, February 6th and 7th. As if that were not enough in the way of stirring events, the program also included the Fourth Symphony of Bruckner.

**Atlantic City**

WITH the concert at Convention Hall on January 28th was inaugurated the career of the Symphony Orchestra at Atlantic City, under the leadership of J.W.F. Leman, conductor, and Dr. Clarence B. Whims, president. This occurrence, simple enough in itself, becomes hugely significant when one realizes the scope of endeavor, the amount of persistency and



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courage shown by earnest music lovers of that city backed by president of Local 661, Alfonso Procell, and members Martin H. Medholdt and Vincent E. Speciale. It was the enthusiastic response of all civic, professional and business leaders of the community to the efforts of these pioneers that made possible the forming of the Atlantic City Symphony Association.

**Harrisburg**

HARRISBURG music lovers young and old have had cause to rejoice over their symphony orchestra's concerts of February, since these have presented two violin soloists of exceptional attainments. Anatole Kaminsky, playing the Tchaikovsky Violin Concerto in D minor, February 3rd, gave a display of virtuosity such as has not been heard in that city in many a day. His exceptional phrasing was evident from the very start, a finesse which the orchestra, under George King Raudenbush, ably supplemented. The concert was still further distinguished by the happy choice of program numbers which included a Beethoven symphony and several colorful smaller numbers by Smetana. On February 2nd the Young People's Concert presented Miss Carol Marsh playing Saint-Saen's Introduction and Rondo Capriccioso. Mr. Raudenbush conducted the orchestra in works by Smetana, Skilton and Bizet.

**Baltimore**

CHILDREN who in the past generation were taken to concerts of the austere

calibre and there expected to relish a musical diet for which their tastes had in no sense been prepared, now, as the adults of this generation, have evidently resolved that their children shall not suffer similar tortures. A program typical of the sort prepared for children and within the scope of children's understanding is that of January 24th given by the Baltimore Symphony Orchestra and conducted by Howard Barlow. McDonald's "The Little Sandman" sang his song:

*Now see the little sand-man  
At the window shows his head  
And looks for any children  
Who ought to be in bed.  
And as each weary child he spies,  
Throws sand into his eyes."*

Three Nocturnes by Debussy were set forth in the program notes with the suggestion that the children "close your eyes and imagine that the sound of the clarinets and bassoons are soft, fleecy clouds floating against the deep, unchanging blue which is the tone of the English horn." Then there was the composition entitled only "What Is It?" for the children to guess. With the enthralling oral comments of Lynn D. Poole, such programs become the happiest occasions of the whole school year.

Just as invigorating as was this program for children, so was the program for adults, given February 8th. All-Beethoven, it included the Overture to "Egmont," the Eighth Symphony and the Sixth ("Pastoral").

**Ours the Gain**

THE wonder of Joseph Szigeti's impeccable technique and unique tone was gratefully pondered by thousands of music lovers at that master's concert of February 25th in Carnegie Hall, New York. His Mozart Sonata in E minor came amazingly near perfection. The Horn Trio (violin, horn and piano) by Brahms, played with the assistance of 22-year-old Mason Jones, first horn of the Philadelphia Orchestra, revealed all the chaste sonority of that composer's best works. Ravel's Sonata was a display of clean technic such as is rarely offered. An as yet unpublished composition by the American, Charles E. Ives, Sonata No. 4 (Children's Day at the Camp Meeting) was a human work with strains of "Yes, Jesus Loves Me" and "Shall We Gather at the River" predominating. Mr. Szigeti contributed the proceeds of the concert to the British War Relief Society, Inc.

**Chautauqua, New York**

DESPITE the war the Chautauqua music program will be carried out the same as usual this summer. Among other events there will be a six-week series of concerts by the Chautauqua Symphony Orchestra under Albert Stoessel.

**St. Louis**

ON its return from its second tour of the season, this time through the Far West, the St. Louis Symphony Orchestra

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gave concerts February 27th and 28th under its regular conductor Vladimir Golschmann. Rudolf Serkin, distinguished pianist, appeared as guest soloist, playing Schumann's Piano Concerto in A minor.

**Detroit**

THE Detroit Symphony Orchestra, which seems to thrive under the ministrations exclusively of guest conductors, fittingly enough had Tauno Hannikainen to direct the Sixth Symphony of his compatriot Sibelius at the concert of January 29th. The all-Tchaikovsky program given on February 7th was conducted by Victor Kolar. Desire Defauw, noted Belgian leader, who made so sensational a success on the Detroit podium last year, again presided at the concerts of February 12th and 13th. His programs, varied as usual, consisted of works by Berlioz, Prokofiev, Franck, Respighi, Lekeu and de Falla. Herman Adler, Czechoslovakian, made his local debut at the orchestra's thirteenth subscription concert February 19th. The same evening saw the Detroit premiere of the First Symphony of Tikhon Khrennikoff, contemporary Russian composer.

A patriotic motif ran through the three concerts given in "the greatest single

week of orchestral concerts in the history of Detroit" the last of February. Each of the programs, given February 24th, 26th and 28th, was devoted to the works of composers of one of the Allied nations: the first, all-British; the second, all-Russian; the third, all-American. Soloists who donated their services were Alec Templeton, Dorothy Maynor, Albert Spalding and Oscar Levant. Conductors Victor Kolar, Efrem Kurtz and Andre Kostelanetz also served without remuneration. Even the hall—the Masonic Temple—was offered rent-free for the occasion.

It was little wonder that, with such enthusiastic support, the purpose of the festival—to raise \$25,000 to meet the orchestra's current deficit—was achieved.

**Cleveland**

THE Cleveland Orchestra with true missionary spirit took in, during its Eastern tour in February, many cities, which otherwise are seldom blessed with symphony concerts. They visited, in New York, Poughkeepsie, Saratoga Springs, White Plains, Troy and Albany; in Massachusetts, Northampton, Springfield, Pittsfield and Worcester; in New Jersey, Newark; in Rhode Island, Providence; in Connecticut, Hartford, and in Pennsyl-

vania, Lancaster, Scranton and Allentown.

The orchestra returned home to give concerts February 19th and 21st. These programs were appropriately reminiscent of Abraham Lincoln and George Washington, in that they contained "Valley Forge," the work of the young American composer, Boris Koutzen, which, as he explains, "aims to convey the impressions of one visiting Valley Forge today," and the great "Eroica" Symphony composed, as Beethoven himself stated, "to celebrate the memory of a great man."

Rudolph Ringwall, associate conductor of the orchestra, directed the twilight program of February 22nd, which included works of Franck, Gluck, Saint-Saëns, Still and Chadwick.

The Cleveland orchestra has added a new member to its ensemble of 82 distinguished musicians, 19-year-old Stanley Harris, viola player.

**Chicago**

WE cannot praise too highly the calibre of the programs chosen by the Chicago Symphony Orchestra during the past months. Figuring on them at the various concerts have been such seldom-played but worthy works as Berezowsky's Con-



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certo for Viola and Orchestra, Scriabin's Symphony No. 3, Spohr's Concerto for Violin No. 9 (Erica Morini, soloist), Ravel's orchestral fragments from "Daphnis et Chloé", and Mozart's Concerto for Pianoforte in A major, played by Robert Casadesu.

Two works by the Mexican composer Carlos Chavez comprised the second half of the program on February 12th and 13th: "Sinfonia India" and "Concerto for



Four Horns." The following week Charles Wakefield Cadman's "Pennsylvania" Symphony received its first Chicago performance. Frederick Stock must be given full credit for a choice of exceptional compositions vividly presented.

**Illinois Symphony**

SHOSTAKOVICH'S Sixth Symphony received a performance recently by the Illinois Symphony Orchestra, under Izler Solomon. Based on folk songs and dances of Russia, this composition shows great balance throughout its three sharply contrasting movements. It is enough to say that it maintained its significance even when presented, as it was this evening, on the same program with Beethoven's Fifth.

During most of February the orchestra was on tour, playing at the University of Illinois and throughout the Illinois defense area.

**Indianapolis**

HE who laughs last laughs best, and the orchestra that ends its season with a flourish may be said to have had a fully successful one. At least so it is with the Indianapolis orchestra whose final month, March, has been crowded with interesting achievement. In the home city Artur Rubinstein, pianist, was soloist in the concerts of March 13th and 14th. Thomas L. Thomas, baritone, assisted by the Indianapolis Symphonic Choir, and, of course, the orchestra itself, will close the season with the concerts of March 27th and 28th.

Added to these outstanding events, thirteen concerts are being given out of town: in New Bedford, Massachusetts; Manchester, New Hampshire; Oneonta and Corning, New York; Steubenville, Ohio; Cumberland, Maryland; Lafayette, Bloomington and Terre Haute, Indiana. There will be three broadcasts. All in all, an excellent record on which to ring down the curtain for the year.

**Rockford, Ill.**

THE Junior Symphony Orchestra of Rockford, organized a year ago in order to give Rockford High School graduates an opportunity to continue their

musical training, presented on January 25th a concert which was both excellent in quality and successful in the matter of box office receipts. The organization's president is Ernest O. Estwing, its chairman, Gustaf E. Swanson.

**Milwaukee**

SAID a certain American-to-be, not so many months ago, "Searching about for a vehicle through which I might best express my gratitude at the prospect of becoming an American citizen, I chose to harmonize and orchestrate as a national chorale the beautiful sacred American anthem 'The Star-Spangled Banner.' It is a desire to do my bit toward fostering and preserving the spirit of patriotism in this country that inspires me to tender this my humble work to the American people." The person who made this statement and who orchestrated the work in question is Igor Stravinsky, former Russian aristocrat, now a citizen-in-prospect.

Many feel the work—heard for the first time when played by the Milwaukee Sinfonietta at its third concert of the season—is more harmonious than the original version.

**Minneapolis**

A SYMPHONY which provokes bursts of excited comment throughout an audience is not one to be passed over with mere mention. Dimitri Mitropoulos, who chose Shostakovich's Fifth Symphony as the final number of his program of January 30th, knew well that this work is an arouser of positive reactions, and enjoyed, no doubt, setting it alongside Wieniawski's Concerto for Violin No. 2.

Shostakovich's Fifth—which incidentally reinstated him in Soviet government circles as a true prophet of their ideology—is in our opinion (this composition spawns opinions as upper streams spawn trout) good music that lifts and heartens. It may possess a deep current of tragedy—as what true art does not?—but it is strong and, on the whole, hopeful. Mr. Mitropoulos conducted it as if he himself had sat at the young composer's elbow during composition, evoking each of its moods.

Following this concert the orchestra left for its mid-winter tour covering important cities in Illinois, Michigan, Indiana, Ohio, Pennsylvania, Kentucky, Tennessee, Mississippi, Alabama, Texas, Iowa, Kansas, Wisconsin and Toronto.

**Duluth**

It is with natural pride we point to the many concerts being given these days devoted exclusively to American works.

The concert of January 11th given by the Duluth Symphony Orchestra, under Paul Lemay, for instance, represented many different phases of American culture. It included Henry Gilbert's Comedy Overture on Negro Themes, George Gershwin's Concerto in F for Piano and Orchestra, Hugh Brown's "Boardwalk" for Piano and Orchestra, Samuel Barber's Essay for Orchestra, Tin Pan Alley gems (Carmichael's "Star-Dust," Ellington's "Sophisticated Lady" and Provoost's "Intermezzo") expanded to symphonic proportions, variations on "Pop! Goes the Weasel," by Lucien Cailliet, and selections from Victor Herbert's "The Fortune Teller."

As Russian as the previous program was American, the concert of February



PAUL LeMAY, Conductor  
Duluth Symphony Orchestra

20th presented works by Rimsky-Korsakov, Liadoff, Prokofieff, Shostakovich, Tchaikovsky and Rachmaninoff, whose Concerto No. 2 in C minor was played by Miriam Blair returning to Duluth after an absence of nearly five years.

Interesting development in the concert life of Duluth are Pre-Symphony Lectures, sponsored by the Y. W. C. A. in cooperation with the Symphony Association. The lectures, which are held on the Thursday preceding each concert, consist of illus-

trated and interpretative comment on each of the works to be given. Recordings are heard, supplemented by an actual playing of the more important themes.

**Salt Lake City**

"TO be or not to be" seems to have been answered by the Utah State Symphony Orchestra in the positive. At least when a vote was taken at the last concert at Kingsbury Hall on January 7th 99 per cent of the audience indicated that they believed symphonic concerts should be retained in wartime for the purpose of building up morale and maintaining the nation's spiritual defenses.

It wasn't just a matter of checking "yes" or "no," either. Surer indications of enthusiasm have been the steady recent increase in attendance at the concerts and the readiness of music lovers to help in every possible way.

On January 7th, Hans Henlot, distinguished young American conductor, aroused great enthusiasm by his excellent interpretations of Tchaikovsky's "Nutcracker Suite", and his "1812 Overture", played as a tribute to the courage of the Russian people.

**Oklahoma City**

REALIZING that, in or out of uniform, the average young man is eager for good music, the Oklahoma State Symphony Society is sponsoring a series of concerts for both Will Rogers Air Base and Fort Sill. The full Oklahoma WPA

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Symphony Orchestra is used and the programs are of the highest standard. In World War I, it will be remembered, a group of well-intentioned theatrical producers formed what was known as "Liberty Theatres," built adjacent to every army cantonment. Entertainment verging on the burlesque was here offered the soldiers. The Liberty Theatres soon closed their doors for lack of patronage. This experience and the fact that America has since matured musically has convinced those in charge that becoming a soldier changes the citizen in no sense save in his mode of living. He still craves good music, has, indeed, an even greater need for the spiritual strength to be drawn from it.

Marian Anderson's appearance in Oklahoma City's series of concerts, on March 1st, was, as usual, the occasion for an unprecedented rush for tickets, and, as usual, members of the audience came away feeling that, if they had paid a small fortune, still it would have been insufficient for the amount of enjoyment and inspiration they had received.

### San Francisco

THE clever pen portraits of the various members of the San Francisco Orchestra, given every week in the program booklets, have previously been mentioned in these columns. Now we are constrained to bring them again to our readers' notice, since, in the pamphlets for the concerts of January 23rd and 24th, four of the women members are portrayed. Mafalda Guaraldi, of the first violins, looks a spirited young musician indeed. Mary Pasmore, another first violinist, was one of the first women members of any major



MARIAN ANDERSON

symphony orchestra, having been engaged in 1924. Dorothy Pasmore, cellist, is another pioneer orchestra woman. Bertha Baret of the second violin section is a more recent acquisition. Which all brings us to the realization that many symphony orchestras in our country are being broadened and enriched by the addition of women players.

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### Jersey Jive

GENE KRUPA on February 20th played at Rutgers University, New Brunswick, New Jersey.

KORN KOBBLERS had a renewal at Flagship, Union, New Jersey, which carried them over into March.

LOU BREESE took a date at the Central Theatre, Passaic, New Jersey, March 19th.

SHEP FIELDS, having broken every attendance record at the Top Hat, Union City, New Jersey, was held over into March.

HARRY JAMES will play at Meadowbrook, Cedar Grove, New Jersey, until March 25th. On April 3rd he will go into Lincoln Hotel, New York.

### Quaker Quickies

JANA RAY HUTTON wound up her first vaudeville week February 21st at Stanley Theatre, Pittsburgh.

WILL BRADLEY took in a chain of one-night stands in Eastern Pennsylvania recently.

GLENN MILLER played at Sunnyside Ballroom, Pottstown, Pennsylvania, February 28th.

LOUIS PRIMA made his first public appearance in Philadelphia the week of February 5th at the Earle Theatre, followed by Eddy Duchin.

SAMMY KAYE and JOEY KEARNS staged a battle of swing at Philadelphia's Convention Hall, February 6th.

HENRY KING, at the Benjamin Franklin Hotel in Philadelphia, threw a party for local song pluggers.

### Mid-West Maelstrom

DICK JURGENS' orchestra entertained 2,040 soldiers at Chanute Field, Rantoul, Illinois, January 12th.

AL DONAHUE hove into White City Park, Heron, Illinois, February 21st.

WILL OSBORNE played the Blue Moon, Wichita, Kansas, February 20th through 28th.

JOHNNY (SCAT) DAVIS finished five days at the Blue Moon, Wichita, Kansas, March 11th.

GEORGE DUFFY'S band shifted from the Syracuse Hotel to the Gibson Hotel, Cincinnati, February 18th.

BILL BARDO'S band had its original five-week engagement at the El Dorado Room, Commodore Perry Hotel, Toledo, Ohio, extended to February 22nd. He was swing maestro from February 23rd to March 8th at the Moonlight Gardens, Saginaw, Michigan.

### Windy Whirligig

JAN SAVITT, late in February, was at Sherman Hotel, Chicago.

CAB CALLOWAY will begin his month at Sherman Hotel, Chicago, April 8th. On July 9th he will open a six-weeker at Casa Manana, Culver City, California.

VAUGHN MONROE will play his first Chicago date this summer at the Sherman Hotel. By the by, he wants us to explain that his new song, "I've Got a Hundred Pounds of Sugar", refers to a bundle of feminine sweetness, and not, as many of

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his radio listeners seem to think (if one is to judge by indignant letters received after its premiere) to cached cane.

JAN GARBER will finish his five-weeker at the Trianon, Chicago, late in March.

LAWRENCE WELK will return to the Trianon April 15th.

EMIL COLEMAN drew a four-week holdover at the Blackstone Hotel, Chicago.

JOHNNY LONG made his Chicago debut with a week at Chicago Theatre, opening February 20th.

COOTIE WILLIAMS took his new band into Grand Terrace, Chicago, February 6th.

RUSS MORGAN held forth at Edgewater Beach, Chicago, until March 12th.

XAVIER CUGAT'S picture date is now definitely set for April. It will be news to some of us that Cugat originally came to the United States as a member of the orchestra which accompanied Enrico Caruso on his final concert tour. Cugat liked the country so well that he decided to stay.

SKINNAY ENNIS will go into the Palmer House, Chicago, July 2nd.

GRIFF WILLIAMS will complete the year's booking for Palmer House, opening there September 17th.

RAMON RAMOS has drawn another holdover at Drake Hotel, Chicago, which will keep him there until May.

### Southward Swing

EDDY DUCHIN'S two-weeker at the Beverly Hills Country Club, Newport, Kentucky, will end March 27th. Then on to Palmer House, Chicago, April 2nd.

LIONEL HAMPTON had a week at the Royal Theatre, Baltimore, beginning February 20th.



HELPING Uncle Sam is exciting business these days, and, like Donald Duck, most of us need only be told what to do to pitch right in. Here's one way top-flight bands can be of real assistance. All bandsmen are being asked to donate to the Army instruments for which they no longer have any use. Many camps have potential players but not enough instruments to make up a band, and new or used equipment is gratefully received. It is necessary only to get in touch with your nearest cantonment. They will do the rest.

### Paper For Planes

THE Korn Kobblers have thought of still another way to be of assistance in the present crisis. They are turning over their out-of-date arrangements and scores to the Waste Paper Conservation Headquarters, thus cooperating with the Government's defense drive for paper. The Kobblers figure that every band has at least 100 old-style arrangements and scores which are no longer of use. Multiply this by 300 bands, with approximately 14 parts to each arrangement, and you will have a whole parade of bulging paper trucks joining the cavalcade for Victory!

Then, of course, we are not overlooking the third—and most significant—way in which bandsmen are helping: by enlistment.

### They're in the Army Now

THIS building up of an army of 3,600,000 men is making drastic changes indeed in orchestral line-up. In the past few months, for instance, Claude Thornhill has had to replace 10 of the 18 men in his combination. Trombonist Bob Jenney, most recent to go, is already in the post band at Camp Dix, New Jersey. In the Lou Breeze unit, four of five recent replacements were caused by conscription. Ten of Sam Donahue's men were drafted within a period of six weeks. Now his band seems set with eight musicians under 20 years of age and none of the other seven in 1-A classification. Joe Bushkin, Tommy Dorsey's pianist, joined the United States Army January 19th. First of Del Courtney's men to go was Bob Moonan, electric-organist, who was called to serve in the Navy.

Top-flight band membership is going to depend more and more on youngsters eager to show their mettle, on older men who have previously stepped out in favor of youth, and on girls. All-girl orchestras, in fact, are notably successful in supplying those necessary build-ups to any swing ensemble: gayety, comeliness and ability.

### Mad Manhattan

VINCENT LOPEZ and his orchestra are still making capacity business the rule at the Grill Room of Hotel Taft, New York. He has now been re-signed there until January, 1943.

LANI MCINTIRE replaced Ray Kinney in the Lexington Hotel, New York, February 12th, his fifth date there.

BLUE BARRON is continuing at Hotel Edison, New York, and keeping up his eight broadcasts a week.

TOMMY TUCKER will begin his run at the Essex House, New York, March 31st.

GUY LOMBARDO will close at Hotel Roosevelt, New York, being replaced April 3rd by

FRANKIE MASTERS who will stay until summer closing.

CHARLIE SPIVAK and the Stardusters are at Hotel Pennsylvania, New York, at



THE STARDUSTERS with  
Charlie Spivak's Orchestra

this writing. They are dated up there through the summer season.

### Empire State Stampede

ALVINO REY played the Bardevon Theatre, Poughkeepsie, February 17th.

BUNNY BERIGAN maestred at Olean Theatre, Olean, New York, February 10th.

MITCHELL AYRES had a date at the Elks' Club, Watertown, New York, February 16th.

AL KAVELIN at this writing is at New Pelham Heath Inn, Bronx, New York.

TEDDY POWELL'S band replaces Ray Herbeck's at Log Cabin, Armonk, New York, on a date that may keep it there, all told, 20 weeks.



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**WOODY HERMAN** took a breezy date on Keith's Roof, Baltimore, February 8th. He will begin a six-weeker at the Palladium Ballroom, Hollywood, July 14th or 21st.

**BOBBY BYRNE** went into Tune Town Ballroom, St. Louis, February 17th, for a week. On February 27th and 28th he played at Vanderbilt University, Nashville, Tennessee.

**WAYNE KING** began a four-weeker for the Interstate Time in Texas, February 27th.

**Pack o' Dates**

**DON McGRANE**, after playing two weeks at Gingham Gardens, Springfield, Ill., and a week at Greystone Ballroom, Detroit, opened on February 9th at the Commodore Perry Hotel in Toledo, Ohio.

**JIMMIE LUNCEFORD** filled February with dates in Indiana, Michigan, Ohio, Wisconsin, Texas, New Orleans and Missouri; March with dates in Kansas, Missouri, Oklahoma, Texas, Arkansas, Alabama, Tennessee, Kentucky, Georgia, Florida and North Carolina.

**Atlantic Antics**

**ISHAM JONES** took in a week at the Brunswick Hotel, Boston, in February.



CHICO MARX

**CHICO MARX** played at the State Theatre, Hartford, Connecticut, February 27th through 29th.

**BOB CHESTER** followed his Brooklyn Strand run with theatre weeks in Passaic and Pittsburgh.

**Pacific Pastime**

**TOMMY DORSEY** had a week at the Golden Gate Theatre, San Francisco, beginning February 25th.

**HORACE HEIDT** played the Golden Gate, San Francisco, the week of March 4th, then returned to Los Angeles for a week at the Orpheum, March 18th.

**DEL COURTNEY** is set for a run at the Palace Hotel, San Francisco, to begin June 1st. Courtney has a "Singing Sax" section now, since Clyde Thomas, Dick Dildine and Jack Milton of his sax section are also vocalists.

**HENRY BUSSE** has been re-signed for the Palace Hotel, San Francisco, and will go back there for 10 weeks October 7th.

**ELLA FITZGERALD** will play Jimmy Contratto's Trianon on the Pacific coast this summer.

**BOB CROSBY** took in a series of one-nighters along the Pacific coast in February.

**EDDIE LE BARON** is whipping his new band into shape on the Pacific coast.

**Hollywood Hearties**

**JACK TEAGARDEN** followed Horace Heidt at Casa Manana.

**LOUIS ARMSTRONG** will open at Casa Manana, March 27th, for four weeks.

**OZZIE NELSON** opened at the Florentine Gardens, February 12th, following Paul Whiteman.

**CLAUDE THORNHILL** began his six-weeker at the Palladium Ballroom, Hollywood, February 24th.

**It's Getting About That—**

**ARTIE SHAW** is due for a sponsored air show in the Spring.

**BENNY GOODMAN** appeared as guest at the opening session of Robert Goffin's course on "Jazz, the Music of America", February 11th at the New York School for Social Research.

## Grand Opera

THE second half of the Metropolitan season surged forward, and riding high on the wave of activity were several brilliant features.

The rapid progress of Helen Traubel has been evident, proving that she well deserves to be called the best Wagnerian soprano in the country. Her voice has ripened consistently, and she has shown great development histrionically. As Bruennhilde in "Goetterdaemmerung" she scored a real triumph, surpassing all her previous performances.

Not all the important events in opera were confined to the Metropolitan, for from Trenton, New Jersey, came the news of an excellent performance of "La Traviata", January 29th. The musical standard of the evening was high, with Robert Weede coming off with top honors as Germaine, a role he has yet to sing in New York. The Metropolitan baritone's voice is well suited to the part. Vivian Della Chiesa, appearing as Violetta for the first time on any stage, displayed a magnificent voice. The dramatic ability of the young lyric soprano was also praiseworthy. James Melton was a romantic Alfredo, although his voice seemed a little small for the role.

The director of the Trenton Opera Association, Michael Kuttner, drew some fine playing from the local orchestra. This was a truly first-class production of Verdi's opera, played to an overflow house.

### Bonds and Benefits

WITH patriotic fervor the services of many artists have been proffered for national defense programs, for benefits, to autograph defense stamps, and in countless other capacities. The largest combined effort to date was the festival for the benefit of the Red Cross War Fund of Greater New York at the Metropolitan Opera House, January 27th. Some 900 members of the company took part in what proved to be one of the most unusual musical events of recent years, including parts of the operas, "Carmen", "Phoebus and Pan", "Le Nozze di Figaro" and "Lohengrin". The closing event was a "Salute to Colors", with members of the Army, Navy and Marine Corps and Red Cross nurses participating.

Defense bonds were sold at a recent performance of "La Fille Du Regiment" by Lily Pons, who, still clad in her red, white and blue costume, made an appeal during an intermission of the opera and raised \$38,100.

The Treasury Hour has enlisted the services of many artists on the air. Gladys Swarthout, Jarmila Novotna, Lily Pons, Jan Peerce, John Charles Thomas, Ezio Pinza, Lauritz Melchior, Grace Moore and Salvatore Baccaloni are but a few who have made appearances.

On Bill of Rights Day, Risé Stevens sang "The Star-Spangled Banner" from the New York City Hall steps.

### Music for the Army

FAR from being musically neglected, our boys in the army camps have played host to many of the artists in recent months.

John Carter, young 1938 prize winner of the Metropolitan Auditions of the Air, has given unstintingly of his time. With his accompanist, James Quillian, he has sung at more than 20 camps in the 2nd Corps area and further afield.

Through the Free Concert Pool, an ambitious organization which secures the services of artists either through specially planned tours or in spot appearances that can be fitted into their present itineraries, Lawrence Tibbett, Kerstin Thorborg, Gladys Swarthout, Norman Cordon and Doris Doe have already made personal appearances in many camps.

One and all feel that it is a privilege to do their part for America and the men who are defending her.

### "Ring of Nibelung"

WAGNER'S "Ring" Cycle, offered for the eighteenth consecutive season at the Metropolitan, was launched January 22nd with a performance of "Das Rheingold", followed by "Die Walküre", January 28th; "Siegfried", February 6th, and "Götterdämmerung", February 12th. Each of Wagner's major works has an atmosphere of its own, admirably maintained in the cycle this season by Erich Leinsdorf, the conductor.

The opening performance ushered in a new "Rheingold" Wotan, Julius Huehn, who sang an expressive interpretation of the role. Convincing portrayals by René Maison as the scheming Loge and Walter Oltzki as Alberich added color and force to the opera. Osie Hawkins, young baritone from Alabama, made his Metropolitan debut without a hint of nervousness, singing the role of Donner with a firm,

steady voice. That trio of Wagnerian veterans, Kerstin Thorborg, Irene Jessner and Karin Branzell, maintained their usual high standards.

The excellent quality of Helen Traubel's performance as Brunnhilde in "Die Walküre" seemed contagious, so well did her fellow-players uphold the keynote of



JULIUS HUEHN

good musicianship. No little praise is due Friedrich Schorr as Wotan and Lauritz Melchior as Siegmund for their fine portrayals. Lotte Lehmann's Sieglinde was outstanding, sung with unusual freshness and beauty of tone, as was Kerstin Thorborg's Fricka.

The third opera of the cycle, "Siegfried", found a familiar and consistently good cast: Lauritz Melchior as Siegfried, Friedrich Schorr as The Wanderer, Walter Oltzki as Alberich and Karin Branzell as Erda. The role of Brunnhilde in this opera is a grueling one, and the Metropolitan Opera is short this season of dramatic sopranos experienced in Wagnerian roles, with Kirsten Flagstad in Norway and Marjorie Lawrence ill. However, the assumption of the role by Elisabeth Rethberg provided no weak spot, for she again proved herself a capable artist.

A superb performance by the principal singers, all in the best of voice, a conductor truly eloquent, drawing golden notes from the orchestra, and an excellent choral contribution—these are the attributes which must be credited for the masterly production of "Götterdämmerung". Helen Traubel was again the focal point of interest, singing the trying role of the Brunnhilde in the fourth and final opera of the cycle for the first time. Her interpretation was a magnificent piece of work. Never before has her singing reached such heights, her delivery of the music been as intense and stirring.

Lauritz Melchior, as Siegfried, was at his best. Waltraute's music was expertly projected by Kerstin Thorborg, and that of Hagen firmly and resonantly voiced by Emanuel List.

Much of the credit for the recent "Ring" performances is due Erich Leinsdorf, who outdid himself on the podium. It has been stated before that this is a conductor's year, and Mr. Leinsdorf's name might well be honored in this respect.

### Season's Surprise

AT a breath-taking pace Astrid Varnay has been adding the Wagner soprano roles to her repertoire. The most recent is Elisabeth in "Tannhäuser", at the season's third presentation of the opera on January 23rd. The music of the part lies

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better for her than those of her previous roles, and her singing conveyed considerable intensity. Again the fact that she is a natural actress and is young and attractive added much to her portrayal.

### A New Carmen

IT has been several seasons since a "Carmen" as vital, as vigorous, or as animated as the one at the matinee performance January 24th has been heard at the Metropolitan. With Sir Thomas Beecham



LILY DJANEL in "CARMEN"

conducting, Lily Djanel made her American debut in the title role on that Saturday afternoon.

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career she has been particularly associated with this role and that of Salomé. In fact, Richard Strauss himself selected her to sing the role of his sinister heroine at an international festival in Vichy.

The Belgian singer sailed for this country in November, 1940, and, following a season in South America, returned north for her engagement with the Metropolitan.

Miss Djanel was quite at home as the fiery gypsy, playing the role as if she really felt the passionate torrents of Bizet's heroine. She presented an interesting figure, quite credibly Spanish, with a lithe body, swarthy face and electric temperament.

Licia Albanese's Micaela was charming, reaping the vocal honors of the day in her third act aria "Je dis que rien ne me pouvante". Lecnard Warren, as Escamillo, was also in good voice, but lacked the romantic appearance usually associated with the dashing toreador. Charles Kullman was a sincere Don Jose, resplendent in a new brilliant yellow uniform for the first act, which was, of course, repeated in the entire guard.

Bizet's opera has long been a favorite at the Metropolitan, and the well-packed house and enthusiastic greeting of its first performance of the season indicated that it still ranks high.

**"Masked Ball"**

**W**ELL steeped in mystery and intrigue was the lively performance of Verdi's opera "Un Ballo in Maschera" on February 5th. Plave, the librettist, dipped into the annals of history for his subject, recreating the tale of a court conspiracy in 1792 against the life of King Gustavus III of Sweden. However, to appease the censors of his day who objected strenuously to an opera based on a successful plot against an established ruler, the scene was changed to Boston, in the then-faraway continent of America. When the Metropolitan revived the opera last year, the setting was restored for the first time to Sweden and remained there for this season's production.

In the opera version of the incident, an ominous plot against the ruler, Riccardo, is feared by Renato, his faithful secretary and friend. However, the king does not heed his warning, so absorbed with plans for the masquerade ball is he. When he learns that Renato's wife, Amelia, will be present, he is thoroughly delighted, although his conscience reproaches him for his insincerity.

When an aged sorceress is brought before him for banishment, he jests at the charges and frees her, declaring later that he will visit her in disguise and test her powers of divination. The conspirators determine to seize this opportunity to wreak their vengeance. Shortly after Riccardo reaches the witch Ulrica's hut, Amelia arrives, seeking a potion for forgetfulness which Ulrica instructs her to brew from a magic herb plucked at midnight in a lonely spot. Having concealed himself in the room, Riccardo overhears Amelia's request and learns that it is her love for him she wishes to forget. After she departs, Ulrica predicts that Riccardo will be killed by the first man who shakes his hand. At this very moment, Renato arrives, greeting the king with a vigorous handclasp, whereupon Riccardo declares it is a poor prophecy, since Renato is his closest friend.

Later, under cover of night, Riccardo surprises Amelia at the spot where she is gathering the magic herb, and both declare their love. Renato arrives unexpectedly, bringing a warning to the king that his enemies have set a trap for him. Unaware that it is his own wife in disguise, Renato escorts Amelia back to the city while Riccardo escapes. The conspirators fall upon them, and, when they discover their plans have been thwarted, tear the veils from the mysterious woman. Renato is gripped by a fit of rage when Amelia is revealed. At first he determines to kill her, but, upon reflection, decides that Riccardo is the more guilty and joins the plotters in their scheme. They draw lots and Renato is selected to perform the deed.

By querying a page, he learns how Riccardo is costumed at the ball. Amelia reaches the king first, begging him to flee, but he has determined to renounce his love for her. As he bids her farewell, Renato appears and stabs him, declaring this act to be his farewell. With his dying words Riccardo proclaims Amelia's innocence and forgives his former friend.

The gusto and savor necessary for the role of Riccardo were ably supplied by Giovanni Martinelli. John Charles Thomas, singing the role of Renato here for the first time, was welcomed in his initial appearance of the season with thunderous applause. The range and power of Stella Roman's voice found her well equipped as an expressive Amelia. Ettore Panizza conducted the vivid performance.

**First "Faust"**

**T**HE initial performance of the season of Gounod's "Faust" January 30th was a pleasant surprise, arousing more interest than any other performance of this opera

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for some years. The chief reason was probably Sir Thomas Beecham's superior reading of the score and the fine playing of the orchestra under his baton.

Then, too, there was a good bit of fine vocalism, particularly by Ezio Pinza, who made a suave Mephistopheles, gliding about in a most convincingly diabolic manner. This was Licia Albanese's first attempt at the role of Marguerite, and, although her singing was expressive, her acting lacked sincerity. Richard Crooks, in the title role, sang with fervor and Richard Bonelli was a dramatic Valentin. The touch of comedy added by Thelma Votipka's Marthe was good. Arthur Kent, as Wagner, made much of his bit and Lucielle Browning was a spirited Siebel.

**Chorus Master Conducts**

**F**AUSTO CLEVA, who for 22 years has been a chorus master at the Metropolitan Opera House, conducted his first opera there on February 14th. Frank St. Leger was the scheduled conductor for Rossini's "Il Barbiere di Siviglia", but when a last minute notice of his indisposition was received, Mr. Cleva rose admirably to the occasion. In fact, so good was the orchestra's tone and so sparkling was the music under his baton, the dominant impression was that it is too bad he hasn't had an opportunity on the podium long before this.

**Between the Lines**

**C**CHEERFUL news that Marjorie Lawrence is on the road to recovery comes from Miami, Florida, where the Metropolitan Opera soprano has been recuperating from the attack of paralysis she suffered last summer.

Lily Pons recently took top honors in the "Most Popular Singer of 1941" poll conducted by the *Radio Daily*.

The army has claimed Arthur Kent, young American baritone who joined the Metropolitan Opera Company last year. Second Lieutenant Kent (he received his commission through the R. O. T. C. while at Cornell) reported for active duty February 16th, but since he is stationed in New York, he will continue to sing at the Metropolitan as long as possible.

Rosa Bok proved that she was a real trouper recently when she continued a performance as Queen of Chemakhan in "Coq d'Or" in spite of a serious accident. The cart on which she and Ezio Pinza made their final entrance tilted back, throwing out both occupants. The basso sustained only a bruised arm, but Miss Bok suffered a concussion in addition to some contusions. However, she carried on through the entire scene and took six curtain calls before collapsing. After a hospital stay, it was announced that she has recovered.

**"The Bat" Revival**

**O**N January 27th the charming melodies of Johann Strauss lilted again in the Academy of Music when the Philadelphia Opera Company revived "Der Fledermaus", which was one of its greatest successes of a previous season. It was billed as "The Bat" and sung in the English translation by Vernon Hammond, director of the Philadelphia Academy of Vocal Arts.

Surprise of the performance was "Harmonica King" Larry Adler's operatic debut in the festive second act ball scene at Prince Orlofsky's palace when he played a special arrangement of Strauss' "Blue Danube Waltz". Novel as this may seem in opera today, it was actually a revival of Old World tradition, for it was the custom long years ago in Vienna to present "Der Fledermaus" on New Year's Eve when the ball scene would be turned into a gala treat for the audience as well

as the prince's guests on stage. Leading Viennese musical artists would be on hand and offer impromptu vocal and instrumental solos for the delight of all.

Several other innovations which had first been tried in the company's recent



**RICHARD DENEAU and DOROTHY SARNOFF in the Production "THE BAT"**

Boston performance of the operetta received an enthusiastic reception. There was tenor David Bryjoks' appearance as Prince Orlofsky, a role traditionally sung by a female mezzo-soprano, and the Philadelphia operatic debut of Frances Gayer as the coquettish maid Adele. This lyric soprano is a native of San Francisco. She earned her singing lessons by working as a fashion model at I. Magnin's Los Angeles store.

Richard Deneau gave a fine performance as Gabriel von Eisenstein, his first major role with the Philadelphians. His wife, Rosalinde, was capably sung by Dorothy Sarnoff. The company's musical director, Sylvan Levin, conducted, and the original orchestral parts copied for the debut of the Viennese composer's work in 1874 were used by the Philadelphians.

**Opera World Premier**

**T**HE Quaker City was the center of attention from far and wide on February 10th when Deems Taylor's third opera, "Ramuntcho", was given its premiere performance there. Based on a novel of the same name by the nineteenth century writer, Pierre Loti, both the libretto and score were written by Mr. Taylor, as in the case of his second opera, "Peter Ibbetson".

It is a simple story set in the Basque village of Etchezar in the Pyrenees Mountains during the closing years of the nineteenth century, and is in three acts and seven scenes. The sets, designed by John Harvey, were based on photographs made by the composer in a visit to that part of the world in the Summer of 1936.

The tale is a bit pale and sentimental, dealing with a young Basque smuggler, Ramuntcho, who is called for army service. Gracieuse, his beloved, promises to wait for him, but her disapproving mother manages to destroy all his letters to her. Finally, after two years of patient waiting, Gracieuse enters a convent. When Ramuntcho returns and reveals her mother's duplicity, he begs Gracieuse to leave the convent, but she cannot be swayed from her vows to the church.

Mr. Taylor's new opera features set pieces, including arias, duets, drinking songs and soldiers' songs, as well as transcriptions of traditional Basque folk songs, sung in the original tongue. The Philadelphia Opera Company did his work justice. Sylvan Levin conducted the pleasantly lyrical music. William Hess, in the title role, displayed considerable charm and a voice of attractive quality. The role of his beloved Gracieuse was sung by Dorothy Sarnoff, young soprano from New York who was a finalist in last year's Metropolitan Opera Auditions of the Air. Her warm, even voice has fine texture and she has nice style and feeling that made her outstanding.

In the role of her troublesome mother was Gabrielle Hunt, who was, perhaps, a bit too young for the part. Frances Watkins and Howard Vanderburg, as the friends of the lovers, added commendable performances to the production.

Public reaction to the opera was favorable. A share of the praise of the performance is certainly due the energetic young Philadelphia Opera Company for their freshness of outlook in presenting a new opera.

**Miami Music**

**M**IAAMI put its operatic foot forward and presented Leoncavallo's "Pagliacci" on February 14th, its first opera since "boom-days". More than a year had been spent by the civic-sponsored Miami Opera Guild, planning and developing its first production. A lively, well-directed and musically sound performance was their reward.

Arturo di Filippi, director of the Guild, was an admirable Carlo, singing his best in the aria, "Laugh, Clown, Laugh!" The cast was entirely local with the exception of baritone Conrad Maio and tenor Jarl Norman, both of New York, who contributed fine performances as Tonio and Peppe, respectively. Margaret Michaud's Nedda was vivid and sincere, and Fred Riebel, as Silvio, sang with spirit.

An orchestra of Miami players was directed by Walter Witko.

**San Carlo Tour**

**T**HE San Carlo Opera Company began its thirty-second annual trans-continental tour of the United States at the War Memorial Opera House in San Francisco, opening March 9th for a two-week stay. "Carmen" was presented the first night, followed by "Rigoletto", March 10th; "Aida", March 11th; "Secret of Suzanne" and "Pagliacci", March 12th; "Faust", March 13th; a matinee performance of "Hansel and Gretel" and an evening performance of "La Traviata", March 14th, and a matinee performance of "Tales of Hoffmann" and an evening performance of "Il Trovatore", March 15th.

The repertoire for the second week

of their engagement will include: "La Boheme", March 16th; "The Barber of Seville", March 17th; "Aida", March 18th; "Lucia Di Lammermoor", March 19th; "Rigoletto", March 20th; a matinee performance of "Cavalleria" and "Pagliacci", March 21st and a matinee performance of "Secret of Suzanne" and "Martha", March 22nd. The opening opera, "Carmen", will be repeated for the final evening performance in San Francisco, March 22nd.

**Switzerland**

**I**N the smattering of musical news from Switzerland since the war there has been frequent indication that the Swiss have found it necessary to delve more and more into their own musical resources. Recently a 114-year old Swiss opera, "Fortunat", was successfully revived at the Municipal Theatre at Basle. It is the work of a native eighteenth century composer, Franz Xaver Schnyder von Wartensee.

Producers Max Terpis, formerly of Berlin, and Peter Otto Schneider of Zurich were intrigued by the overture to Wartensee's opera when they heard a concert of his music. They unearthed the original score, and after re-adapting the libretto, decided to produce the work. This was the first performance of the eighteenth century composer's opera since the three productions in Frankfurt-on-the-Main in 1831, the year of its premiere.

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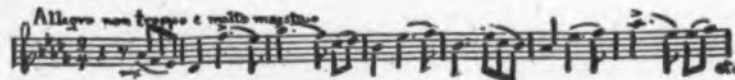
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**MUSICAL QUIZ**

(Answers on Page Nineteen)

- What great composer as a child (if the books are to be believed):
  - (a) copied out manuscripts by moonlight (when deprived of music he wished to study), thereby impairing his eyesight?
  - (b) jumped into the lap of the Empress Maria Theresa asking, "Do you love me? Do you really love me?"
  - (c) was hauled out of bed in the middle of the night by a drunken father and the latter's equally drunken pal and forced to practice the violin?
  - (d) was summarily dismissed from a boys' choir because his voice had broken (and because, in a spirit of mischief, he had cut off the pigtail of a companion) to wander penniless on the streets of Vienna?
- In which opera is the main character:
  - (a) a cigarette factory worker? (c) a seamstress?
  - (b) a court jester? (d) a sea captain?
- From which concerto is the following excerpt taken?



- Locate the following, all famous in the world of music:
  - (a) The Suwannee (Swanee) River. (b) Tin Pan Alley. (c) Castle Garden.
- How much lower is
  - (a) the viola than the violin?
  - (b) the cello than the viola?
  - (c) the bass viol than the cello?



## Symphonic Recordings Review

By Dick Wolfe

Symphony No. 6, Shostakovich. Victor Red Seal Album M-867. Five 12-inch records, nine sides, played by the Philadelphia Orchestra under the direction of Leopold Stokowski. Following the close of an NBC Symphony Orchestra broadcast concert in New York last fall, Mr. Stokowski gave a reading of the Sixth Symphony of Shostakovich so brilliant that the audience was electrified. This is the third symphony of Shostakovich to be recorded and the first recording of the young Russian genius' Sixth Symphony. This performance by the Philadelphia Orchestra is dynamic and brilliant, the recording unusually clear. The form is somewhat unusual in that the symphony opens with a long, slow movement with sweeping melodies woven into a contrapuntal fabric of great originality and intensity of expression. The second movement is an allegro of vigorous melodies. The third movement, which is really a scherzo, is based on dance rhythms and folk songs and brings the symphony to a brilliant close.

If the above makes this album sound interesting to the reader, rest assured that it is. We recommend it highly.

Concerto No. 1 in F-sharp Minor, Rachmaninoff. Victor Red Seal Album M-865. Three 12-inch records, six sides, played by Sergei Rachmaninoff and the Philadelphia Orchestra under the direction of Eugene Ormandy. This piano concerto (Rachmaninoff's official Opus 1) was composed in 1890-91. It was thoroughly revised in 1917 and therefore may justly be considered as composed 25 rather than 50 years ago.

It has been some years since we heard this work, and while it is not as great a composition as the Third Concerto it still contains much that is beautiful and interesting. This is its first recording and Rachmaninoff, in his usual form, gives a splendid performance. The third side is largely taken up with the cadenza which, in this concerto, is an integral part of the first movement. The entire performance is virtuosic and the accompaniment provided by Mr. Ormandy and the Philadelphia Orchestra is excellent. Recommended especially to admirers of the great Russian composer-pianist.

Waltzes, Volume I; Waltzes, Volume II.

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Chopin. Victor Red Seal Albums M-863, four 12-inch records, eight sides, and M-864, three 12-inch records, six sides, played by Alexander Brailowsky.

Brailowsky is recognized as one of the foremost interpreters of Chopin. These waltzes, in the lighter vein of Chopin's composition, are given a brilliant performance by Mr. Brailowsky, who plays with great vivacity. The rubatos in some of the waltzes are a bit unusual, but this does not detract from the pleasing nature of these two albums. They should enjoy a large sale among the lovers of Chopin.

Concerto for Violin and Orchestra, William Walton. Victor Red Seal Album M-868, played by Jascha Heifetz and the Cincinnati Symphony Orchestra under the direction of Eugene Goossens. This concerto was written for Mr. Heifetz by William Walton, and is a beautiful composition, thoroughly demonstrating the resourcefulness of the composer who has evolved a work of very high calibre. Mr. Heifetz gives one of his well-nigh perfect performances which are the rule rather than the exception with him. The quality of the reproduction on this recording is unusually good and the accompaniment provided by Mr. Goossens and the Cincinnati Symphony Orchestra is excellent. This album is recommended without reservation.

Coloratura Arias: "Il Carnevale Di Venezia", Benedict; "Der Vogel Im Wald", Taubert; "Shadow Song" (from "Dinorah"), Meyerbeer; "Rosina's Cavatina" (from "Il Barbiere di Siviglia"), Rossini; "Mad Scene" (from "Lucia di Lammermoor"), Donizetti. Victor Red Seal Album M-871. Three 12-inch records, six sides, sung by Miliza Korjus and recorded in Europe with an unnamed symphony orchestra. Miss Korjus is known in Europe as an operatic star. In this country she is better known for her work in motion pictures. She has a small coloratura voice of great range, with an unusually facile technique. Vocal dexterity would probably best describe her singing on these records. While the recording and accompaniment are not all that could be wished for, this is nevertheless a very interesting album which will be desired by admirers of fine coloratura singing.

Catholic Novena Hymns. Victor Red Seal Album P-106. Four 10-inch records, eight sides. A group of Catholic hymns sung effectively by the Paulist Choristers directed by Edward Slattery. They include "Good Night, Sweet Jesus", "Dear Guardian of Mary", "Mother Dearest, Mother Fairest", "Holy God, We Praise Thy Name", "Mother Dear, O Pray For Me", "Jesus, My Lord, My God, My All", "O Lord, I Am Not Worthy" and "To Jesus' Heart All Burning".

"Rosenkavalier Waltzes", Richard Strauss. Victor Red Seal Record 18390, played by the Philadelphia Orchestra under the direction of Eugene Ormandy. Mr. Ormandy and the orchestra give a sonorous, delightful performance of the "Rosenkavalier Waltzes" on this record. The recording is very good.

"Attila": scene and aria: Dagli "Immortali vertici" (from "The Immortal Summit"), Verdi, and "The Queen of Sheba" ("Lift Thine Eyes"), Goldmark. Victor Red Seal Record 18402, sung by Igor Gorin, baritone, with Victor Symphony Orchestra under Bruno Reibold. We have never heard Mr. Gorin's voice sound so well either in concert or on records as on these sides. The accompaniment is adequate; the result, the recording leaves little to be desired.

The Passover Scene from "La Juive", Act II, Halévy. Victor Red Seal Record 18401, sung by Jan Peerce, tenor, with the Victor Symphony Orchestra and chorus, Wilfred Pelletier, conductor, Dorothy Sarnoff, soprano. The young American tenor who has risen from an orchestra musician to one of the stars of the Metropolitan Opera has certainly come into his own this year. His singing on these sides compares favorably with the best that he has done.

Invocation "Even the Bravest Heart" from "Faust", Act II, Gounod, and Daperutto's Aria "Sparkle, Diamond" from "Tales of Hoffmann", Act III, Offenbach. Victor Red Seal Record 18420, sung by Leonard Warren, baritone, with the Victor Symphony Orchestra under the direction of Wilfred Pelletier. Here is another American artist who is now recognized as one of our great young baritones. This record faithfully reproduces his voice, and the accompaniment provided by the Victor Symphony Orchestra under Mr. Pelletier is thoroughly satisfying.

"Words That Shook the World", a Victory (. . .) album. Four 12-inch records, eight sides, released by the WOR Recording Service. These sides contain the speeches of President Roosevelt and Winston Churchill to the Congress of the United States. Mr. Roosevelt's speech is the one in which he asked Congress for

the declaration of war on Japan, and Mr. Churchill's is his memorable address to the Congress after war had been declared on the United States by all the Axis powers. This is an historical album which will be desired by all who wish to keep a record of these famous addresses.

"Dichterliebe", Schumann. Columbia Masterworks Album M-486. Two 10-inch, two 12-inch records, eight sides. Lotte Lehmann (soprano) and Bruno Walter (pianist). Lotte Lehmann has for years been recognized as a great Lieder singer. In this Schumann cycle she does some unusual work which measures up to her singing at its best in recent years.

Bruno Walter is not so well known in this country as a pianist as he is a conductor. Nevertheless, he is a great artist of the keyboard. It is years since we have had the pleasure of hearing him play, and the collaboration that he gives Madame Lehmann on these records is unusual. The combination results in a splendid album which should be in great demand by all admirers of fine artistry.

Piano Concerto No. 5 in E-flat Major ("Emperor"), Beethoven. Columbia Masterworks Album M-500. Five 12-inch records, ten sides, played by Rudolf Serkin with Bruno Walter conducting the New York Philharmonic Symphony Orchestra. Rudolf Serkin is recognized as one of the greatest young pianists of the present day. His recording of the "Emperor" concerto is very fine and his artistry seems particularly suited to Beethoven's majestic piano concerto. From the opening arpeggios to the closing scale passage of the final movement he is completely satisfying. The accompaniment provided by the New York Philharmonic Orchestra under Bruno Walter's masterful direction is extraordinarily good. The flawless teamwork of the two artists gives us an unusually fine performance. The recording surpasses any piano concerto previously released by Columbia. To this reviewer it seems the best since Gleesing's was released many years ago. A must for all piano students.

"Iberia", Debussy. Columbia Masterworks Album M-491. Three 12-inch records played by the Pittsburgh Symphony Orchestra under the direction of Fritz Reiner. "Iberia", while not as popular as some of his others, is undoubtedly one of Debussy's greatest orchestral works. The Pittsburgh Symphony Orchestra has developed very rapidly under Fritz Reiner's direction, and the performance on these records thoroughly demonstrates its progress. The recording is very good. This album therefore should have a special appeal for admirers of the French composer.

"Semiramide" Overture, Rossini, and "Air de Ballet", Gretry. Columbia Masterworks Album X-215. Two 12-inch records, four sides, played by the London Philharmonic Orchestra under the direction of Sir Thomas Beecham. Sir Thomas is known to have a special flare for the Rossini overtures. He gives us an unforgettable performance of "Semiramide" on three sides. The recording is of a rich, sonorous quality. The fourth side is given over to a dainty performance of Gretry's "Air de Ballet".

"Guaracho" (from Latin-American Symphonette), Gould, and "Scherzo" (from Symphony, Opus 20), Creston. Columbia Masterworks Record 11713-D, played by the All-American Orchestra under the direction of Leopold Stokowski. On these sides Stokowski and the All-American group play two sprightly American works by young American composers.

"Wiegand" and "Ständchen", Brahms. Columbia Masterworks Record 17300-D, sung by Lotte Lehmann (soprano) with Paul Ulanowsky at the piano. Madame Lehmann does some fine singing on this 10-inch record, and Mr. Ulanowsky provides fine accompaniment.

"Vol Che Sapete", and "Non So Più", Mozart. Columbia Masterworks Record 17298-D, sung by Risé Stevens (mezzo-soprano), with Columbia Concert Orchestra conducted by Erich Leinsdorf. Miss Stevens' work in "The Marriage of Figaro" is well-known to the customers and is recognized as being of high calibre. She sings two of the best-known arias from this opera in fine style with excellent accompaniment by the Columbia Symphony Orchestra under Mr. Leinsdorf's direction. To date this is Miss Stevens' best recording and it is therefore highly recommended.

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Lima Installation

LOCAL 320, Lima, Ohio, held its annual installation and stag party on Sunday, January 4, 1942. A large number of members turned out to witness the installation of officers by Traveling Representative Henry Pfizenmayer. Following the business meeting a smoker, which included a number of fine entertainment features and a Dutch lunch was enjoyed.

Annual Party

LOCAL 565, Faribault, Minn., held its annual party in connection with the election of officers on January 12, 1942. Those elected and installed were: President, Henry Adams; vice-president, William Kallal; secretary-treasurer, William E. Simpson; Executive Board, Harry Granum, Ward Ames, Viv Lord, Leonard Huber and Stewart Dillon.

Following the business meeting the members adjourned to the Faribault Hotel where a fine dinner was served, after which the floor was cleared and dancing became the order of the evening. The music was furnished by all the prominent dance bands composed of members of the Faribault local.

American Optical Company Ball

LOCAL 494, Southbridge, Mass., played a large part in making the annual American Optical Company Fire Department Ball a huge success. More than 1,500 Southbridge citizens attended and witnessed the presentation of a baton by Local 494 to Dick Stabile who, together with Grace Barrie and Gordon Roberts, furnished the music and entertainment for the affair.

Just before intermission, the American Legion marched into the hall with the American Flag and State Flag. Taps was sounded in memory of Americans killed in the World War II. Immediately following this, Charles Normandin, chief of the fire department, introduced Eddie Caron, secretary of Local 494. Mr. Caron presented Mr. Stabile with a beautiful baton and said it was the wish of the American Federation of Musicians that the national anthem should be the first selection to be conducted with this baton. The orchestra rose, the lights were thrown on the American Flag, and the national anthem was played. The applause that followed could be heard for blocks around.

Gertrude Lawrence's Generosity

THROUGH arrangements made with the Joint Army and Navy Committee, Miss Gertrude Lawrence, famous star of the legitimate stage, presented to General Frederick H. Osborn of the Morale Department of the United States Army, 30



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Red Cross Dance

ON January 19, 1942, Local 26, Peoria, Ill., put on a monster dance at the Inglaterra Ballroom. Five local orchestras donated their services for the affair which resulted in \$300.00 being turned over to the American Red Cross. The committee in charge of arrangements, appointed by President McCormick, consisted of Robert A. Wilhelm, chairman; Robert L. Black, Philip E. Gorman, Harold E. Geef, Carl L. Hayne, Richard L. Post and H. Merle Gibson.

Annual Installation Dinner-Dance

ON January 19, 1942, Local 420, New Rochelle, N. Y., held its Annual Installation Dinner-Dance at Glen Island Casino, New Rochelle. National Secretary Fred W. Birnbach was the installing officer; Joseph Downing was master of ceremonies, and Hal McIntyre and his orchestra played for dancing. The chairman of the affair was Walter Smith. Mayor Church, Judge Fassio and representative and officers of locals in Westchester County and New York City were guests of honor.

Ninth Annual Ball

LOCAL 166, Madison, Wis., held its Ninth Annual Ball on Monday, January 19, 1942, at the Loraine Hotel Crystal Ballroom and Turner Hall. Eight orchestras furnished the music in the Crystal Ballroom and nine in the Turner Hall. A splendid floor show consisting of 12 acts performed during intermission at the hotel with Ben Berger acting as master of ceremonies. The proceeds were used to buy Defence Bonds and to make a substantial contribution to the 128th Company G mess fund.

Westfield Annual Banquet

LOCAL 91, Westfield, Mass., held its annual banquet on Monday evening, January 19th. Judge Hallbourg of Westfield was the guest of honor and gave an interesting address on the Philippine Islands, where he spent a number of years in the service of the United States Government. Traveling Representative George A. Keene represented the Federation and gave an instructive talk on matters of interest to the members.

First Annual Banquet

LOCAL 170, Mahanoy City, Pa., held its first annual banquet on Sunday evening, January 25th, at the Cuff Bungalow, Brandonville, Pa. More than 100 guests were present when the meeting was called to order by Chairman Edward Kubilus. Officers installed were President George Heffner, Vice-President Captain James Painter, Recording Secretary F. Feger Reed and Financial Secretary-Treasurer Edward Kubilus.

A very fine chicken dinner was served, after which followed in rapid succession speeches, entertainment and dancing.

Sheridan Banquet and Dance

LOCAL 348, Sheridan, Wyo., held its annual banquet, installation of officers and dance on January 25th. At the business meeting Joe Rulll, president; John Brandt, vice-president; Mark Hayward, secretary, and Walter Small, treasurer, were installed as officers for the ensuing year.

Following the dinner at the Maverick night club, which was attended by 130 members, the guests were entertained by Eugene Chieslar, violinist; King Harvey, baritone, and the Rancho Serenaders. Then came a jam session and dancing which lasted 'till the wee small hours.

Auburn Civic Band Honored

LOCAL 239, Auburn, N. Y., held its annual dinner on Sunday evening, January 25th, at the Belvidere. The officers installed were Floyd Selover, president; Joe Manzone, vice-president; John E.

Stapleton, treasurer; Floyd Dean, financial secretary, and Fred Galleymore, recording secretary.

The guests of honor were the members of the Auburn Civic Band which has been organized for 30 years. Dr. H. E. Stone has been the leader of the band during the entire 30 years of its existence. The officers of the band include Floyd Dean, president; Roy Surber, vice-president; Theo. Griswold, business manager, and Francis Carley, treasurer.

Fostoria Celebrates

LOCAL 121, Fostoria, Ohio, held its annual celebration on January 28th at the Knotty Pine Night Club. William D. Kuhn, elected president for the seventeenth consecutive year, had previously served as secretary for three years. Other officers elected were Ernie Duffield, vice-president; A. M. Dennis, secretary, and Leland Cribbs, treasurer. After the business meeting there was dancing to the music of six bands and later a fine buffet supper.

Local 593 Does Its Part

LOCAL 593, Sault Ste. Marie, Mich., decided the interests of the Local would best be served by donating the usual expenses of its annual banquet to the Red Cross. Officers elected at the meeting which made this decision were Frank Oster, president; Ralph Baccari, vice-president, and Jud Swart, secretary-treasurer.

Thirty-ninth Annual Banquet

LOCAL 259, Parkersburg, Pa., held its thirty-ninth annual banquet and reunion at the Union hall on Sunday, January 25th. It was announced that the affair was in honor of the 15 members in the armed service who were unable to be present. A fine dinner was served, after which President Frank C. Treadway introduced the toastmaster, J. D. Bowers. Short talks were made by Mayor Earl Stephens, Councilmen Fred Cochran and Golden Underwood, Van Braden, Skeet Shaw, Harry McAtee, president of the Central Trades and Labor Council; Paul



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Starr, director of the Municipal Band, and three "old-timers", Henry Theis, Harry Vaughan and Dave Mair.

Mr. Theis declared that Mr. Mair, Mr. Vaughan and himself were the oldest bandmen in Parkersburg, veterans of the city's early bands in the nineteenth century. He said, "Mr. Mair is going on 88, Mr. Vaughan on 89, and I'm going on 90, and we expect to be here again next year."

President Treadway has served as head of the Local for 31 years, and Dan Mercer has been secretary for 31 years.

**Fresno Annual Banquet**

THE annual banquet of Local 210 was held at the Hotel Fresno, Fresno, Calif., on Sunday, February 8th. There were approximately 200 members and guests present. Entertainment for the evening was furnished by members of the Local as well as groups from some of the local night clubs, which made a very enjoyable evening for those present. This "get-to-together" once each year brings about a closer acquaintance of the members, especially now since some of the older members and also younger members have either dropped out through choice or through being drafted into the armed forces of the army and navy. Altogether, it brought into vivid being the fraternal angle of the organization and tended to straighten out some of the little kinks brought about by not really knowing our brother musicians.

**Norfolk's Ladies' Night**

WHILE the rain poured in torrents and poor visibility caused cancellation of plane service, making it impossible for guest of honor National Secretary Fred W. Birnbach to attend, Local 125, Norfolk, Va., celebrated its annual Ladies' Night on Monday, February 16th, at the Hague Club. The members, their ladies and guests numbering about 250, dined and danced to the splendid music of Lee Allen and Eddie Travers. Only short talks were permitted. Sam Simmons presided as toastmaster and complimented the ladies, telling them that a party without the ladies would be very much like.

Glen Gray without his "Smoke rings"  
Calloway with no "Heigh do Ho"  
Lombardo without his vibrato  
Benny Goodman playing Largo  
"Sugar Blues" without Clyde McCoy  
Whiteman with no "Rhapsody in Blue"  
That's just the way we would feel  
To have a party, Ladies, without you.  
—S. S.

**Red Cross Benefit**

LOCAL 152, Meridian, Miss., assisted in the sponsorship of a Red Cross Dance at which members of the Local donated their services. More than 250 attended the dance, and a profit of \$150.00 was turned over to the American Red Cross.

**Schenectady Banquet**

NEARLY 200 members and wives attended the annual banquet of Local 85, Schenectady, N. Y., which was held at the Green Lantern Inn on Sunday evening, January 18th.

After a hearty meal, President E. John Godfrey, who acted as toastmaster, introduced the following officers from nearby

locals: President Eycleshimer, Vice-President Baylis and Secretary Lottridge of Local 13, Troy; Secretary Curtis of Local 129, Glens Falls; President Robertshaw and Secretary Willson of Local 133, Amsterdam, and President Campbell of Local 66, Rochester. After enthusiastically applauding a first-rate floor show, dancing was enjoyed to the wee hours of the morning with Steve Bobik and his orchestra giving out the five. Joseph Wanla and his committee, consisting of Fred Rapp, Eddie Ferraro, Art Ives, Pat Casan, and Sally Vacca, really outdid themselves in seeing that everyone had a grand time.

**Veteran Retires**

THOMAS J. O'GORMAN, secretary of Local 391, Ottawa, Ill., for all but a few months of the entire existence of the Local, retired on February 2, 1942. Tom, as he is affectionately known, had served the Local for 37 years with great honor to himself and the Local.

Congratulations, Tom. We hope that you will enjoy your much-deserved vacation.

**CURTIS J. HAAS**

Curtis J. Haas, a member of Local 34, Kansas City, Mo., was killed in action at Pearl Harbor on Sunday, December 7th.

**SERGEANT RAY WHALE**

Sergeant Ray Whale, a member of Local 418, Stratford, Ont., and member of the Royal Canadian Air Force, has been killed in action. Further details are not available for publication at this time.

**FRED WARREN FORBES**

Fred Warren Forbes of Local 47, Los Angeles, Calif., passed away at the Veterans' Hospital, Sawtelle, December 7, 1941, in his sixty-ninth year. He was born March 31, 1873, at DeWitt, Clinton County, Iowa.

At the age of ten Fred moved to Ida Grove, Iowa, and a few years afterward

was a musician in Chicago. He enlisted in the band of the 6th Illinois Volunteer Infantry during 1898 and saw service in the Spanish-American War at Puerto Rico.

Long a member of Local 10, Chicago, he was enrolled in Local 47 on February 18, 1915, and designated a Life Member September 10, 1935. He served Local 47 as recording secretary from March 5, 1929, to the end of 1938 and was a trustee during 1939. Brother Forbes also served as secretary and director of the Musicians' Club, Inc., for several years.

He was a lovable character and one of the gentlest men one could ever encounter. Faithful to every trust, his record is spotless.

Funeral services were held on Decem-

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Because of limited space, the editorial page has been omitted from this issue.

—THE EDITOR.

ber 10th at the Jones & Hamrock Mortuary. Interment was in Forest Lawn Cemetery.

## HERBERT HOLT BYRON

Herbert Holt Byron, former secretary of Local 208, Chicago, Ill., and delegate to eight conventions of the A. F. of M., died at Hines Memorial Hospital on January 13th, at the age of 65.

Brother Byron was born February 13, 1887, in St. Louis, Mo., and was educated in the public schools of St. Louis and Chicago. He began his musical career at the age of seven, receiving instructions on the mandolin from his father. He later studied trumpet and saxophone, but specialized on the cello under the tutorage of Professor Copeland in Chicago.

When Herb was still quite young he toured the United States, Canada and Mexico with the famous Byron Troubadors, with many years of consecutive bookings on such well-known time as Orpheum, Pantages, Marcus Loew, United-RKO, Columbia Burlesque Wheel, and others.

During World War I, Herb Byron served overseas with the famous 803rd Regiment as assistant bandmaster. He joined Local 208 in 1909 and remained in good standing until his death. He rendered invaluable service as secretary from 1931 to 1940.

Funeral services were held from the Corpus Christi Church. He is survived by his widow, Ira Byron, and two brothers, Clarence and Fred.

## J. BERT KING

J. Bert King, member of Local 764, Vincennes, Indiana, and director of the First Regiment Band of Vincennes for the past 23 years, died at his home in that city on January 23 at the age of 65.

Brother King had been director of the First Regiment Band since the former director, Arthur M. Balue, left for California about 23 years ago. Commencing his career as a circus band director, Mr. King devoted most of his time since retiring from active farming, to directing bands. He was a noted bandmaster, having directed the Harris Nickle Plate and Gollmer Brothers Circus bands, and was soloist with the Hi Henry, Swathmore and Roy D. Smith Royal Scotch Highlanders.

Mr. King is survived by his widow, Mrs. Flora Floorke King.

## DR. ALBERT E. AUSTIN

Dr. Albert E. Austin, a member of Local 626, Stamford, Conn., health officer of Greenwich, Conn., for twenty years and a member of Congress for two years, passed away on January 26, 1942. Dr. Austin was conspicuous for his success both as a physician and a public servant. He was also a banker and was one of the founders and first President of the Trust Company

of Old Greenwich. He organized the Inns Arden Golf Club and was the guiding spirit of the Stamford WPA Band. During the first World War he was regimental surgeon of the 214th Engineers at Camp Custer, Mass.

He was active in the Masonic Order and served as Master of the Acacia Lodge from 1920 through 1924. He was active in the Stamford Commandery, Knights Templar and Lockwood Chapter, R. A. M., Scottish Rite and Shrine, and was made a 3rd Degree Mason in 1929.

He is survived by two sisters, Miss Grace Austin and Miss Frances Austin, of Greenwich.

During his entire career Dr. Austin was proud of his membership in the American Federation of Musicians and never lost an opportunity to assist a fellow musician.

## EARL F. HEATER

Earl F. Heater, noted cornet soloist, assistant director of the Allentown Band and leader of that band in 1925, passed away in Allentown on February 5 at the age of 48. Mr. Heater, during the early years of his career, acted as cornet soloist with Patrick Conway at Wildwood, N. J., and served for four years as soloist with Sousa's Band.

He is survived by four sisters, Carrie Heater, Mrs. Robert Arner, Mrs. William Kramer and Mrs. Willard Boger, and two brothers, Walter and Clifton Heater.

## FRANK L. DIEFENDERFER

Frank L. Diefenderfer, President of Local 135, Reading, Pa., for 21 years, President of the Pennsylvania-Delaware Conference for the past 16 years, and delegate to twenty conventions of the American Federation of Musicians, died in Reading, Pa., on February 19, 1942, at the age of 49. Brother Diefenderfer had been ill since last August and had been given a number of blood transfusions in the past six months in an effort to save his life.

He was the most widely known musician in Berks County, Pa. He was a member of the Board of Directors of the Reading Symphony Orchestra, the Reading Choral Society, the Albright College Community Festival and had been musical director of the Penn Wheelmen since 1939. For 30 years he had been associated with virtually every musical enterprise in Reading. He had also been musical supervisor of the WPA in Berks, Lancaster and York Counties for several years.

He was a personal friend of Paul Alt-house and the late Victor Herbert, championing the latter on every occasion. In 1921 when the charter of Local 310, New



FRANK L. DIEFENDERFER

York, was revoked Mr. Herbert was made a member of the Reading local. Brother Diefenderfer devoted his entire life to the welfare of the professional musician. His hobbies were good music, Victor Herbert and baseball. He was a personal friend of Lefty Grove, Joe Boley, Max Bishop, Johnny Ogden, Al Thomas, Jack Bentley, George Earnshaw and Jack Dunn, all of whom made their headquarters at the Berkshire Hotel, next to Frank's music store, in the days when Reading was in the International League.

Survivors are his widow, Sallie; a daughter, Anna Mae, the wife of John B. Stevens, Jr., and two brothers, Paul and Warren Diefenderfer.

Funeral services were held on January 23 at the Lutz Funeral Home in Reading with Rev. Dr. Charles E. Roth officiating, assisted by Rev. Paul T. Slinghoff and Rev. Ralph E. Starr. Pallbearers were Edward A. Glicker, secretary; George W. Snyder, treasurer, and Raymond Wolf-skill, all of Local 135, and John H. Millard, director, Paul E. Glase and Willard E. Ziegler of the Penn Wheelmen. Interment was in Charles Evans Cemetery.



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# Stage Shows

**P**LUMPER pay rolls in many towns are making actualities of former stage possibilities, possibilities of former vain hopes. Theatres are opening; stage shows are being reinstated; top-flight bands are being scheduled, to the tune of factory whistles and riveting machines.

One- and two-night vaudeville is replacing bingo and other movie house stunts in many theatres in the New York area. Approximately 90 houses are using small vaudeville units and low-budgeted five-act bills. Most units run 45 to 50 minutes, but when there is a long film the second film is dropped and the stage show cut to 40 minutes. As a rule the small units carry about

12 persons including a five-piece band, and ask \$150 a night. The house usually spends another \$100 for publicity, advertising and stage hands. It is estimated that 40 Skouras houses, 30 RKO and 20 Loews use vaudeville shows on and off in this section. Warner's Mastbaum Theatre in Philadelphia, dark for many years, is scheduled to return to vaudeville. This possibility, for so long merely a rumor, has now been affirmed by Ted Schlanger, Warner's chief in the Philadelphia zone.

### TOP-FLIGHT GROSSES

#### New York

**B**ROADWAY'S line-up of bands and stage shows zoomed grosses as usual during the five weeks from January 23rd through February 26th. At the Strand Bob Chester etched out \$45,000 and \$36,000, the weeks ending January 29th and February 5th. The next week Frankie Masters made it an ample \$27,500. The weeks ending February 19th and 26th, Blue Barron held up masterfully with \$48,000 and \$42,000. Meanwhile at the Paramount Gene Krupa had one week (totaling an excellent \$44,000), Glenn Miller, three (with ratings \$72,000, \$55,000 and \$47,000), and Alvino Rey, one (with an add-up of \$55,000).

In the same five-week period a sure-fire stage show at Radio City Music Hall piled up grosses of \$90,000, \$77,000, \$99,000, \$102,000 and \$100,000. At the Roxy tallies were \$30,000, \$52,500, \$42,500, \$39,000 and \$65,000. At Loew's State, Dick Powell in person, the week ending January 29th, and Carl Hoff's orchestra, the following week, totaled each \$22,000.

#### Boston

**T**HE Boston Theatre had four top-flight-ers, the weeks ending January 29th, February 5th, 12th and 19th. Glen Gray, Ray Kinney, Eddy Duchin and Duke Ellington drew respectively \$20,200, \$18,000, \$21,200 and \$20,200. At the Metropolitan Harry James' band recorded a smash \$35,500, the week ending January 29th.

#### Providence

**O**RRIN TUCKER'S ORCHESTRA at the Metropolitan for three days the week ending January 29th roped in a rampagous \$9,000. Claude Thornhill, there for the same length of time, the week ending February 12th, in spite of a heavy storm,

landed \$5,500. Chico Marx's band got \$10,000 over the week-end of February 14th. Clyde Lucas showed \$9,000 in a four-day run, the week ending February 26th.

#### Newark

**A**T the Adams four bands played one-weekers between January 23rd and February 26th. Eddy Duchin's, Gene Krupa's, Lionel Hampton's and Juliette's All-America Girl orchestra nicked off respectively \$16,500, \$16,000, \$15,000 and \$12,000.

#### Washington

**S**AMMY KAYE at the Earle snatched a bright \$22,500, the week ending February 5th.

#### Brooklyn

**F**RANKIE MASTERS, Orrin Tucker, the McFarland Twins, Bob Chester and Ina Ray Hutton successively took honors at the Strand, in four-day stretches during the five weeks from January 23rd through February 26th. The add-ups respectively were \$13,000, \$7,000, \$7,000, \$8,000 and \$6,000.

#### Baltimore

**A**T the Hippodrome, Lou Breese and his orchestra rode to a nice \$17,600, the week ending January 29th.

#### Philadelphia

**T**HE Earle had nothing to complain of during the weeks from January 23rd through February 26th, since, with the exception of one week (that ending the 19th), it had the services of top-flight bands. Louis Prima, Eddy Duchin, Bob Chester and Tommy Tucker held the center of the stage, snatching grosses respectively of \$17,000, \$21,000, \$17,000 and \$18,000.

#### Pittsburgh

**C**AB CALLOWAY'S BAND at the Stanley, the week ending January 29th, was good for \$21,800. Ina Ray Hutton's band, the week ending February 19th, spun the turnstile to the tune of \$19,000. Lawrence Welk the following week swept in \$18,000.

#### Chicago

**L**ES BROWN and Duke Ellington at the Chicago and the Oriental respectively, the week ending January 29th, brought

(Continued on Page Eighteen)



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# Over FEDERATION Field

By CHAUNCEY A. WEAVER

## MARCH

Across the far-flung prairies,  
The bleak winds madly play;  
With all so wild and dreary—  
What urge for feeling gay!

The sky is dull and leaden;  
E'en birds upon the wing,  
Are more inclined to shiver,  
Than moved to try and sing.

But March has her own mission:  
Beneath her frozen soil,  
She's making preparation,  
For coming summer's toll.

'Ere long 'neath skies of azure,  
Birds will rejoice to sing;  
Sowing—seed time follow on—  
The Miracle of Spring.

—CHAUNCEY A. WEAVER.

TWO of its most outstanding members have recently been added to the necrology roll of Local 293 of Hamilton, Ontario, Canada. First was the passing of Captain William F. Robinson, V.D., leader of the Royal Hamilton Light Infantry Band, and who had also rendered distinguished service as choir-master of All Saints' Church, the Church of St. Thomas and Christ Church Cathedral. He was prominent in Masonic ranks—having reached the 32nd Degree. Captain Robinson began his musical career at the age of 11 years—playing cymbals in the



Chauncey Weaver

old 13th Regiment Band, of which his father was leader. He passed through various departments of the organization—eventually becoming clarinet soloist, attaining the rank of band sergeant and later associate bandmaster. He served as bandmaster of the famous Kilties Band of Canada and toured the world in 1904. His band played twice before the late King Edward VII—in recognition of which he was awarded two decorations. The late John Philip Sousa is said to be the only other bandmaster this side the Atlantic to hold the medal of the Royal Victorian Order—one of the decorations obtained by Captain Robinson. Thus has been brought to a close the career of a Canadian notable in the realm of international band music.

The other loss sustained by Hamilton Local is that of Edward Joseph Hirschberger, who joined the Kilties Band in 1903 under leadership of the late Captain Harry Stares, as a French horn player. He had the distinction of having been a member of Sousa's Band and had rendered fine service in Canadian bands and symphony orchestras for many years. He joined the 86th Machine Gun Battalion in World War I—returning to Hamilton at the close thereof. Final rites were held at St. Mary's Church—with interment in Holy Sepulcher Cemetery. The two distinguished musicians will be long mourned—not only by Local 293 membership, but by all sections of the civic life of their home city.

It is refreshing to delve into the history of some of our older locals and read therein how certain members have retained the enthusiasm of the initiatory day—all along the way, down through the years, and by virtue of fidelity to cause and task, have retained the unshaken confidence of their fellow-members. An example in point is Local 421, of LaPorte, Ind. The annual banquet was recently held. The Local was organized August 20, 1905. Secretary John P. Baer and Treasurer Walter H. Miller have held their positions in unbroken tenure since the day the Local was founded, and one other name—that of Herbert Kiff, now of Detroit, are three names of members now living who were on the original roster. Mr. Archie Good is president of the Local. LaPorte has always had a good band. *The Chicago Daily News* recently carried an elaborate pictorial and historic review of the organization. Secretary Baer has played baritone 42 years. As we look at the photograph of John as he appeared in his teens, and see him now as he appears as delegate to international conventions—we are bound to say that time has dealt gently with him. Many distinguished leaders have conducted the band—Thomas Belcher, Paul W. LeResche, John L. Verweir, C. W. Dalbey, are names in the list. LeResche, present leader of the band, was recently selected for his fourteenth consecutive year. Walter Miller, old-time drummer, has been beating time since the beginning. Current officers are Walter

Reinhart, long-time bass player, vice-president; Bert Paulis, treasurer; Donald Miller, custodian, Virgil Rehlander, Archie Good and Herman Rauscheer, trustees. During the years this band has had fine engagements and has met with approbation in all visitations. Needless to say that the organization is one to which local citizens always point with pride.

What thrills of joy when the first robin sounds the keynote to the Overture to Spring!

War is also on—at Milwaukee. Excerpts from the press of that city flash illuminating sidelights. The dominant issue seems to be—where shall the orchestra be located—if and when opportunity to play is afforded—at the Davidson Theatre. The star combatants are Theatre Manager Cyril Grody and Local 8 of the American Federation of Musicians. One press story is to the effect that the *casus belli* is embraced in the following:

(a) Grody does not want to continue paying \$285.00 a week for a six-man orchestra, and has, in fact, told the orchestra to stay away—even though he has sent the members their weekly checks.

(b) The Musicians' Association has received orders from the National Office to play the National Anthem before every theatre production.

President Volmer Dahlstrand ultimatumed with, "Either we play the National Anthem tonight, from the pit, or the stage, or the basement, or we will pull the stage hands on strike." Grody capitulated to the extent of responding, "If you can find a place, go ahead and play."

Then the planning began. The pit could not be used as it was needed by the cast in the stage setting. The rafters around the skylight were not satisfactory to the manager who feared that the orchestra might play Bower's "Dream of Heaven", and such music coming from above would distract the mind of the audience for the balance of the evening. Finally a nook in the basement was agreed upon and from there the dispensers of harmony played, "O say can you see?" The audience could not see, but it could hear. The orchestra boys were at first inclined to tender an encore by playing "Down In the Deep Cellar", by Krostoch, but concluded that having complied with the Petrillo mandate, their obligation had been fully performed. In testimony of their appreciation of the glory of, their loyalty to, and their faith in the triumphal destiny of the "Star-Spangled Banner" in the international conflict now raging—Local 8 has purchased \$10,000 worth of national defense bonds. May "the dawn's early light" of a fast coming day bring to Local 8 the victory it so richly deserves.

Our valued friend, George P. Boutwell, Local 444, Jacksonville, Fla., who edits a most readable column under the caption "Musical Musings", in the *Florida Searchlight*, pens the following sensible paragraph:

When it comes to entertaining the soldiers those in charge felt somewhat reticent about providing high class music, but after a few tries, it was found that the Service men not only appreciated the best in music, but demanded a return of that kind of entertainment. The American people have raised their level of musical appreciation, through educational facilities, and the radio programs, until the old fashioned idea of slap stick comedy is not the only thing that a Service man can appreciate. The boys in uniform today, are the students of yesterday, boys with good education and high ideals, and when those men and women put in charge of their entertainment come to realize that they are just our boys and want to be treated as their mothers and sisters have been accustomed to treating them, then we will have successful entertainment.

The foregoing citation touches the right spot. In the matter of soldier and sailor entertainment—there is no excuse for trash when there is so much available which is wholesome and uplifting. The keynote to the problem solution should be, Give the Boys the Best. Musicians, not eligible for military service, will be glad of the opportunity to "do their bit" in presentation and interpretation of the meritorious. In trying to save civilization from the devastation with which it is threatened—there is golden opportunity to vindicate, foster, and promote the idealism for which the art of music stands.

That contract called "Form B" is the proper legal style; To modify or change it would hardly be worth while. Its fundamental basis is old-fashioned common sense; And if they try to break it, simply say at once—"Go Hence!"

The mid-year session of the National Executive Board held at Miami brought into official consideration one of the heaviest dockets before the Board in many years. The complexity of the times, the

multiplicity of new issues, the labyrinth of new laws emanating from all law-making branches of government have developed situations, and forced to the front new issues which mean the acceptance and exercise of new responsibilities for the official staff of the A. F. of M. There were day sessions and night sessions. Local representatives came from far and near with their problems and the Board did everything within its power to help in their solution. From New York, Philadelphia, Montreal, Jersey City, Boston, Providence, Chattanooga, St. Paul, Atlanta, Minneapolis and Atlantic City were attendant representatives. Report of the ground covered will appear elsewhere in the columns of the *INTERNATIONAL MUSICIAN*. As always Local 655 was on hand with a cordial welcome and constant in offers to help make the official sojourn pleasant.

*The Chicago Music Master* (Local 208) announces the untimely death of Herbert Holt Byron, who had nine years' service as local secretary and was delegate to seven national Federation conventions. Brother Byron was a native of St. Louis, and was educated in the public schools of his native city and of Chicago. His musical career began at the age of seven. He first learned mandolin from his father; later played trumpet and saxophone, but specialized on cello under the instruction of Professor Copeland. He was a World War veteran—serving overseas as assistant bandmaster with the 803rd Regiment. He traveled extensively with the famous Byron Troubadours. He passed away just one month before his fifty-fifth birthday. Final rites were from Corpus Christi Catholic Church. Local 208 has lost a valuable and highly respected member.

The ever resourceful daily press is featuring the glamorous portrait of a young lady, who, pulsating with patriotic fervor, offers to "kiss ten thousand soldiers." Although slightly pass the selective draft age, we are disposed to endorse the enterprise. It must be conceded there is considerable haze as to details. Is it the young lady's purpose to take on the entire ten thousand instantaneously, and unbroken *seriatim*; or, instead adopt some kind of relay system? If she has the former method in mind—by the time No. 4,999 has been reached, and her facial pucker seems to be somewhat atrophied—the eager recipients from that time on will doubtless accept the ardor of the will for the cold and clammy contour of the deed. Under the latter system, however, nerve-tissue would be conserved; the cherry lips would retain their luscious tang, and all parties feel refreshed for oculatory onslaughts yet to be. In prospective outline the episode recalls the familiar couplet of other days—

You may over-do kissing those lips if you will;  
But the saccharine flavor will cling to them still!

Recent issue of the *Minneapolis Farsare* (Local No. 73), carries a fine photograph of "John Rossiter's 135th Infantry Band—Minnesota National Guard." It seems good to look upon John's picture once more. He attended many national conventions as delegate and was a substantial Federationist in the days of his earthly activity.

The American Federation of Musicians—being American in the full import of the name—is rallying to the defense of the American cause in the present international crisis, with an eagerness, determination and enthusiasm—the record of which will constitute a bright and shining chapter when the final story comes to be written.

On the "Health Advice" page of a current daily newspaper we find the following:

Anxious Inquirer: "I have been told that I have a sluggish gall bladder. The only time I notice pain on my right side is when I do the conga."

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Medico-Specialist: "Some of the flirtatious movements of this dance are enough to give any modest gall bladder a pain."

This conflagration is really illuminating. We had been under the impression that the "gall bladder" would be immune from all disturbance of this character. If pain developed we imagined it would be in the neck.

Iowa has lost a widely known musical veteran in the person of William C. Kummer, of Local No. 264, Keokuk. He was a life-long resident of the city—passing away at the age of seventy-six. He organized Keokuk Local—in response to his own personal urge that musicians were entitled to substantial recompense for services rendered, and was an exponent of that doctrine throughout his lifetime. He had been a retired pensioner from the Keokuk postoffice organization since 1932. He served as director of the Fiftieth Iowa Regimental band. He is said to have organized the first saxophone quartet in the country. He was president of his home Local for many years. He held positions of high responsibility in Odd Fellowship and was accorded the fifty-year jewel in 1937. He had the cordial friendship of the late Owen Miller, long-time national secretary—the latter coming up from his St. Louis office to visit him many times. Local No. 264 deeply mourns the loss sustained in the passing of William C. Kummer.

In the horrendous times through which we are passing, there comes an occasional flash of comfort. Predictions are rife that the spinach crop will be short this year.

We take pleasure in calling attention to an Iowa musician who may be classified as an all-around success. We refer to W. B. Mokrejs, of Cedar Rapids. He is a past president of Local No. 137, has been cornet player and band instructor, and has served as delegate to national A. F. of M. conventions. Beside this line of activity he has had sixty years of service as a pattern maker. In recognition of long and faithful service, Brother Mokrejs was last month presented by the Iowa Steel and Iron Works with a beautifully engraved seventeen-jeweled gold watch. He was born in the first frame house to be erected in Cedar Rapids. He was married to Miss Anna Sila in 1895, and raised a family of five children—Ben, of Cedar Rapids; John, of Shanghai, China; Robert, of New York City; Harry, of Washington, D. C., and Mrs. Helen Lavacek, of Yonkers, N. Y. Brother Mokrejs is known to Cedar Rapids friends as "Wes." We extend our hearty congratulations.

After a few months of mailing galley dislocation—for which we offer no words of censure—the *Los Angeles Overture*, Local No. 47, again comes to our office desk—fragrant with the aroma of orange blossoms, redolent with editorial foliage, vibrant with the ocean tang of well prepared reading matter. We will forgive the omissions of the past if the interregnum is not permitted to happen again.

"We here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, and for the people shall not perish from the earth."—Abraham Lincoln at Gettysburg.

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## Stage Shows

(Continued from Page Sixteen)

out hoids of top-flight fans. Les zoomed receipts to an astral \$43,900 and Duke to a goodly \$22,000. The following week, Clyde McCoy held forth at the Oriental, with a plenty strong \$18,100.

The week ending February 12th two bands, Harold Stokes' (at the Chicago) and Dick Powell's (at the Oriental), drew \$33,300 and \$23,000.

Lawrence Welk at the Chicago and Del Courtney at the Oriental were the attractions the week ending February 19th, with coin counted respectively at totals of \$37,500 and \$20,300. The following week Johnny Long was maestro at the Chicago, Don Pedro at the Oriental, with garnerings respectively of \$45,000 and \$19,000.

### Detroit

**JIMMY DORSEY'S BAND** on the stage at the Michigan pounded to a smash \$37,000.

### Cleveland

**ALL** but one of the five weeks from January 23rd through 26th bowed in top-flighters at the Palace. Jimmy Dorsey, Clyde McCoy, Sammy Kaye and Woody Herman clocked up receipts respectively of \$27,000, \$20,000, \$17,000 (one of the season's coldest weeks) and \$18,000.

### Cincinnati

**MILT BRITTON'S BAND** was largely responsible for the fine \$16,500 accounted for by the Shubert, the week ending February 5th. The hold-over the following week brought another big gross, \$15,000. Sammy Kaye's Orchestra, the week ending February 26th, swung to a good \$14,000.

### Minneapolis

**VERY** strong \$16,500 was the total for the week ending January 29th, due largely to Clyde McCoy's Band on the stage. The following week Les Brown's Orchestra brought in an all-right \$13,000.

### Kansas City

**TED WEEMS' BAND** on the stage of the Tower rang up \$9,000, the week ending January 29th. Ted Lewis was there, the week ending February 12th, with the intake a strong \$12,000. At the Newman, the week ending February 5th, Erskine Hawkins drew \$14,000.

### Omaha

**ERSKINE HAWKINS** on the stage of the Orpheum the week ending January 29th, poured \$15,000 into the till. Ted Lewis' band made it \$15,000, the week ending February 19th.

### Denver

**TED LEWIS** piled up a glittering \$11,000 at the Denham, the week ending February 26th.

### Los Angeles

**HENRY BUSSE'S BAND** at the Orpheum, the week ending February 5th, raked in \$9,600.

### San Francisco

**JAN GARBER** on the stage of the Golden Gate went in the groove with a socko \$15,000 the week ending January 29th.

## LEGITIMATE LISTINGS

### New York

**MUSICALS** during February turned out mrosy grosses on Broadway, with operettas contributing more than their usual share. The Gershwin colored classic, "Porgy and Bess", in its revival at the Majestic, proved a huge success. The score itself is one of the main factors in



**DANNY KAYE** faces it with the girls in the Musical Hit "LET'S FACE IT"

audience appeal. Another is Conductor Alexander Smallens whom Gershwin called "the finest musician I ever knew".

The 27-man orchestra used at the Majestic is paid around \$3,000 per week, nearly as much as the player payroll. Theatregoers counted out \$14,251 to attend the first five performances, which definitely put the show in the "hit" class.

The grosses for the five weeks from January 19th through February 21st for (a) "Banjo Eyes", (b) "Best Foot Forward", (c) "High Kickers", (d) "It Happened on Ice", (e) "Lady in the Dark", (f) "Let's Face It", (g) "Sons o' Fun", (h) "Porgy and Bess", and (i) "Gilbert and Sullivan" are, respectively

	WEEK ENDING				
	Jan. 24	Jan. 31	Feb. 7	Feb. 14	Feb. 21
(a) .....	\$34,500	\$31,500	\$30,500	\$31,000	\$31,000
(b) .....	21,000	20,000	19,500	20,000	19,000
(c) .....	18,000	17,000	15,000	15,000	15,000
(d) .....	21,000	22,000	22,500	25,000	23,000
(e) .....	25,000	25,000	23,000	22,500	22,000
(f) .....	34,000	34,000	34,000	34,000	33,000
(g) .....	40,000	40,000	39,000	44,000	40,000
(h) .....	22,500	22,500	22,000	22,000	22,500
(i) .....	.....	9,000	9,500	9,000	9,000

### Buffalo

**"WHITE CARGO"**, "Candle in the Wind" and "Native Son" were the plays at the Buffalo, the weeks ending January 31st, February 7th and 14th. The grosses respectively were \$4,000, \$12,000 and \$5,000.

### Boston

**"MY SISTER EILEEN"** played a most successful run in Boston, clocking up in its last five weeks at the Wilbur, \$11,500, \$11,500, \$11,500, \$10,000 and \$12,000. It closed its eight-week engagement February 21st. "White Cargo" at the Plymouth, the week ending January 24th, tallied \$8,400. The same week "Hedda Gabler" at the Colonial garnered \$7,000.

"The Student Prince" at the Shubert the three weeks ending February 7th, 14th and 21st rang up sturdy totals of \$11,000, \$10,000 and \$11,500.

### Pittsburgh

**"BLITHE SPIRIT"** at the Nixon the week ending January 24th came through with a healthy \$13,000. The next week "Candle in the Wind" snatched a bright \$11,000. "Louisiana Purchase" the week ending February 14th smashed through to \$29,000. The following week the latter wound up its engagement with \$27,000.

### Philadelphia

**"HELLZAPOPPIN'"** at the Forrest galloped through the five weeks ending February 21st with sturdy grosses of \$32,500, \$29,000, \$30,500, \$30,500 and \$24,600. "Candle in the Wind" at the Locust rang up \$20,400, the week ending January 24th. "Guest in the House" checked in at the Walnut and "Tobacco Road" at the Locust, the week ending February 14th. The former garnered, in its first two weeks, \$10,000 and \$14,200; the latter, \$6,000 and \$9,000.

### Baltimore

**"HELLZAPOPPIN'"** banged out a terrific \$36,000 at Ford's, the week ending January 24th. The seventh return of "Tobacco Road" to that theatre, the week ending February 7th, scored \$17,000. Another healthy response was forthcoming to "Angel Street" which brought in \$13,200, the week ending February 14th. The following week "Native Son" made it \$8,800.

### Detroit

**"STUDENT PRINCE"** at the Cass came through with \$14,000 in nine performances, the week ending January 24th. "Louisiana Purchase", the following week, piled up \$28,000, a figure which was crescendoed to \$30,000 the week ending February 7th. Eight performances of "Blithe Spirit", the week ending February 14th, took in a goodly \$14,500. The next

seven days Katharine Cornell in "Rose Burke" rang up a fine \$19,000.

### Chicago

**AT** least four legitimate shows in Chicago inked off healthy returns during the five weeks ending February 21st. The grosses speak for themselves: (a) "Claudia"; (b) "Pal Joey"; (c) "Panama Hat"; (d) "The Corn is Green"; (e) "They Can't Get you Down"; (f) "Blithe Spirit".

	WEEK ENDING			
	Jan. 24	Jan. 31	Feb. 7	Feb. 14
(a) .....	\$ 8,500	\$11,000	\$10,000	\$ 9,500
(b) .....	17,000	20,000	15,000	12,000
(c) .....	21,000	24,000	22,000	20,000
(d) .....	14,900	15,000	16,000	16,000
(e) .....	.....	2,500	.....	.....
(f) .....	.....	.....	.....	12,000

### St. Louis

**ONE**-weekers each of "Louisiana Purchase", "Blithe Spirit", "Theatre", "Arsenic and Old Lace" and "Candle in the Wind" at the American, the weeks



**MISS SUSANNE FISHER**, leading lyric soprano of the Metropolitan Opera Association, plays another role from a tank turret at the Armored Force Replacement Training Center at Fort Knox, Kentucky.

ending January 24th and 31st, and February 7th, 14th and 21st, registered takes respectively of \$27,000, \$11,000, \$11,000, \$19,000 and \$18,000.

### Milwaukee

**THE** count-up for eight nights and two matinees of "Life with Father" at the (Continued on Page Twenty-three)

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EMBELLISHMENTS by Jan Hart



JAN HART

**HART BEATS:** We went a-visiting the other day—'way down to Battery Place to call on Miss Liberty. We were afraid she might have vanished. But no, she's still there, and just as dignified and proud as ever. At the sight of her all those little dots and dashes began playing tag up and down our spine the way they always do when we gaze on Miss Liberty. Only they ran much faster this time. We stared at her a long time before she noticed us. Then she smiled and we knew everything would be all right eventually. We had a long chat with her, via our mental shortwave equipment. She's very sad about world conditions, and deeply concerned over conditions in her beloved France. As for the United States, she's not too worried about us. Only she thinks we should get moving faster. "Freedom is like love", she explained, "it is something we must fight for day by day, year by year, forever and ever. Freedom should never be taken for granted any more than should love. We have been too complacent. Now we must fight! But we'll win!" She paused. "But how long?" we started to ask but were interrupted by a plaintive voice saying, "Lady, can you spare a dime". The dream was over. We waved farewell to the Great Lady and slowly walked towards the subway station. Oh, yes, we spared the dime. Shucks, what's a dime when Liberty is at stake?

**SWINGIN' IN TOWN HALL:** Following "Fats" Waller's recital in Carnegie Hall in January was another jam session held in Town Hall on February 21st and did those old walls rock. The concert consisted of four "jam sessions" and a group of piano sketches by Willie "The Lion" Smith. The manner of presentation was similar to that of the Waller recital, performers strolling on and off stage informally, doing their bit, mostly improvisations, and minding their own business. The first three sessions were devoted to George Gershwin, blues and Bix Beiderbecke, played by ensembles of seven or eight players. The final session was given with twelve musicians, including three sets of drums. The musicians were Eddie Condon, guitarist; George Wettling and Zutty Singleton, drummers; Max Kaminsky and Bobby Hackett, cornetists. The clarinetists were "Pee Wee" Russell and Sidney Bechet; the trombonists, Brad Gowans and J. C. Higginbotham. Sid Weiss was at the double bass and Joe Sullivan at the piano.

**SPECIAL NOTE:** Recently we received a letter from Chicago concerning an item in our January column about the song "Smoke for Yanks" which we understood was written by a Philadelphia boy. We quote: "If you will check with the *Chicago Tribune* of November 29, 1941, you will find that Orville Jacobson of Local 10 and Dr. George Rose, both of Chicago, wrote the tune 'Smoke for Yanks' several months ago and the *Chicago Tribune* of that date carried stories of their song and their photos. . . . Song was sponsored by the *Tribune* and first heard from WGN on a coast-to-coast network station November 29th from the Stevens Hotel, and was played by Del Courtney's orchestra." (Now, who's right?)

**TRILLS AND TURNS:** Concerning the use of music in sustaining civilian and soldier morale during war times, Sir Robert Mayer, chairman of the children's concerts in England, reports that music is an absolute necessity to the people as a whole, and trios and small orchestras made up of first-class musicians were much more effective than "canned" music. . . . The Metropolitan Museum of Art is determined to remain open during the war, although some of its treasures have already been removed and more will be transferred later. To offset the absence of some of the finest works, the museum organization will provide more free music for the people of the city. Besides the annual Manna concerts and the new series of chamber music concerts, there will be daily concerts of recorded music and such broadcasts as those of the Philharmonic on Sunday afternoon.

**CONTEST NOTE:** This year's composition contest of the National Federation of Music Clubs will be restricted to a work for a chamber music group and a choral composition for mixed voices and orchestra. The chamber music competition closes November 1st and the choral work contest July 1st of this year. The award is \$300 in the chamber music classification. . . . The Philadelphia Opera Company held auditions for young American singers during the first two weeks of March in Philadelphia and New York.

**MODULATIONS:** Over 150 men in uniform have been entertained by Fred Waring following his Wednesday night program. They were taken to the rehearsal hall where a buffet supper was served. Dancing followed with music furnished by the Waring band. . . . Bob Fleming has replaced trumpet player Tommy Jones (recently drafted) in the Kay Kyser troupe. . . . Meredith Willson's music for the "Little Foxes" is being considered for the Academy award. . . . Glenn Miller is winner of the twelfth semi-annual orchestra popularity survey conducted by Martin Block over WNEW. (Miller has just been signed for his third Hollywood film.) . . . John Kirby plans to organize a basketball league for bands playing New York, with proceeds going to the USO. . . . Did you know that Skinnay Ennis has been secretly married for two years to his vocalist, Carmene?

**PASSING NOTES:** Shep Fields' orchestra is leading with most times on air. Coming from the Top Hat, Union City, no less than 17 times weekly. . . . A check-up on the Cities Service program which celebrated its fifteenth anniversary last month reveals that Victor Herbert's music has won the most requests during the time the series has been on the air. . . . Is it true that Artie Shaw is heading for a big airshow in the Spring? . . . Tommy Dorsey and the band recently celebrated their sixth anniversary, and Tommy split up \$5,000 worth of defense bonds among the members. . . . Xavier Cugat goes into the Chicago Palmer House, March 31st. . . . Carl Hoff recently presented the United China Relief with the lyrics of his hit record "You're a Sap, Mr. Jap", written in Chinese, to be auctioned off.

**PUBLISHERS' NOTES:** Eight-year contracts have been distributed by BMI to the individual stations. They range from 0.75 per cent for stations with income under \$15,000 to 1.2 per cent for stations with income in excess of \$100,000. . . . The first ASCAP tune to pass through Nebraska's rigid song-mill was "Rose O'Day". It costs \$5.00 to play it in that state on a commercial program. . . . The first 33 titles in a series of original standard compositions by American composers for full orchestra have been issued by BMI.

**RECORD NOTES:** Victor has released an album of Cole Porter songs for mixed chorus. . . . If you are interested in birds and their songs, don't fail to get the album of "American Bird Songs", which has just been released by the Comstock Publishing Company, Inc., of Ithaca, N. Y. The voices of 72 birds are recorded in this series. . . . Kate Smith is running away with all record honors. . . . Patriotic numbers are in most demand these days. . . . We like Brad Reynolds' patriotic novelty "Lo-Lo-Lita". . . . A song on the burning of the Normandie has been recorded by Victor. . . . A contest sponsored by Standard records, to select "Lo-Lo-Lita" (The Girl Friend of the Army) is being conducted by the various Army camps throughout the country.

POPULAR RECORDINGS OF THE MONTH

DECCA:

- "Deep in the Heart of Texas" and "Let's All Meet at My House", Bing Crosby with Woody Herman and his orchestra.
- "You Made Me Love You" and "How About You?" Carmen Cavallaro.
- "I'll Pray for You" and "He Said—She Said", Andrews Sisters with Vic Schoen and his orchestra.
- "The Bottom Man on the Totem Pole" (Parts 1 and 2), Glen Gray and his orchestra.
- "I Remember You" and "If You Build a Better Mousetrap", Jimmy Dorsey and his orchestra.
- "Pretty Little Busy-Body" and "Chances Are", Johnny Long and his orchestra.

COLUMBIA:

- "Royal Flush" and "I Got Rhythm", Metronome All-Star Band and Leaders.
- "When the Roses Bloom Again" and "A Zoot Suit", Kay Kyser and his orchestra.
- "I Remember You" and "Last Night I Said a Prayer", Harry James and his orchestra.
- "Moonlight Cocktail" and "The Whistling Cowboy", Horace Heidt and his orchestra.
- "Somebody Else Is Taking My Place" and "Ya Lu-Blu", Claude Thornhill and his orchestra.
- "When the Roses Bloom Again" and "She'll Always Remember", Kate Smith with orchestra under direction of Jack Miller.

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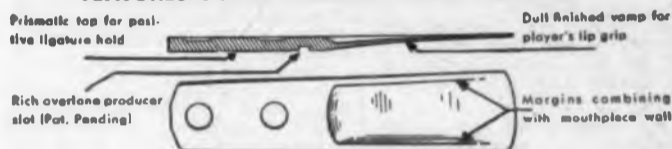


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- "The Calissons Go Rolling Along" and "The Marines' Hymn", Gene Krupa and his orchestra.
- "Deep in the Heart of Texas" and "Tangerine", Tommy Tucker and his orchestra.
- "Everybody's Making Money But Tchaikovsky" and "Hereafter", Les Brown and his orchestra.
- "How About You?" and "Somebody Else Is Taking My Place", Jack Leonard vocal with orchestra.
- "Harvard Blues" and "Coming Out Party", Count Basie and his orchestra.

VICTOR:

- "Let's Have Another Cup o' Coffee" and "You Call It Madness", Sammy Kaye and his orchestra.
- "What Is This Thing Called Love?" and "Love Sends a Little Gift of Roses", Tommy Dorsey and his orchestra.
- "Sing Me a Song of the Islands" and "Blue Shadows and White Gardenias", Jan Savitt and his orchestra.
- "Absent Minded Moon" and "Not Mine", Artie Shaw and his orchestra.
- "Autumn Nocturne" and "I Guess I'll Be on My Way", Joe Reichman and his orchestra.
- "Fooled" and "I'll Never Forget", Hal McIntyre and his orchestra.
- "The Echo Says No" and "Russian Rose", Wayne King and his orchestra.

BLUEBIRD:

- "Let's Have Another Cup o' Coffee" and "Chip Off the Old Block", Glenn Miller and his orchestra.
- "How Do I Know It's Real?" and "If You Build a Better Mousetrap", Freddy Martin and his orchestra.
- "Somebody Else Is Taking My Place" and "Honey Dear", Vaughn Monroe and his orchestra.
- "Blue Shadows and White Gardenias" and "Sing Me a Song of the Islands", Alvino Rey and his orchestra.
- "Someone's Rocking My Dreamboat" and "The Lost Chord", Shep Fields and his orchestra.
- "Sometimes" and "I Don't Want to Walk Without You", Erskine Hawkins and his orchestra.

ALBUMS

DECCA:

- "Play, Fiddle, Play"—Four records, eight sides. Violin solos by Edith Lorand with cello, Szibalom and piano.
- "Twilight Hour"—Four records, eight sides. Eight lasting favorites played by Morton Gould and his String Choir.
- "Chauncey Olcott Songs"—Four records, eight sides. Eight Irish songs sung by Phil Regan with Jesse Crawford at the organ.
- "I'll See You in My Dreams"—Five records, ten sides. Ten favorite songs played as piano solos by Carmen Cavallaro with guitar, bass and drums accompaniment.

VICTOR:

- "Love Songs"—Four records, eight sides. Eight love songs sung by Frank Munn, tenor, with orchestra.

CODA

"A thing of beauty is a joy forever."—KEATS.

Answers to MUSICAL QUIZ

(Questions on Page Twelve)

1. (a) Johann Sebastian Bach.  
(b) Wolfgang Amadeus Mozart.  
(c) Ludwig van Beethoven.  
(d) Franz Josef Haydn.
2. (a) Carmen.  
(b) Rigoletto.  
(c) Louise.  
(d) The Flying Dutchman.
3. From the first movement of Tchaikovsky's Concerto No. 1 in B flat minor for Piano and Orchestra.
4. (a) In northern Florida.  
(b) In New York City, roughly the section from 44th to 49th streets, between Sixth and Eighth avenues. Here most of the sheet music publishers have their offices. Probably so named because the sound of tinny pianos could be heard coming from open windows, as new songs were being tried out.
5. (a) The viola is tuned a fifth lower than the violin.  
(b) The cello is tuned an octave lower than the viola.  
(c) The bass viol's lowest string (in the case of four-stringed bass viols) is tuned a sixth lower than the cello's lowest string.

## BOOKS OF THE DAY

By HOPE STODDARD

**PLAYING THE PIANO FOR PLEASURE**, by Charles Cooke. 247 pages. Simon and Schuster. \$2.50.

A cook book is as good as the puddings and pastries it turns out. A book such as this which purports to teach piano enthusiasts how to ride their hobby gleefully and well is as good as the chords, runs and phrases it tricks the hands into playing. This is an excellent book indeed, then, for it has the knack of starting a person wherever he is fitted to start and of taking him just as fast as he is able to go along the rollicking road of self-help. He learns *en route* how to concentrate, how to relax, how to finger, how to memorize, how to strengthen weak points, how to develop a repertoire. The author in his teaching has a way with him. (He isn't one of the star reporters on the *New Yorker* magazine for nothing.) He makes the novice pianist actually eager to do the next task—for, atint or stunt, he doesn't try to conceal it is a task—by printing excerpts of music to be learned at each stage and by pointing out the "fractures", then telling explicitly how these fractures may be "set". That delicate subject of playing for others is deftly treated. Technique merges deliciously into expressiveness. A lift is given on practically every page through anecdotes of famous musicians, showing them in their most ingratiating light as learners like the rest of us.

A healthy volume, this, buoyant and quickening, which will turn you, dear readers, if not into concert artists, at least into bubbling piano hobbyists.

**MUSIC AND THE LINE OF MOST RESISTANCE**, by Artur Schnabel. 91 pages. Princeton University Press. \$1.50.

This breathless book—and we mean breathless in the sense that the reader must hold his breath in order to keep the continuity, so finely spun it is—leads one through some of the earliest ideas of musical creativeness that this reviewer has ever been privileged to examine. There is the author's differentiation of word sounds and tone sounds; his pondering on where the conductor as teacher begins and the conductor as executant ends; his analysis of the conductorless orchestra; his definition of "Art"; his preoccupation with the critics' crimes; his analysis of the virtuoso. It is a style of quick turns and deft pick-ups, a detouring that points unexpected discoveries, truths in forgotten lanes, beauty in by-paths. . . . "No musical performer, save the singer, becomes a musical performer simply because he possesses an instrument" . . . "the title of genius is given to man by other men, just as the caterpillar got the name 'centipede' only because people are too lazy to count to fourteen".

So staccato with bold findings is the work that this reviewer, beset and buffeted, was tempted to call a halt, to put it all down to a musician gone mad with words. Then another of those stabbing statements—"To calculate what efforts, of all mankind, were accumulated to reach a summit in Beethoven's 'Missa Solemnis', and what labor of generations was necessary, in order to produce a good performance of it; then to weigh that against what it might cost some very young man or girl to write twenty or more crushing lines about both—this might really lead to some mental discomfort"—gave us pause.

Penned by one of our greatest pianists, speaking from the heart, with the experience of a lifetime of music brought to bear, it had the effect of making us, humbled and contrite, turn back to the very first page and start reading again, phrase by painstaking phrase.

**AMERICA'S MUSICAL INHERITANCE**, by Anna Eugénie Schoen-René. 244 pages. G. P. Putnam's Sons. \$3.00.

The story of a life diverted from operatic channels by the author's ill health, to well out into greater usefulness through teaching, first at the University of Minnesota and then, for the past seventeen years, at the Juillard Graduate School, is related here with distinction and force. Mme. Schoen-René's musical pioneering in the Northwest, begun when she was little more than a girl, not only made her acquainted with Americans but awakened in her a passionate desire to arouse their latent love of music. The "May Festival" organized by her in Minneapolis in the "drab '90's" drew in its first season Melba with her opera troupe and an audience of 6,000 persons from all over the Middle West. Other tasks which she carried to completion as part of her role of musical missionary were founding a music school in the University of Minneapolis, forming a small orchestra (which she herself conducted) and setting in motion the first Froebel Kindergarten system in Western United States.

In picturing the European phase of her

existence, the extraordinary Garcia family comes in for a deal of enlightening discussion, with the mystery of its origin cleared up and the adventures of its individual members in life and art delineated. Brahms—great shy bear of a man that he was, unapproachable to most biographers—is given pages of vivid characterization based on actual contact.

The final chapters stress America's needs in order to develop musically. The most urgent is good teachers, possessing courage and conviction and insisting upon absolute obedience and discipline. Another is civic and stock opera houses to function as training schools for young singers.

**INSTRUMENTAL MUSIC IN THE PUBLIC SCHOOLS**, by Theodore F. Normann. 349 pages. Oliver Ditson Company. \$3.00.

The importance of the present work can be the sooner recognized with the realization that, just as the little red schoolhouse on the hill is a symbol of American democracy, so any aspect of culture in America, as soon as it is integrated into our school system, becomes inextricably interwoven with our national life. With music's acceptance as an honored item in our academic curriculum came its recognition as an American institution, to be arranged, interpreted and "rendered" according to the American tradition. Came also the necessity for a book such as this.

One of the purposes of this volume is to make clear public school developments since music during school hours was looked at askance as a "frittering away" of time, to the present when it is considered indispensable. Another is to demarcate future trends for those preparing to teach music in the schools and for progressive-minded supervisors and teachers of instrumental music. Included in its mass of informative material are directions on organizing an orchestra, on teaching single pupils and classes, on conducting, on preparing for public appearances. No detail that might help a teacher or supervisor to approach his pupil more adequately is omitted, even to choosing instruments and tuning them.

**MUSIC WITH A FEATHER DUSTER**, by Elizabeth Mitchell. 280 pages. Little, Brown and Company. \$2.75.

One must take a deep breath and count to ten before reading this book. Not in order to keep one's temper, for that is never in less danger of getting out of hand, but as a sort of *abracadabra* to transport oneself into a world, to most of us one of pure fantasy, of butlers, mansions, country housewarming for a Queen, private swimming pools and celebrities. Once we have blinked ourselves into these surroundings, we shall find the volume quite able to keep us there. It never for an instant loses focus. Witty, facile, gay, it has all the glamour of a movie in which "no expense is spared", a glamour which is on the whole the less fortunate in that it sometimes obscures the very real message of the author. Mrs. Mitchell, a person of parts in the musical world, has done much to further the prospects of our 100-year-old New York Philharmonic, has arranged a Bach Prelude and Fugue and a Chopin Polonaise skillfully enough to reach Stadium performance, has developed herself into a pianist of real ability, has made a reputation as one of New York's most charming hostesses to genius. All this she puts into her book, with some very good advice to budding pianists. However, she takes too seriously, we think, the dictum that the average imbibor of sense craves a chaser of whimsy.

**A GUIDE TO RECORDED MUSIC**, by Irving Kolodin. 495 pages. Doubleday, Doran and Company, Inc. \$3.00.

Shrewd critical judgment, good common sense and a whiff of timeliness are some of the qualities that pleasantly surprise the reader turning to these pages for dry data. Here he gains far more knowledge of a record than his unguided ear might grasp in several actual hearings. Every composer's works—and none of importance is left out—is spotlighted by pointed, witty observations. Skilled comparisons between competing discs give a means of standardization. Sign sufficient that the author, clever, knowing music critic of the *New York Sun*, may be trusted in the impeccable phrasing of the book itself, its stylistic integrity, its fund of knowledge urbanely, even casually, proffered.

With paragraphs arranged alphabetically by composers and an end-of-the-volume listing pointing to the performers and performing groups, the book attains encyclopaedic calibre and "last word" authenticity. If one is a record buyer—be his favorite composer Handel, Hindemith or Haydn—it is a "must".

## MUSICAL MUSINGS

by HARRISON WALL JOHNSON



Harrison W. Johnson

regard to music. For a time all went well. But not being well grounded in the general music or concert repertoire, it was not long before he came a cropper and provided amusement for his colleagues. A well-known harpist proved his Waterloo. Among the encores played by the artist after his concert appeared Chopin's well-known Fantasy Impromptu, well-known, that is, to all piano students of semi-maturity. Not to Mr. B. however. He gently chided the harpist next day in his review of the concert, by writing "It seems such a waste of time for an artist of Mr. S's standing and ability to play a piece like 'I am always chasing rainbows', with variations."

Of course, as everyone knows, slips occur in the minds of even our best-known critics. As, witness Mr. Virgil Thomson's generous airing in print in a recent issue of the *Sunday New York Herald-Tribune* the letters he had received regarding errors that had crept into his own writing during preceding weeks. Even a week or so ago Mr. Thomson credited the opera "La Juive" to Meyerbeer instead of Halevy. The fact that every student on a music quiz radio program knows the answer makes a slip of that type the more amusing. It detracts not one jot from the known erudition of Mr. Thomson.

Last October this question was laid before a well-known orchestral conductor. He stated emphatically that in his opinion the music critic should not be a professional musician. That the critic's first aim was not the exploitation of his own erudition nor should it be his desire to air a biased personal opinion of the music performed. This, he felt, was what too frequently happened when the writer was a so-called practicing musician. The "non-professional" on the other hand, will more likely listen to a musical performance with unprejudiced mind and seek to find an approach to it that will enable him to be the officiating mind and ear, and, ultimately, the hand that expresses in words what the less analytically minded listener feels is a just estimate of the music heard."

As everyone knows, snap judgments are all too easy of utterance. Prejudice and bias should be swept off the boards before one attempts to voice an opinion in matters musical. When a critic says in print, as I read recently, "Liszt's music is all worthless balderdash", he is voicing his personal and emotionally unbalanced judgment and impresses only that portion of the musical public which already agrees with him. Liszt's great "Faust" symphony speaks for the composer when heard in one of its infrequent performances. It seems hardly the office of the music critic to deliver the ultimatum on any musician, past or present. If a composer has in his work the staying power to outlast the changing forms and styles of a century or more it seems safe to predict for him a survival of at least a few more generations. Not an unenviable record.

From the standpoint of the professional musician as critic, I can speak from actual experience, having served for a time in that capacity. I quickly discovered how soon one acquires the habit of rapid thinking in order to form one's thoughts into lucid shape for publication and get a review written in time for the deadline. At the beginning there was an exhilarating excitement about the job that carried one along with speed. Later on, when one had voiced an opinion that ran contrary to those of some singer or instrumentalist or their friends, and recriminating language began to darken the atmosphere, the headaches marred the initial pleasure of voicing one's opinions publicly. Time and again, though, I had reason to be thankful that I was versed in music. I found it expedient, when a new work was to be performed by the orchestra, to acquire the complete score whenever possible, and by careful perusal of its intricacies to know in advance what I expected to hear. Thus I could tell, the night of the performance, what the conductor was doing to help bring to life the music score on his desk or in his head; what cuts, if any, were being made, and whether or not the composer's intentions were being followed or violated. No one but a musician could enter that practical situation and feel familiar enough to tread with safety. My own opinion, therefore, would be balanced in favor of the schooled musician as being better fitted to voice a just judgment of composition or performance.

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# PEDAGOGICS

## Technique of MODERN DRUMMING

by CHARLES BESSETTE

(In this series of articles on rudimental drumming I have used the first twenty-six rudiments as advocated by the National Association of Rudimental Drummers. Since the rudiments usually are not taught in the order of the N. A. R. D. listing, I shall give the order in which I teach them and which I find leads to the most rapid progress.)

### THIRD RUDIMENT—FIVE STROKE ROLL



Charles Besette

THIS is merely a part of the Long Roll and what has been said of the Long Roll applies to this rudiment as well.

Just as soon as you have mastered, or nearly mastered, any two rudiments, combine them. On the illustration shown below you will notice how these rudiments are applied to music. Write out exercises of your own in which you will have an opportunity to apply the rudiments. Insert rests, notes of various values and, as you master a new rudiment, add it also. Many interesting exercises can be written after only three rudiments have been mastered. This will not only acquaint you with new material but will show you the practicality of the rudiments and at the same time make your work more interesting.

Anyone who can play a five-stroke roll can play a 9 or a 13. Count "three" for a 5, "five" for a 9, and "seven" for a 13.

### THE FIVE STROKE ROLL

FINGERING

As Played On The Record

As Applied To Music

The following orchestral studies are examples of five-stroke rolls:

- |                 |                       |
|-----------------|-----------------------|
| Sempre Fidells  | Der Tambour Der Garde |
| American Patrol | Pique Dame            |

Who first taught Burns Moore? Well, it was Jack Lynehan, then of New Haven, Connecticut, and for many years one of the leading drummers in New York. He was with Flo Ziegfeld for a long time. Although only a year or two older than Burns, he was sergeant drummer in the Guard regiment. Moore tells us he practiced three to five hours every day, rain or shine, for several years. No wonder the man is good!

Burns Moore says: "Some drummers wonder why I start the rudiments with sticks high and straight up. The reason is, first of all, to limber the arm and wrist muscles. Second, to develop these muscles so that a drummer does not tire, whether in concert or parade". Mr. Moore introduced this method about forty years ago. A lot of drummers at that time sort of made fun of the idea but, when they saw the results, they gradually adopted it, and today Mr. Moore's method is used in almost every state. It has been adopted in New York State and the drummers have improved at least 50 per cent.

### DANCE BAND DRUMMERS

Artie Shaw's new band has a really terrific rhythm section. The hide spot is more than covered by Davy Tough, a real rhythm dance drummer!

"Wee Willie" Rodriguez, featured with Paul Whiteman's band, is a highly versatile and very capable young Puerto Rican drummer. He is an outstanding swing man and is regarded as one of the finest. This band is working the Florentine Gardens in Hollywood.

## Professional Piano Pointers 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.

SINCE harmony is the orthography, grammar and rhetoric of music, an occasional detailed discussion of its treatment is virtually indispensable in the preparation of any series of articles intended for the perusal of musicians who must almost constantly be confronted with problems of harmonization.

When we launched upon our musical career some twenty odd years ago, we had never given the formal study of harmony the slightest consideration, and no one had ever suggested the necessity of such a study. Moreover, we were constantly heckled and otherwise discouraged by colleagues when, after having become actively engaged in the profession, we did take it up. The following questions were frequently posed: "What are you doing—preparing to become a highbrow?" "What do you expect to get out of the study of 'legitimate' harmony that will benefit you in this line of work?" We must admit having occasionally fallen into the doldrums of despondency over our endeavors in the study of harmony. In fact, we attempted several times to give it up, only to be lured back by the patient exhortations of our teacher.

Our particular "line" is the recording of music for player piano rolls. Of the scores of roll companies that were in operation throughout the world twenty years ago, only a single one has carried on and is still doing good business today. The present writer is the head recording artist of that company. He attributes this singling out of himself—in a sort of "survival of the fittest" role—to his thorough grounding in the principles of harmony.

No one can deny that radio, the depression and what not had a great deal to do with the virtual extinction of the player piano; but your writer has always contended and still contends that the limited qualifications of the majority of the so-called recording artists—their utter ignorance of the rudiments of harmony—had much to do with it. Their copious tremolos relentlessly plagued the ears of innocent law-abiding citizens. Their reckless voicing, their elementary and often total lack of a sense of balance irked the sensibilities of the really musical mind. Their frequent attempts to use as many of the eighty-eight notes as the pneumatic power of their player pianos would allow played havoc with the hammers and strings of pianos that could not possibly stand the strain.

How many popular musicians of today have bothered really to learn harmony? Is it not true that nine out of ten, when questioned casually about their knowledge of harmony, throw out their chests and boast: "Well, I know all of my chords", or "I had harmony in high school". How many of them would use the German sixth in C, resolving it into the six-four position of the Tonic and call it anything but A flat Seventh resolving to C? Teachers have even been known to tell their students: "If you have originality and can pick out chords on the piano, you can arrange. If you write down something that sounds bad, it's wrong; but if you write something that sounds good, it's right."

Beginning with our next article we shall have a few points to present which we trust will be of some advantage particularly to the popular pianist who recognizes the possibility of great improvement through a better knowledge of the salient facts of known harmonic principles.

## 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.



Sol Babitz

THE average violinist engaged in earning a living today is occasionally called upon to play jazz in some form or other, and sooner or later he finds that his "legitimate" schooling has not fitted him for the task. In such a predicament, the book, "Violin Rhythm", by Joe Venuti, published by Robbins Music Corporation, price \$2.00, will be a great help in preparing the foundations of a good commercial jazz style. Every exercise has a definite purpose. They are arranged judiciously in progressive order. The book is full of excellent suggestions reflecting the author's long experience as player and teacher.

### THE HOT TONE

However, in his otherwise admirable chapter on "How a 'Hot Chorus' Is Built Up", Venuti fails to point out how to acquire that other essential of the hot style, namely the hot tone, which, of course, entails study in both harmony and melody. Nor does he indicate the most important step in learning the hot style, namely the need for listening to good jazz records, memorizing the great solos of Armstrong, "Jelly Roll" and the rest, and "getting jazz into the blood". Speaking about the hot chorus, he says: "In order to play one, you must be able to write one". But before you can write one you must be able to sing one, and the listening method is the only way to learn that.

The jazz style, with its peculiar intonations, developed about forty years ago in New Orleans chiefly as the result of the efforts of unschooled instrumentalists who were attempting, among other things, to imitate the vocal blues style. It is unfortunate that no great jazz violinist emerged out of New Orleans to lead the way for the fiddlers as Louis Armstrong leads the trumpeters, for example. (The difficulties of the instrument may have discouraged the early improvisors.) This absence of a hot fiddle pioneer resulted in a fiddle style originating in the North without roots in the birthplace of jazz.

There are two general types of jazz fiddle playing. The first, of which Venuti is the model, is based on a legitimate technic with certain gypsy tendencies. The other, based on a vague illegitimate technic, has, as its outstanding exponent, Stuff Smith. I am personally inclined to the second and have modeled my own jazz style after it, believing that the traditional style and jazz should not be mixed, but kept apart.

### HOT INTONATION

An important aid in producing the hot tone is the use of hot intonation in playing the "blue notes". This means not only the flattening of the 3rd and 7th notes of the scale but introducing quarter-tones, sharp or flat, whenever one is inclined to do so. By legitimate standards this means playing "out of tune"; however, when used with taste, these notes are the essence of a hot style. "Flares", "smears" and other devices of jazz can be helped only by such notes. The relaxation necessary for good hot improvisation can best be attained when intonation is a matter of feeling rather than of schooling.

The commercial jazz field of today does not pay so well for the "low down" hot fiddle style, which in my opinion has the most musical validity. The uncouth anonymous fiddle solo on "Blue Guitar Stomp" (Bluebird 6204) is a deeply moving performance, while the records of others, more "legitimate", soon become monotonous. With this style so restricted in the commercial field the next best thing is the Venuti style, which is not so difficult to master.

However, despite its faults, Venuti's book is the best in its field today. It is a good beginning, and presents admirably the rhythm, at least, of jazz.

# THE TRUMPET FORUM by Hayden Shepard



Hayden Shepard

**N**UMEROUS letters from teachers ask me for advice on what instruction books to use especially for beginners. The following letter is typical: "Although I am not a trumpet player I am called upon to do a great deal of teaching on brass instruments. If you could give me any advice on methods for beginners other than the Arban, which I think introduces the high notes a bit too soon, and studies for advanced students in the form of Etudes of a melodic nature, also graded solos that are good musically, I should appreciate it."

Although I am sure that there must be a great many progressive methods on the market which are undoubtedly very good, I have never found it necessary or advantageous to stray from the trumpet players' bible, "Arban's Complete Method". Admittedly, unless one has had a great deal of teaching experience on trumpet exclusively, it would be a bit difficult to pick the proper material in the right sequence, as the material in the book is not progressively laid out.

That is, a teacher cannot start the student on page 1 and continue in a straight line to the end of the book.

The following is an outline—in so far as I can present it in writing—of my usual procedure when starting a pupil from the beginning. The first step after the correct position of the mouthpiece is established is to have the pupil produce low C. This is the lowest note, as we know, that can be played with no valves and can always be used as a guiding point for the pitches above and below. Then a C scale should be written with the fingering underneath. On page 11 are a series of exercises in which the fingering is written below. These should be played from exercise one to eight. Nine and ten, with their multiple sharps and flats, should be omitted.

At this point and before proceeding any farther the pupil must be impressed with the absolute necessity of learning his fingering. This can easily be done with the teacher pointing out the fingering of any new notes as they occur, outside of the ones he has already learned with the fingering marked beneath. At this point it is advisable to show a pupil the notes which are enharmonically the same. For example in exercise 12, upon learning that F sharp is played with the second finger, it is a simple process to show him that G flat is played in the same way. Thus he has learned the fingering of two notes instead of one. Proceed from exercise 11, page 13, through to exercise 49, inclusive. Exercise 46 should be repeated until mastered and under no circumstances skipped. Exercise 50 should be omitted as the octave intervals are a bit too difficult at this stage. Next the exercises on page 28, involving as they do sixteenth and eighth notes in four/four and six/eight time, should be used. Begin with exercise 19 to exercise 37. I am assuming, of course, that the teacher has taught the student the time valuation of his notes and that he knows how to read his music involving the valuations so far used. Following this, the pupil should be taught dotted eighths followed by sixteenths. These will be found on page 26, exercise 13.

At this point, with the learning of the arithmetic time valuation of a few more notes, such as a dotted quarter followed by an eighth, the pupil is ready for a few simple songs. There are 150 such melodies in Arban's. Next he should learn the major scales in all keys; then the chromatic scales and chromatic triplets. Next come the exercises in sixteenth notes on page 137 and the chord studies beginning on page 142 through to page 151. The preparatory studies on the Gruppetto may also be used. All of the material last mentioned does not of necessity have to be assigned in the order in which I have given it.

It is probably noticeable that I have omitted slurring exercises up to this point. This phase of trumpet playing is, as you know, of vital importance, but it is not advisable to start a student on routine slurring exercises until his lip has matured sufficiently. This, of course, must be left to the discretion of the teacher. Once begun slurring must be a daily routine study of the pupil. The easier slurs are found on page 39, exercise 3 to exercise 17. From this point on it will be necessary to find or rather to employ slurring exercises taking in a much wider range and eventually covering the complete gamut of the trumpet such as I use in my book "Endurance In Trumpet Playing."

It will be noticed that I have entirely omitted the exercises on triple and double tonguing. It is my contention that most students are taught triple and double tonguing years too soon. The ability to perform triple and double tonguing of a sort permits a certain facility and destroys all ambition to attain a fast single staccato. At this point, the student is ready for the fourteen Characteristic Studies on page 285. They will probably be, and usually are, a little above his head, but the material used so far will enable him to play them with a fair degree of success. Upon their completion, they may be repeated when they will be found well within his grasp. The solos which follow the Characteristic Studies are excellent for work on the vibrato, phrasing and artistic playing.

This, of course, is only a rough outline. The teacher must work out the problem individually with each student.

## Saxophone Sense by FRANK G. CHASE

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

### BREATHING

**I** BELIEVE there is no other subject on playing which is made as unnecessarily mysterious and confusing as breathing. If I were to worry about all the "don'ts" and "do's" in breathing of which I have heard, such as: "don't move the shoulders; don't raise the chest; breathe only from the diaphragm; breathe with the aid of the stomach". I would be so tense physically and mentally that the results would be appalling.

One goes on year after year breathing with perfect comfort and relaxation; yet the moment one gets a wind instrument in one's hands, one attempts to find a new and different place to inhale.

### THE USE OF THE DIAPHRAGM

It is necessary to expand the diaphragm at the instant of inhaling to ascertain that the lower lobes of the lungs are filled first. Bear in mind here that the lungs extend to the chest, thus making it necessary to continue the intake of air until the lungs are filled completely.

Many students make the grave error of expanding their diaphragms and filling only the lower part of the lungs, ceasing there, and then wondering why they are short-winded. Here again, let me stress that the intake of air must continue until the lungs are filled completely, that is, to the chest.

Have no fear of incorrect chest breathing as long as you have filled your lungs from the diaphragm to the chest. If the shoulders rise, due to the natural expansion of the chest, you are not breathing incorrectly.

### THE THROAT

The throat passage must not be kept small and tense during the intake of air. It is easy to check on oneself if this fault prevails. If a "slipping" sound is heard,

the throat is not sufficiently relaxed and open. This prevents a quick intake of a maximum capacity of air. The situation is analogous to filling a bucket of water with a large hose or a small one.

The position and feeling of the throat should be similar to the sensation experienced just before yawning.

### BLOWING

Too many saxophonists worry about the formation of their lips (which will be discussed in a future article), and entirely too little about the delivery of air, which is primarily responsible for the creation of sound.

I believe that "Pop" Dorsey, father of Tommy and Jimmy, is the originator of the most practicable direction for blowing, that is, to think of blowing through a soda straw. This causes one to make the correct attempt of blowing a concentrated stream of air. The better the concentration of air, the more efficiency in blowing.

Let us liken this example to blowing out a candle. Certainly one would not have his mouth wide open, causing the air to spread.

Nor is it how much air one can get through the instrument, but how much efficiency can be obtained.

The following incident was related to me by Alffe Evans, houseman at N. B. C., New York City, one of our outstanding saxophonists.

One afternoon Mr. Evans, on answering the doorbell at his home, saw standing there a strapping six-footer with a saxophone case. He told Mr. Evans that it was impossible for him to get any volume out of his instrument. Mr. Evans, somewhat mystified in view of the man's size, invited him in, whereupon the young man took his saxophone and played, producing only a slight squeak.

After many attempts, Mr. Evans asked for the instrument, assuming there was a mechanical flaw. After taking a healthy breath he blew the instrument, achieving a deafening sound.

Turning to the visitor, he told him there was nothing wrong with the instrument, to which the young man replied, "Ah, but you moved your chest to get that volume!"

Mr. Chase will gladly answer all questions pertaining to the Saxophone. Address inquiries care of THE INTERNATIONAL MUSICIAN, 39 Division Street, Newark, N. J.

## Zone in Singing—by REINALD WERRENRATH



Reinald Werrenrath

**T**HERE is an old story, in its original version unquotable in a family paper like the INTERNATIONAL MUSICIAN, the climax of which is, "Don't tell my mother. She thinks I'm a bartender." I know some of my older readers will remember the tale, as I heard some of my best yarns in the early days while touring with symphony orchestras, oftentimes while playing poker on trunks in the baggage car.

At any rate, who should wander into my Carnegie Hall studio between the writing of my first article for the February issue and its publication but one of the very singers at whom I had taken a pot-shot. And the leader of his own band, and very successful.

Said he, "My voice tires now and then, and I believe you're the man to help me. I work with my orchestra far into the morning hours, have a fine radio contract with attendant rehearsals, and often make recordings for four or five hours daily. It's a good racket, and I don't want to blow in the middle of it. You must keep this quiet for a while," (and here's the reason for the beginning of this article) "as my manager is afraid I'll go legitimate, and thus destroy my commercial value." (!)

I assured him I had handled crooners before, had encouraged them to stay in their own field and had not ruined their careers. The lad then sang some straightforward concert ballads for me and proved to be the possessor of a big, resonant, high baritone. Good musical intelligence, too, with a nice sense of phrasing and climax. There were shortcomings natural to the type of songs he usually sang and the current vogue of crooning—hitting below the pitch on attack, "sitting" on low notes and thinning out on high ones, intrusion of terminal "n's" and "m's" into the vowels—but on the whole fine material to work with.

This singer, crooner if you will, has been fun to teach. Without disturbing too much of his "microphone technique", he has been supplying breath from below, and thus getting depth into his tone, instead of having the control engineer furnish it to him by adding low frequencies. By diligent vocal work and exclusive attention to legitimate singing and repertoire, he could doubtless develop into a fairly good concert or operatic baritone. And to what end? The woods are full of these, and few but the top-flight singers in those fields earn an income commensurate with their early efforts. No, we will (he and I) be associated for a long enough period to prove that, even in the lowly but lucrative process of crooning, the voice will last longer, and come through better if supported by the diaphragm, instead of the collar-button.

Incidentally, this singer stepped out of character as a crooner recently by putting over a corking performance of a new patriotic song on his radio program. The next day my secretary received a telephone call from his representative saying he would have to cancel his lesson "because of a cold." Frankly, there was not a trace of huskiness or congestion in his voice the previous evening. Could it have been that, accustomed as he has been to the unsupported, thin murmurings of lighter sentimental ballads, the voice simply "could not take it" when called upon to give a robust rendition? I have a hunch that such is the case, and that I may have to face the skeptical manager and a "now-see-what-you've-done" attitude.

A few weeks ago, in an up-state hotel where I have a studio, the manager asked me to listen to a new girl singer he had engaged for his cocktail lounge. "A real find", he claimed. The young lady proved to be no better, no worse, than the average run-of-the-mill low-voiced crooner, and leaned heavily, vocally and physically, on the microphone.

"When no one is around", I advised, with that tolerance for which I am famous, "try her without the mike".

The week following he came to me with downcast mein, admitting in shocked surprise, "You know, you couldn't hear her across the room".

While teaching at the University of Miami, Florida, the winter of 1933, I was fortunate enough to obtain a month's engagement at one of the leading hotels, singing on the floor show. At the rehearsal, the orchestra leader asked me where I wanted the microphone. "Microphone?" I snorted. "I use a microphone for broadcasting only, or occasionally out-of-doors in a large stadium".

"But this is a large dining room", pleaded the conductor, "and our singers have always used the microphone".

"None for me", I shot back stiffly. "I have been perfectly audible in the San Francisco Auditorium and other large halls seating 10,000 or more—and before the invention of the gadget, too". I'm sure more than one of my readers would enjoy hearing that I flopped. The fact is that even I was surprised at the reaction of my listeners, who many times expressed themselves as satisfied once more to hear a naturally produced voice, without the aid of a "crutch", scientifically and often inaccurately supplied by the microphone.

Alessandro Bonci and Edmond Clément—to name only two of the light tenor voices within memory and two of the finest singing artists—were always more than adequate vocally in either concert or opera, even against a full orchestral background. And their careers took place long before the use of the microphone became prevalent.

I am deeply sympathetic with the various industries whose activities are curbed because of the war situation. Quite recently the radio manufacturers have been warned by the government that their facilities would shortly be turned into more immediately practical uses, and that radio equipment for entertainment might have to be eliminated. I trust that the report is exaggerated, and that the several fine programs on the air will continue to entertain, elevate and cheer the hearts of Americans in these dark days. But I cannot refrain from hoping that in this curtailment the use of the microphone in public will be reduced, if not entirely eliminated, and that even the lowly crooner will then perforce learn to sing like a human being, instead of a dyspeptic vocal ghost.

**LATEST BULLETIN:** I have just talked to my singer, band-leader and potentially "pretty good" baritone on the telephone. I find to my chagrin that he has a cold. However, the tale still proves a point.



Frank G. Chase



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41 BROADWAY NEW YORK

## TIMELY TROMBONE TOPICS

by **JACK EPSTEIN**

(First Trombonist of the N. B. C. Staff Orchestra in New York City)

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

SINCE we have no valves with which to produce slurs on the slide trombone, it has become expedient to give this effect by means other than the valves. Thus we find it necessary to develop the use of the tongue, not only for various types of staccato, marcato and tenuto passages, but also for certain legato and slur combinations. The action of the legato or, as it is often called, the "Du" tongue, is similar to that of the staccato tongue in that it is a backward movement. The trombonist, in order to develop a correct legato style of tonguing, should think of the action that takes place as a continuous flow of air from the lungs into the instrument with very short interruptions at given intervals caused by the tongue quickly striking the back of the upper teeth, much the same as the action which takes place when pronouncing the syllable "Du". If you find that your legato tongue is not working properly try the following exercises. They are simple but very effective.



Jack Epstein

Tu - du - du - du - du - etc.

Some legato passages can also be executed entirely without the use of the tongue, by merely controlling the flow of air into the instrument. In the following example:

Tu - tu - tu - tu - tu - tu - tu - tu - tu

sustain the "C" for two beats and stop the wind for the short duration of time necessary for the slide to travel to the "E", etc. This type of legato playing demands that the lips vibrate readily at all times in order to avoid faltering in the execution of a passage.

### LIP SLURS

The fine performer on the trombone should have well developed lip slurs along with the legato tongue. The natural lip slur is obtained by changing the formation of the lips within the mouthpiece when passing between overtones or harmoniques of the same fundamental tone as in the figure:

or when passing from one harmonique of one fundamental to different harmoniques of other fundamentals. For example:

The notes below the staff indicate the fundamental or pedal notes while the

numbers under each note indicate the overtone. For instance "F" is the second overtone of the pedal "Bb" below the staff. Many trombonists fail to achieve satisfactory results in performing lip slurs because of a lack of effort in the right direction. I offer here a few short exercises which may prove of value in improvising your lip slurs. Try them patiently and watch for results.

After having devoted some time to the improvement of both the lip slurs and legato tongue, try putting them together in short phrases or melodies.

## The Technique of the French Horn

By **LORENZO SANSONE**

Former Solo Hornist, New York Symphony Orchestra  
Member Juillard Graduate School—Juillard Summer School—Institute of Musical Art

Mr. Sansone will answer all questions pertaining to the French Horn. Address inquiries in care of INTERNATIONAL MUSICIAN, 39 Division Street, Newark, N. J.

### TONE, VOLUME AND INTONATION



Lorenzo Sansone

VOLUME of tone and intonation depends (all other factors being equal) mainly on how the French Horn is built.

My many years' experience brings me to the conclusion that the size of the bell and the size of the mouthleader are of vital significance to the hornist.

Consider three type bells: No. 1, large; No. 2, medium; No. 3, small; also the corresponding mouthleader pipes, large, medium and small.

No. 1 large bell with large mouthleader will produce a big tone but not good intonation, because the bell size and mouthleader are built out of proportion. Play a C major chord on the F horn (sounding F major concert pitch), viz.:

Notice how flat the 3rd of the chord (E) sounds. Also notice the 5th (G) and octave (C) sound even flatter. Playing the octave C to C the upper C is almost one-eighth

of a tone flat.

To play *pianissimo* you have a hard job on hand. No matter how hard you try, the tone will always be big and empty. The blending is lost. If you try to close the hand in the bell in order to reduce the tone volume, the sound becomes flat, making matters worse. No. 2 medium bell with medium mouthleader is really standard size, for all requirements, producing less tone volume but better intonation. The flat notes still remain but not so flat as using the No. 1 combination. No. 3 small bell with small mouthleader produces a small tone, but the best, one almost perfect intonation. Compare carefully the three different size bells and mouthleader pipes and then decide which combination you need.

Years ago I used a big bell and mouthleader pipe on my horn, and, among my colleagues, I was considered to have an exceptionally big tone. Frankly, though, at *pianissimo* passages I had much difficulty.

If I had then possessed the knowledge I have now, I would have chosen, without hesitation, the No. 2 medium bell with medium mouthleader, the No. 2, as being the best combination for doing all types of work in the most satisfactory way.

Especially during the last ten years I have been studying most zealously the Art of French Horn building, trying countless experiments of all types. The foregoing conclusions are the result. Many horn players devote most of their time to practicing the instrument—and stop here. If the instrument has faults, practicing will not help much to overcome those faults. It will help, say, perhaps half way, because the player must become familiar with his instrument. Now is the time for the horn player to study carefully the art of French Horn building as well as the playing. He will be indeed surprised to note how vividly his faults show up when he simply changes the bell or the mouthleader or both, how tone, intonation and defective notes are brought out.

A good instrument maker is well able to furnish a horn having good workmanship, appearance and such, but that is all. He knows as a rule nothing about horn playing. Here is where the hornist must ascertain through his own performing knowledge what is right and what is not right.

(To be Continued)

## Stage Shows

(Continued from Page Eighteen)

Pabst was \$28,000. It checked out February 7th. Katharine Cornell's "Rose Burke" grossed \$18,600, the week ending February 14th. "Claudia's" seven-day engagement was extended through Sunday, February 22nd, with a gross building up to \$15,500. After Wednesday the 18th, the orchestra was crowded out of the pit and had to play its "Star-Spangled Banner" overture from the cellar.

### Minneapolis

DESPITE sub-zero weather "Life with Father" breezed through to a good \$18,600 at the Lyceum, the week ending February 21st.

### Kansas City

"ARSENIC AND OLD LACE", playing a three-day stand January 30th through February 1st at the Music Hall, rang up a

splendid \$12,500. "Claudia" in three evening performances and a matinee the following week brought in \$4,200.

### Hollywood

"MY SISTER ELLEEN" in its first week, ending February 21st at the Biltmore, took in \$12,000, a fine beginning for its contemplated four-week run.

### San Francisco

KATHARINE CORNELL'S "Rose Burke" at the Curran grossed \$18,500 the week ending January 24th, while "My Sister Elleen" packed them in at the Geary to the tune of \$12,000.

### Toronto

"RITZIN' THE BLITZ", musical revue, chalked up a fine \$5,200 at the Royal Alexandra, the week ending January 24th. Proceeds are to go toward the relief of families of Canadian casualties in Hong-kong and to bomb victims in Britain. The Ballet Theatre made it \$11,800 at the same theatre, the week ending February 14th.

**PERSONAL AGENTS  
MUST BE LICENSED**

(Continued from Page One)

The new law on ownership of bands reads as follows:

"Leaders of bands or orchestras are prohibited from directly or indirectly, through any device or method whatever, acquiring any financial interest of whole or part ownership in any other band or orchestra, provided that a leader may wholly, but not in part, own any other band which accepts or fills engagements under his own name."

The Board also adopted the law controlling the method of financing the bands which reads as follows:

"To promote his business, a leader may borrow money in any manner not contravention of Standing Resolution No. 58 or any other law, rule or resolution of the Federation, but he must not make any arrangement and/or agreement directly or indirectly subjecting him to interest and/or bonus of more than 10 per cent per annum nor more than a total of 25 per cent of the total sum borrowed and which is to be repaid."

In explanation of this last item, a leader may not pay more than 10 per cent interest and/or bonus in one year, nor more than 25 per cent if the loan is for longer than 2 1/2 years. Therefore, if a loan is made for four (4) years, the total that can be paid in interest and bonus is 25 per cent, or an average of 6 1/4 per cent per year.

These laws are effective immediately. All leaders and members of the Federation must be governed accordingly.

**Mid-Winter Meeting  
of the International  
Executive Board**

Hotel Everglades,  
Miami, Florida,  
January 26, 1942.

President Petrillo calls the meeting to order at 2:00 P. M.

Present Petrillo, Bagley, Birnbach, Brenton, Hayden, Weaver, Parks, Hild, Murdoch, Weber and Kerngood.

A communication from the Union Label Trades Department regarding increase in per capita tax is considered.

Upon motion the Treasurer is authorized to pay upon the new basis.

Matter of \$5.00 fine imposed by Local 94, Tulsa, Okla., on Felix Globbe of Local 802, New York, N. Y., for failure to have membership card in his possession while performing in the former local's jurisdiction.

Upon motion the fine of \$5.00 is remitted to member Globbe.

Matter of \$5.00 fine imposed by Local 26, Peoria, Ill., upon Oliver Cutler of Local 574, Boone, Iowa, for failure to have membership card in his possession while performing in the former local's jurisdiction.

The Board, upon motion, remits the fine.

The Secretary reports to the International Executive Board the change in Credentials forms for Delegates to the Convention.

The report is accepted and the change is approved.

Request of Harland S. Hartman that a balance of \$72.30 on a national initiation fee be held in abeyance.

Upon motion, the request is granted.

Matter of \$5.00 fine imposed by Local 211, Pottstown, Pa., on Jack Thompson of Local 802, New York, N. Y.

The Board remits the \$5.00 fine previously imposed on Jack Thompson.

Request of Local 526, Jersey City, N. J., to have balances due on fines imposed upon Dorothy Koert, Nellie Mensch, Bee Scott, Estelle Slavin, Ruth Spumberg and Lillian Zwerdowsky held in abeyance. Also that Billie Jenks, who was erased for non-payment of her fine, be reinstated and dealt with same as the other girls.

Upon motion, the Board holds \$75.00 of the \$100.00 fines in abeyance, and any payments in excess of \$25.00 be returned. Billie Jenks may be reinstated upon the payment of \$25.00.

Request of Local 444, Jacksonville, Fla., for information in connection with that local changing its name (Case 266, 1941-42) in which they ask if a new seal and new charter are necessary.

The Board holds that under such cir-

cumstances a new seal must be purchased, but a new charter is not required.

A request of Secretary Birnbach to have Preamble of Article XI changed to read "15 copies" instead of "12" is considered. The Board unanimously amends the Preamble of Article XI, eighteenth line on page 93 by changing the word "twelve (12)" to "fifteen (15)".

The Secretary requests permission to dispose of the "Votes for Living Music" and newspaper clippings kept in storage since 1931.

Upon motion, the Secretary is given permission to dispose of them as he sees fit to provide the needed space for Federation files.

Appeal of American Federation of Labor for a donation to support the Los Angeles Sanatorium, Philadelphia Division.

Upon motion the request is received and filed.

Request of Local 648, Oconto Falls, Wis., that the fines of \$5.00 each imposed upon its members Ray Cyr, Walter Ellman and Wilson Smith by Local 39, Marinette, Wis.-Menominee, Mich., be set aside.

Upon motion, the request is denied. The Secretary is instructed that in each case when the Board finds that the dues had been paid and for this reason the fines are set aside, this information should be conveyed to the Local that imposed the fine when advising it of the Board's final decision.

The Board considers a request from William Green, president, A. F. of L., for a contribution to be given to President Roosevelt in connection with the presentation of a birthday cake on January 30, 1942.

Upon motion, the Board donates the sum of \$250.00.

Communication from Phil A. McMasters regarding formation of a local controlling the West Coast of Florida.

The Board holds that it cannot deviate from the established policy of granting an original jurisdiction of 10 miles to a new local.

The Board considers a letter from Jack Ferentz, president of Local 5, Detroit, Mich., requesting that the A. F. of M. endorse and further a plan for promoting peace between the A. F. of L. and the C. I. O.

The Board reiterates its position of being in favor of peace in the labor movement, and trusts that the present efforts will be successful.

The Board considers a communication from Earle H. Damon of Northampton, Mass., suggesting a plan to promote entertainments with all services donated, the funds to be turned over to the government for national defense.

Upon motion, the Board lays the matter over for further study by the President and report back to the next meeting of the International Executive Board.

The meeting adjourns until Tuesday at 10:00 A. M.

Hotel Everglades,  
Miami, Florida,  
January 27, 1942.

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

All members present.

The Board considers a communication from Member Arthur Rodzinski submitting a proposition to provide money for bombers for the United States through donation of one day's salary from all musicians.

Upon motion, the Board approves the principal of assisting our government through every possible means, and lays this matter over for further study.

The matter of compiling and publishing a list of enlisted members in the International Musician is considered by the Board.

Upon motion, the Secretary is instructed to attempt to compile a list of all enlisted musicians for the files of his office.

President Petrillo lays before the Board the matter of policing recordings in Los Angeles.

The Board holds that recordings can only be policed under the same conditions as in other Locals, through the plan outlined and adopted by the International Executive Board.

Mr. John J. O'Connor, manager of Fred Waring, appeared before the Executive Board and called attention to the fact that in certain states, officers of local unions had gone on record in favor of state legislation directed against the American Society of Composers, Authors and Publishers; that the object of such legislation was to make it practically impossible for the Society to protect the

rights of its members in those states, and that as a result, commercial users of music in those states have performed the copyrighted musical compositions of members of the Society without regard to the Federal copyright laws and without consent from or compensation to the Society or its members.

Mr. O'Connor explained the Society's method of operation and its policy with respect to musicians, stating that the Society's policy had always been to license and receive payment from the owner of the establishment and in no case from the musicians. He called attention to the attitude of the group of users which secured passage of a law in Nebraska making it impossible for the Society to operate in that state, and he pointed out that those users had urged enactment of the statute on the grounds that the musicians and not the owner of the establishment should pay license fees for the right to perform copyrighted musical compositions publicly for profit.

In conclusion, Mr. O'Connor stated that the musicians who favor such legislation were doing a great disservice to the encouragement and creation of American music and he urged that the Union should vigorously oppose enactment of such statutes as contrary to the best interests and development of American music and the protection of composers.

Mr. O'Connor retires.

Mr. Maurice Speyzer, representing the National Association of Performing Artists appears before the Board. He makes an explanation of the activities of the society to the Board, and reports on results secured to date.

Mr. Speyzer states the canned music is today at its greatest height, and requests that the Federation give additional substantial financial assistance to N. A. P. A., and closer cooperation between the Federation and N. A. P. A. in order to enable it to control recordings.

The matter is discussed for a period of two hours.

Mr. Speyzer retires.

The Board considers a communication from George A. Hamid in connection with Case No. 1044, 1940-41: Claim of member Fred Woolston vs. Hamid.

Upon motion, the Board receives the communication and denies Mr. Hamid's request for a re-opening.

A request of Nicholas Tagliavoro for reduction in the National Initiation Fee of \$100.00 imposed upon him in Case 559, 1941-42, is considered.

Upon motion the request is denied.

The Secretary lays before the Board an inquiry from Paolo Grosso, a conditional member, asking if he would be permitted to work in Hot Springs, Ark., if he became reinstated in Local 71, Memphis, Tenn.

The Board holds that such action would constitute an evasion of the Conditional Membership Law and cannot be permitted.

The Board adjourns until Wednesday at 10:00 A. M.

Hotel Everglades,  
Miami, Florida,  
January 28, 1942.

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

All members present.

E. P. Ringius, secretary, Local 30, appears before the Board regarding the new scale set by Local 30, St. Paul, Minn., for grandstand shows at Minnesota State Fair Grounds.

The communication from the local notifying the Federation of the new price of \$10.00 per performance for the grandstand show is read.

Secretary Ringius is instructed to notify the Fair management of the change in prices and the letter is placed on file.

Secretary Ringius requests a ruling on the Turf Cafe, Minneapolis, case.

The matter is referred to the President's office for disposition.

Harry J. Steeper, chairman; A. Rex Riccardi, Jack Rosenberg and Vincent Castrano, comprising the WPA Committee, appear before the Board to submit a report of the committee to the International Executive Board.

The committee reports the results of its visit to Washington for conferences with Howard Hunter, head of the WPA, Captain Bronson of the Morale Division, and other officials of the United States Government.

The committee recommends that President Petrillo keep in close touch with Mr. Hunter as this will enable him to know what steps will be necessary to perpetuate the music projects.

The Executive Board concurs in the recommendations.

The Secretary lays before the Board the matter of contract for U. S. O. Camp Shows, Inc.

The Secretary is instructed to notify

the interested locals of the filing of these contracts in his office.

Jules C. Stein of M. C. A. appears before the Board in connection with licensed agents owning, leasing and operating ballrooms, booking and owning interests in various name bands. Glenn Miller, Claude Thornhill, Bob Chester, Woody Herman, Charles Spivak, Hal McIntyer and Gene Krupa are bands which are involved in partnership deals. He states such deals stifle fair competition.

The matter is discussed at length and laid over for further consideration.

Edward P. Ringius, secretary of Local 30, and Stanley Ballard, secretary, Local 73, appear before the Board in regard to matters of interest to the two locals.

President Petrillo informs the members and the Board that a license has been issued to Ed Fleck and Violet Murphy.

Ballard, on behalf of Local 73, protests against the membership of Violet Murphy, as well as the issuance of a license to Murphy and Fleck. Ringius sets forth the viewpoint of the St. Paul Local in regard to the matter.

The Board does not sustain the protest as the license has been issued, and cannot be interfered with unless further violations are proved.

At 4:30 P. M. the Board adjourns until Thursday at 10:00 A. M.

Hotel Everglades,  
Miami, Florida,  
January 29, 1942.

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

All members present.

Jules C. Stein appears before the Board regarding Package Radio Programs. The system under which they sell these programs provides complete Social Security coverage for the leaders and sidemen.

Mr. Stein requests permission to continue the Fitch Band Wagon, Lewis Howe, and Coca-Cola package programs until further notice, and be permitted to sell similar package radio programs.

The Board decides not to interfere with the present contracts, but after their expiration, the Form B Contract must be used.

Mr. Stein explains to the Board the employment created by M. C. A. in the making of motion pictures by top-flight bands.

The Board considers Case No. 175, 1941-42: Claim of Local 6, San Francisco, Calif., against William D. Pabst, manager, and Radio Station KFRC of that city for \$2,520.00 alleged to be due members of that local.

Mr. William D. Pabst, manager of KFRC, and Eddie B. Love, secretary of Local 6, San Francisco, Calif., appear before the Board.

Mr. Pabst states that his station recorded Friday after being warned by the Local and he therefore requests the claim be reduced to one day's fee of \$504.00.

Upon motion, the case is reopened and the original decision of the Board is reaffirmed.

Brother Love lays before the Board a problem in connection with Radio Station KQW which changed over to the Columbia network on January 1, 1942.

The necessary information is imparted by the chairman.

A problem regarding the rights of a Local to insist that a member of the Federation shall be placed in charge of musical transcription programs on a radio station, in the capacity of a librarian.

The Local is advised that the matter for the present time will be left in the hands of the Local, and the Federation will try to assist the Local if such assistance becomes necessary.

A question is propounded as to whether or not a licensed agent has the right to act as booker of the staff orchestra for a radio station.

The matter is left in the hands of the President for investigation and disposition.

Mr. Love propounds a question regarding enlisted musicians. The Local requests permission to be permitted to retain all enlisted members upon its membership rolls.

The matter is laid over to be taken up in connection with several similar requests.

A telegram from Local 6 regarding the 5 per cent Federal Tax on cafe and restaurant patron checks is read and considered.

Mr. Love is advised that everything possible is being done, and the matter is receiving the constant attention of General Ansell in Washington, D. C.

The meeting adjourns until Monday, February 2, 1942.

The minutes of the International Executive Board meeting will be concluded in the April issue.











LOCAL NO. 137, CEDAR RAPIDS, IOWA
New members: Amos Kent, Roy Duda, Helen Henchal, Donald Saylor.
Transfers deposited: Cyrus Christensen, Robert Shuey, James D. Allen, Nord Richardson, Lloyd Fox.

LOCAL NO. 138, BROCKTON, MASS.
Officers for 1942: President, Edward J. McCarthy; vice-president, Edward Manning; secretary-treasurer, A. Leon Curtis; trustees, Leo McLennamin; board member, George Willette.

LOCAL NO. 139, HAZELTON, PA.
Officers for 1942: President, Ray Warren; secretary-treasurer, "Nick" Feenstra.

LOCAL NO. 140, WILKES-BARRE, PA.
Officers for 1942: President, Donald MacLuskie; vice-president, Robert Turner; recording secretary, Charles E. Tice; financial secretary, Charles E. Williams; treasurer, Peter J. Kleinhauf; executive board: William Christian, Joseph Marone, Delmar E. Hufnuth, Helge Kleinhauf, examination board: William Gilbert, Leo Jacobs, Edward Leitch, Harold E. James, Wesley J. Johnson, John J. Kelly, Warren Klatter, Samuel Kline, Ben Levy, Jay T. Ludlum, James Marlin, Peter Maslowski, Harold J. Mitchell, George Porter, Joseph J. Sabaleky, John J. Schenck, Joseph Walter, Malcolm W. Payne.

LOCAL NO. 141, KOKOMO, IND.
Officers for 1942: President, Robert K. Harvey; vice-president, Lawrence Carpenter; secretary, Walter Sparks; treasurer, Fred Turner; assistant secretary, Henry Clinton; trustees, John Peikin, Anthony Hultinger, H. L. Deonan.

LOCAL NO. 142, WHEELING, W. VA.
Officers for 1942: President, N. H. Von Berg; vice-president, Nat. A. Thomas; secretary and business agent, Reese Thomas; trustees, R. C. Muehlenberg, Dorsey Mann, Leo H. Campbell, Arthur L. Bachman, Oliver Angelino, Wm. (Mark) Hodgkin, Charles M. Murphy, Dorothy Drummond, Harold Eames.

LOCAL NO. 143, WORCESTER, MASS.
Officers for 1942: President, John F. McGrath; vice-president, J. Earl Bly; recording and financial secretary, Leo X. Fontaine; treasurer, Edward F. Lowney; business agent, Walter Hagenbuch; executive board: Paul Cole, Percy Ellis, Hastings, George R. Marnell, Ernest Metcalf, Frank Simonson, George F. Sottergren; board of trustees: Omer W. Gauthier, George W. Lowney, Kenneth H. Stewart; sergeant-at-arms, Charles H. McGrath; delegates to convention: Hansard, Edward F. Lowney, John F. McGrath; alternates: Leo X. Fontaine, J. Earl Bly, Hugh F. Connor.

LOCAL NO. 144, HOLYOKE, MASS.
Officers for 1942: President, Clarence Bassett; vice-president, Andrew Method; recording secretary, Raymond A. Schirch; financial secretary, William E. Wied; treasurer, Charles Lebel; sergeant-at-arms, Emil Miller; board of trustees: Joseph Selek, Paul Tanager, James Fleming, Charles Faroux.

LOCAL NO. 145, DALLAS, TEXAS
New member: Mary Margaret Bailey.
Transfer member: Lloyd Ulberg, 802.
Transfers deposited: Clifford E. Gray, 679; Percy Brooks, 582; Wayne F. Heier, 317.

LOCAL NO. 146, HAWKINSVILLE, IOWA
Officers for 1942: President, Russell Smith; vice-president, Ray McLambin; secretary, Frank E. Gaudreau; treasurer, Russell Kuebler; sergeant-at-arms, Emmer Herrington, Donald Brown, Willie Clark, C. C. Woodman.

LOCAL NO. 147, WASHINGTON, D. C.
Officers for 1942: President, Paul J. Schwarz; vice-president, Edward S. McGrath; secretary, Alfred Manning; treasurer, Harry C. Maxwell.

LOCAL NO. 148, TORONTO, ONT., CANADA
New members: Louise Lindon (Poaceo), Marion Madrett, Donald W. Nash, Nick Sontick.

LOCAL NO. 149, TORONTO, ONT., CANADA
New members: Louise Lindon (Poaceo), Marion Madrett, Donald W. Nash, Nick Sontick.

LOCAL NO. 150, SPRINGFIELD, MO.
New members: Johnnie Kitzmiller, Paul Cox, Paul Tillman, Max Ward, Delbert Butler.

LOCAL NO. 151, ELIZABETH, N. J.
New members: Lawrence Klitchell, John W. Cox, Arthur Pines, Leo Bostari, Joseph Kempf, Walter Kupper.

LOCAL NO. 152, MERIDIAN, MISS.
New members: Joseph Drenak, Charlie Miller, Archie Sullivan.

LOCAL NO. 153, SAN JOSE, CALIF.
New members: Floyd Bunker, Al Telf, Ralph Paganelli, Maurice Tyner, Victor Boares.

Dropped: Erving Allen Cardozo, R. F. Erickson, Charles Fulkerson, Leonard Gray, George E. Lary, Charles Marshall, William Newman.

LOCAL NO. 154, INTERNATIONAL FALLS, MINN.
Transfer issued: Harold Lyman.

LOCAL NO. 155, SPRINGFIELD, OHIO
Officers for 1942: President, C. W. Deam; vice-president, Roy Tempel; secretary, C. W. Deam; treasurer, C. V. Lafferty; sergeant-at-arms, Harold Busch; executive board, Harry O'Brien, Keith Dolber, Geo. Bower, Howard Johnson, Elly Bellare; trustee, W. E. Lamb, Sr.; examining board, Mark Snyder, C. C. Wilson, Wm. Bill, C. S. Lafferty, Frank Galt, Kenneth Tait, Charles Gelman, Jess. Montz, Rudolph Wenden.

LOCAL NO. 156, WASHINGTON, D. C.
Officers for 1942: President, Paul J. Schwarz; vice-president, Edward S. McGrath; secretary, Alfred Manning; treasurer, Harry C. Maxwell.

LOCAL NO. 157, FITZBURGH, MASS.
Officers for 1942: President, Franklin E. Tidale; vice-president, Joseph Morin; secretary, C. F. Miller; treasurer, Donald Boutier; business agent, Raymond Godin; board of trustees, F. E. Barrett, Raymond Lamonte, Robert Schreiner, Katherine Ylonas.

LOCAL NO. 158, MANHATTAN CITY, PA.
New member: Warren Walters.

LOCAL NO. 159, NEW ORLEANS, LA.
Officers for 1942: President, Chas. Hartmann; vice-president, John DeDroit; business agent, Leo Brodthoven; recording secretary, Robert Acquilla; financial secretary, Ralph Chabao.

LOCAL NO. 160, SPRINGFIELD, OHIO
Officers for 1942: President, C. W. Deam; vice-president, Roy Tempel; secretary, C. W. Deam; treasurer, C. V. Lafferty; sergeant-at-arms, Harold Busch; executive board, Harry O'Brien, Keith Dolber, Geo. Bower, Howard Johnson, Elly Bellare; trustee, W. E. Lamb, Sr.; examining board, Mark Snyder, C. C. Wilson, Wm. Bill, C. S. Lafferty, Frank Galt, Kenneth Tait, Charles Gelman, Jess. Montz, Rudolph Wenden.

LOCAL NO. 161, WASHINGTON, D. C.
Officers for 1942: President, Paul J. Schwarz; vice-president, Edward S. McGrath; secretary, Alfred Manning; treasurer, Harry C. Maxwell.

LOCAL NO. 162, LAFAYETTE, IND.
New member: Richard Leon Larch.

LOCAL NO. 163, HAMMONTOWN, IOWA
Officers for 1942: President, Russell Smith; vice-president, Ray McLambin; secretary, Frank E. Gaudreau; treasurer, Russell Kuebler; sergeant-at-arms, Emmer Herrington, Donald Brown, Willie Clark, C. C. Woodman.

LOCAL NO. 164, HOLYOKE, MASS.
Officers for 1942: President, Clarence Bassett; vice-president, Andrew Method; recording secretary, Raymond A. Schirch; financial secretary, William E. Wied; treasurer, Charles Lebel; sergeant-at-arms, Emil Miller; board of trustees: Joseph Selek, Paul Tanager, James Fleming, Charles Faroux.

LOCAL NO. 165, WAUKESHA, WIS.
Officers for 1942: Ed Akerkuch, president; Curt Pfeil, vice-president; Frank Hays, secretary-treasurer; trustees: three years, Elmer Ross; sergeant-at-arms, Justo Wolf; four years, Dan Allen, Fred Speil, Ray Wilson.

LOCAL NO. 166, HAMMONTOWN, IOWA
New members: William C. Rhodes, Henry Gray, Vito Mann, Clarence Mihal, Richard McCormack, Frank C. Gossas, Harold C. Miller, Ralph Cline.

LOCAL NO. 167, TRENTON, ILL.
Officers for 1942: Melburn E. Casar, president; Wm. Leiber, vice-president; Cluan N. Nappington, secretary; J. W. Hummel, treasurer.

LOCAL NO. 168, CHICAGO, ILL.
Officers for 1942: President, Wm. Evers; secretary, Musco C. Buckner; financial secretary, Kenneth Anderson, Preston Jackson, George A. Smith, Warren Smith, Walter Wright; board of directors: Gail Brockman, Hillard L. Brown, Kirk Cooper, Curtis Davies, Johnny Long, Lewis Orletore, George Sims, trial board: Richard Fox, William Logan, Omar Simon, examining board: Richard E. Curry, sergeant-at-arms; Musco C. Buckner, delegate to convention.

LOCAL NO. 169, CHICAGO, ILL.
Officers for 1942: President, Wm. Evers; secretary, Musco C. Buckner; financial secretary, Kenneth Anderson, Preston Jackson, George A. Smith, Warren Smith, Walter Wright; board of directors: Gail Brockman, Hillard L. Brown, Kirk Cooper, Curtis Davies, Johnny Long, Lewis Orletore, George Sims, trial board: Richard Fox, William Logan, Omar Simon, examining board: Richard E. Curry, sergeant-at-arms; Musco C. Buckner, delegate to convention.

LOCAL NO. 170, MANHATTAN CITY, PA.
New member: Warren Walters.

LOCAL NO. 171, FITZBURGH, MASS.
Officers for 1942: President, Franklin E. Tidale; vice-president, Joseph Morin; secretary, C. F. Miller; treasurer, Donald Boutier; business agent, Raymond Godin; board of trustees, F. E. Barrett, Raymond Lamonte, Robert Schreiner, Katherine Ylonas.

Transfers deposited: John Reazor, Edward Walker, James D. Richardson, all 623.

LOCAL NO. 212, ELY, NEV.
Assigned: Bert Ellis, Bill Ellis.

LOCAL NO. 218, MARQUETTE, MICH.
Officers for 1942: Robert D. MacDonald, president; J. J. Belland, secretary; Gordon A. Lawry, secretary; Glen B. Wilson, treasurer.

LOCAL NO. 229, BISMARCK, N. D.
Officers for 1942: Victor Smatz, president; Sam Kontos, vice-president; H. M. Leonard, secretary-treasurer.

LOCAL NO. 231, TAUNTON, MASS.
Officers for 1942: President, William F. Lott; vice-president, Edward J. Lane; secretary, Louis H. Pero; financial secretary-treasurer, Bela F. McKenney, Jr.; board of trustees: Horace Gesevose, Carlton Johnson, Arthur Shaw.

LOCAL NO. 234, NEW HAVEN, CONN.
Traveling members: Charlie Spivak, Henry LaGasse, Jerry Florio, Norris Slawter, Dave Mann, H. A. Tenyson, all 402; John Yeager, 402; T. Bauer, Donald Raffel, Kenneth White, all 101; Bernard Long, 294; Jaa. Middleton, 320; Nelson Huddle, 309; Bill Mustardo, 51; Loch Knowles, 57; M. A. Russo, 78; Shep Fields, 51; Green, 51; Schwartz, Elliott Benson, Tommy Kay, Ray Ekstrand, Al Folsat, George Ford, Ben Glassman, Hobe Frank, Bob Lauson, Vaughn Berg, all 802; Romeo Penue, 248; Buck Skalak, 618; Hilly Elmore, Ferdinand Addison, Elmer Hartzell, Ross Egan, all 802; Fred Bonney, Wm. Gordon, Thomas Wayne Murray, Charles Gilbert, C. McCarthy, Harold Kelleher, Wm. Cost, George Collins, Geo. Parson, all 63; Red Norvo, Samuel Spumberg, Bob Kirsch, all 802; Sal Dottore, John Metz, both 1; Fred 5102; Jaa. Genuis, Joe Kowchak, Jack King, all 41; Able Nole, Leo O'Connor, both 304; Eddie Bertalatas, 665; Pat Oliver, Frank Verely, both 40; Jaa. Balke, 56; Tommy Reynolds, 21; Andrew Szale, Walter Szale, Charles Cunningham, Charles Stevenson, all 9; Sal Lombardo, 50; Tony Tala, Ernest Atamano, both 21; Walter Sisk, Mike Terino, Sam Fraser, all 60; James Chapin, 802; Gene Baringer, 358; Harold M. Ide, T. King, Jerry Mayhall, Wayne Pastulski, all 60; N. Gethalk, H. Seleski, Paul Gel, F. Trishinski, B. Herman, Paul Pizanus, W. Miller, F. Tomar, L. Turner, E. Ruman, S. Ross, T. Schwarsendorf, S. Mesher, Art Balston, I. Bell, T. Maly, Frankie Masters, H. J. Harkel, J. Bahark, V. Ferrini, E. Charles, J. Mathews, W. Fritchard, R. Noonan, B. Shiffman, C. Crippen, D. Dillon, C. Elliot, K. Wesler, Louis Prima, Sol Marcus, Anello DiPietro, Steve Marc, Franklin Red, Joseph Cella, Eldridge Westerfield, Max Quisak, Jack Keller, Seymour Bark, Herbert Spitznagel, Paul Gel, Harry Shuchman, James Santoro, Fred J. Wayland, Al Mastrenash, Lionel Prosting, Eddie Seale, Mel Huko, Theodore Nat, Melk Levin, Sam Nabutowsky, Henry Shapiro, Jos. Minutola, Louis Foreman, all 802; Frank Feiler, 37; Anthony Carlo, 28; Donald Jenkins, 40; Charles Leitzke, 131; Dan J. Koujarski, 9; James Ford, 393; Bob Chester, 5; Bob Bass, 75; Louis Murtl, 78; John Reynolds, 147.

LOCAL NO. 235, WHITE PLAINS, N. Y.
Transfer member: L. E. Hark, 802.

LOCAL NO. 237, DOVER, N. J.
Officers for 1942: Harry Van Orden, Sr., president; George Rorkfield, vice-president; Mason King, secretary; George Miller, Jr., sergeant-at-arms; Russell Tomkins, treasurer; executive board: Roy Van Orden, Fred Carlson Savidge, George A. Shaner, Roger E. Wallace, Carl Ripley; trustees, Edward Dorman, Jack Praed, Harry Van Orden.

LOCAL NO. 238, AUBURN, N. Y.
Officers for 1942: President, Floyd Selover; vice-president, Joseph Manzoni; recording secretary, Fred Gallesmore; financial secretary, Floyd Dean; treasurer, John Stapleton; sergeant-at-arms, Walter Adams; examining committee, Arthur Radley, Bert Tidd, Joseph Conliffe; examining board, Leo Krueger, John Dippe, Lester Hoy, Robert Mattson.

LOCAL NO. 244, GLASGOW, MONT.
New members: Cecil Hall, Robert P. Randle.

LOCAL NO. 248, PATERSON, N. J.
Officers for 1942: President, Ernest A. Del Prete; vice-president, Maurice Padilini; recording secretary, Paul A. D'Angelo; treasurer, Joseph Caraffello; executive board: Louis Rialo, James DeVito, Leo Bialo, Charles Abate, Michael (Hert) Donato, Neal (Saxie) Sollimene, Thomas (Dan) Latta.

LOCAL NO. 250, PARKERSBURG, W. VA.
Officers for 1942: Frank C. Treway, president; Paul Hartz, vice-president; D. E. Merres, secretary; J. W. Vaughan, treasurer; examining board: O. T. Harris, Bill Egan, Earl St. Clair, Jr.; trustees: George Townshend, James Baker, Charles Garrett.

LOCAL NO. 249, IRON MOUNTAIN, MICH.
Officers for 1942: President, James C. Peirino; vice-president, Charles Bilio; secretary-treasurer, Robert J. Baldric; executive board: Frank Valenti, Joe Pietrantonio, Ernest Tomassoni, Frank Corsi; sergeant-at-arms, Joe. Cub Cavalieri; investigator, Ernest Baldric.

LOCAL NO. 251, NORWOOD, MASS.
Officers for 1942: President, Fred Borlotti; vice-president, Fred H. Wittig; secretary-treasurer, Earl J. Hoffman; sergeant-at-arms, Erwin A. Bossler; executive board: Irving Wardell, Willard Rubendahl, Arthur Keech, Karl H. Rabitz, Kenneth D. Hurrell; trustees: Oscar Bortler, George W. Flink, Henry Spahr; delegate to convention: Erwin A. Bossler; alternate, Karl J. Hoffman.

LOCAL NO. 252, BAKERSFIELD, CALIF.
New members: Max Bennett, Bob Skyles, Jack Deiner, Berton Stalstecker.

LOCAL NO. 253, BAKERSFIELD, CALIF.
New members: Max Bennett, Bob Skyles, Jack Deiner, Berton Stalstecker.

LOCAL NO. 254, BAKERSFIELD, CALIF.
New members: Max Bennett, Bob Skyles, Jack Deiner, Berton Stalstecker.

LOCAL NO. 255, BAKERSFIELD, CALIF.
New members: Max Bennett, Bob Skyles, Jack Deiner, Berton Stalstecker.

LOCAL NO. 256, BAKERSFIELD, CALIF.
New members: Max Bennett, Bob Skyles, Jack Deiner, Berton Stalstecker.

LOCAL NO. 264, KEOKUK, IOWA
Traveling members: Meredith Bud Long, Charles H. Eaton, Casper Launic, Gene Eymann.

LOCAL NO. 265, QUINCY, ILL.
Officers for 1942: President, Melvin Blackwood; vice-president-treasurer, Arthur Coffman; secretary, Carl Landrum; sergeant-at-arms, John Herold; trustee: Paul M. Buckle, Frank A. Malambri, E. R. Mair; delegates to Quincy Trades and Labor Assembly, LeRoy Bates.

LOCAL NO. 273, PORT CHESTER, N. Y.
Officers for 1942: President, Rocco Mender; vice-president, Philip Masi; recording secretary, Arthur E. Lush; treasurer, Joseph E. Ebert; recording secretary, Thomas Masi; business agent, Rocco Raccugio; sergeant-at-arms, Benjamin T. Sirkney; executive board, John Raveso, Richard Gorman, Peter Pugliese; delegate to National Convention, Rocco Mender; alternate, John Ravasa.

LOCAL NO. 281, PLYMOUTH, MASS.
New members: Herbert MacBride, Joseph Einstein, Earle E. Dunbar.

LOCAL NO. 282, ATON, ILL.
Officers for 1942: President, Carol Peters; vice-president, Leola Bergey; secretary, L. D. Noble; treasurer, Byron W. Bair; board of directors: Ecco Mathis, George Fries, Jerry Klaus.

LOCAL NO. 286, TOLEDO, OHIO
Officers for 1942: President, James Dewey Wooding; vice-president, Lester Smith; secretary-treasurer, Verner Mason; business agent, Roy Montgomery; board of directors, Vivian Hawkins, Milton Senior, Chester Ward.

LOCAL NO. 292, SANTA ROSA, CALIF.
New members: Leita Merrill, Robin Merrill, Charles Newman.

LOCAL NO. 305, NEW LONDON, WIS.
Officers for 1942: President, Gene Walden; vice-president, Tony Budwit; secretary-treasurer, Glenn Smith.

LOCAL NO. 308, SANTA BARBARA, CALIF.
Officers for 1942: President, J. H. Bacon; vice-president, John Stevens; secretary-treasurer, Robert L. Fagan; trustee board: Victor Janssen, Edward DeLaney, Natalie Riker, Earl C. Andrews, Maurice Davidson, Lewis Silva, Herbert Motto.

LOCAL NO. 324, GLOUCESTER-MANCHESTER, MASS.
Officers for 1942: President, William E. Wade; vice-president, Joseph R. Mitchell; secretary-treasurer, William B. Colby; sergeant-at-arms, Frank Lous; trustees: Ernest W. Hanner, M. Clayton Cunningham, William W. Johnson; executive board: Richard D. Vale, John Madden, Antonio Gentile, Edmund Harris.

LOCAL NO. 325, SAN DIEGO, CALIF.
New members: William F. Kelley, Aurelio M. Villa, Emma E. Edmund, Adrian Jay Pastowitz, Nikolai Bokoloff, Robert Schumacher, Wilbur W. Cordes.

LOCAL NO. 326, PANAMA, ILL.
Officers for 1942: T. S. R. Berveridge, president; James Beveridge, vice-president; V. Glenn Nulgebauer, recording and financial secretary; Joe Burdfield, treasurer; Don Butler, business agent.

LOCAL NO. 328, STERLING, ILL.
Office for 1942: President, George Bars.

LOCAL NO. 333, HARTFORD, CONN.
Officers for 1942: A. H. Davis, president; George Peters, vice-president; Alvin H. Wood, secretary; Wm. DeLoach, financial secretary-treasurer.

LOCAL NO. 340, FREEPORT, ILL.
Officers for 1942: President, Jean W. Jamm; vice-president, Fred H. Wittig; secretary-treasurer, Earl J. Hoffman; sergeant-at-arms, Erwin A. Bossler; executive board: Irving Wardell, Willard Rubendahl, Arthur Keech, Karl H. Rabitz, Kenneth D. Hurrell; trustees: Oscar Bortler, George W. Flink, Henry Spahr; delegate to convention: Erwin A. Bossler; alternate, Karl J. Hoffman.

LOCAL NO. 341, NORRISTOWN, PA.
New members: Vernon Blomlin, Owen Scallin, Donald Zander, Jr., A. Joseph Hudson, James Wm. McKinnon, Claude F. Troutman, Robert L. Edinger, Herbert C. Duffy, George Howard Deitz, George Clemmer, Nelson P. Burnett, Jr., Wm. L. Bliss, Edw. Ryglewicz, Francis Beecher, Joseph B. Rivestowicz, John Francis Pastowitz, Louis Yonika, J. Robert Wilson, Joseph Duchinski, Robert L. Anderson.

LOCAL NO. 343, NORWOOD, MASS.
Officers for 1942: President, Fred Borlotti; vice-president, Fred H. Wittig; secretary-treasurer, Earl J. Hoffman; sergeant-at-arms, Erwin A. Bossler; executive board: Irving Wardell, Willard Rubendahl, Arthur Keech, Karl H. Rabitz, Kenneth D. Hurrell; trustees: Oscar Bortler, George W. Flink, Henry Spahr; delegate to convention: Erwin A. Bossler; alternate, Karl J. Hoffman.

LOCAL NO. 346, SANTA CRUZ, CALIF.
Officers for 1942: President, C. W. Talbot; vice-president, Wilbur Sinkinson; secretary-treasurer, A. Gentes; board, Dr. A. R. Steinwald, W. M. Fisher, T. J. Simmons, Harold Cross, E. T. Atkinson.

LOCAL NO. 349, COLLINGVILLE, ILL.
Officers for 1942: President, William Emore; treasurer, Ed Bonn; secretary, Martin O. Tramm; recording secretary, E. Sapp; finance committee, Albert Hamann, Toby Bellmann, Ray Brea; delegate to Trades Assembly, Edward J. Schaefer, Jr.







DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES and GARDENS

Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Madison Gardens, Flint, Mich. Midway Park, Joseph Paness, Niagara Falls, N. Y. Rainbow Gardens, A. J. Voss, Mgr., Bryant, Iowa. Sni-A-Bar Gardens, Kansas City, Mo. Sunset Park, Baumgart Sisters, 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

AUBURN: 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

EL DORADO: 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. Naggard, Jack. Morton, J. H. Robitschek, Kurt Wright, Andy, Attraction Company. LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc. Bonded Management, Inc. Brumbaugh, C. E., Prop., Lake Shore Cafe. Hanson, Fred. Maggard, Jack. Newcorn, Cecil, Promoter. Paonessa, Ralph Sharpe, Helen. Williams, Earl. Wilshire Bowl. MARTINECA: Kaiser, Fred. OAKLAND: De Azevedo, Soares. Faustel, George. PISMO BEACH: Messrs. Gallo and Maxner, Surfside Ballroom. SACRAMENTO: Cole, Joe. Lee, Bert. SAN FRANCISCO: Ayers, C. E. Brame, Al. Kahn, Ralph. Rogers & Chase Co. Tenner, Joe (Henery). The Civic Light Opera Committee of San Francisco, Francis C. Moore, chairman. STOCKTON: Sharon, C. Sparks, James B., Operator, Spanish Ballroom, residing in Stockton. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager. YREKA: Legg, Archie.

COLORADO

DENVER: Yoh, Al. GRAND JUNCTION: Burns, L. L., and Partners, Operators, 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: Darwin, Wm. J. Fitzgerald, Jack.

DELAWARE

Riley, J. Carson.

WILMINGTON: Chippey, Edward B. Crawford, Frank Johnson, Thos. "Kild." Kaye, Al.

FLORIDA

CORAL GABLES: Hirliman, George A., Hirliman Florida Productions, Inc. HALLANDALE: Singapore Sadie's JACKSONVILLE: Sellers, Stan. MIAMI: Alexander, Chester Donaldson, Bill Evans, Dorothy, Inc. MIAMI BEACH: Hume, Jack. Galatis, Pete, Manager, International Restaurant. Slapate, Maxie's Frolics. Percy Hunter and Samuel Miller, Operators; Herman Stark, Manager. Naldi, Frank Wit's End Club, R. R. Reid, Manager; Charles Leveson, Owner. ORLANDO: Langford, Edward Omega Xi Fraternity Wells, Dr. ST. PETERSBURG: Barse, Jack. SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club. TAMPA: Junior Woman's Club. Pegan, Sandra. WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School.

GEORGIA

ATLANTA: Herren, Charles, Herron'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 Super Beer Co. Davis, Wayne Eden Building Corporation. Fine, Jack, Owner, "Play Girls of 1938." Fox, Albert Fox, Edward Gentry, James J. Gluckman, E. M., Broadway on Parade. Markee, Vince Novask, Sarge Quodbach, Al. Rose, Sam Sipchen, R. J., Amusement Company. Sisters, 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. FREEPORT: Hille, Kenneth & Fred. March, Art. GALESBURG: Clark, Horace G. LAGRANGE: Haeger, Robert Klian Club of LaGrange High School. Viner, Joseph W. PEORIA: Betar, Alfred. POLO: Clem, Howard A. QUINCY: Hammond, W. Vincent, Charles E. SPRINGFIELD: Stewart, Leon H., Mgr., Club Congo. STERLING: Flock, R. W.

INDIANA

EVANSVILLE: Fox, Ben. FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Manager, Uptown Ballroom. Reeder, Jack. GARY: Dunbar Club. Richard Bryant. Gentry, James J. INDIANAPOLIS: Dickerson, Matthew. Dickerson Artists Bureau. Harding, Howard. Kane, Jack, Manager, Keith Theatre. Richardson, Vaughn, Pine Ridge Follies. MARION: Horins, W. S. Idle Hour Recreation Club MISHAWAKA: McDonough, Jack. Rose Ballroom. Welty, Elwood. ROME CITY: Kintzel, Stanley. SOUTH BEND: DeLury-Reeder Advertising Agency. VINNEMEN: Vachet, Edward M.

IOWA

AUBUSON: American Legion Auxiliary. Hollenbeck, Mrs. Mary.

BRVANT: Voss, A. J., Mgr., Rainbow Gardens. CEDAR RAPIDS: Alberts, Joe, Mgr., Thornwood Park Ballroom. 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: Jurgensen, F. H. OTTUMWA: Baker, C. G. WHEATLAND: Griebel, Ray, Mgr., Alex Park.

KANSAS

LEAVENWORTH: Phillips, Leonard. MANHATTAN: 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: Hine, George H., Operator, Halcyon Hall. Montgomery, Garnett Wilson, Sylvester A. LOUISVILLE: Greenwell, Allen V., Prop., Greenwell's Nite Club. Greyhound Club Norman, Tom. Offutt, L. A., Jr. Shelton, Fred Walker, Norval. Wilson, James H. MIDDLESBORO: Green, Jimmie. PADUCAH: Vickers, Jimmie, Booker's License 2611.

LOUISIANA

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

MAINE

PORTLAND: Smith, John P. SANFORD: Parent Hall, E. L. Legere, Manager.

MARYLAND

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

MASSACHUSETTS

BOSTON: Demeter Zachareff Concert Management. Grace, Max L. Jenkins, Gordon Lossez, William. Paladino, Rocky. Sullivan, J. Arnold, Bookers' License No. 150. CAMBRIDGE: Montgomery, A. Frank, Jr. BATASTINI, Eugene. LOWELL: Porter, R. W. NANTASKET: Sheppard, J. K. NEW BEDFORD: Rose, Manuel NORTH WEYMOUTH: Pearl, Morey, 3A Manor, formerly known as "Popeye's", Morey Pearl. SNOWSBURY: Bal-A-Lair Ballroom. SOUTH WEYMOUTH: Colonial Inn, Thomas Smith, Manager

MICHIGAN

BATH: Terrace, The, Park Lake. BATTLE CREEK: Nagel, Milton. BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry Walthor, Dr. Howard DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. Ammor Record Company. Herman, S. R. Bologna, Sam, Imperial Club. Bommarito, Joe. Cavanaugh, J. J., Receiver, Downtown Theatre. ST. CLAIR: Schlesinger, M. S.

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 Eidon 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. MUMFORD: Bodetto, Clarence, Manager, Jeff's MEMORINEE: Doran, Francis, Jordan College. NORWAY: Valencia Ballroom, Louis Zadra, Manager. ROUND LAKE: Jurgenson, Don S., Manager, Round Lake Casino.

MINNESOTA

ALEXANDRIA: Crest Club, Frank Gasmer BEMIDJI: Foster, Floyd, Owner, MERRY MIXERS Tavern CALEDONIA: Elton, Rudy. FAIRMONT: Graham, H. R. GARDEN CITY: Conkling, Harold C. GAYLORD: Green, O. M. GRAND RAPIDS: Watton, Ray, and Rainbow Club. HIBBING: Pitmon, Earl. LUYERNE: Bennett, J. W. OWATONNA: Bendorf, Clarence R., Box 42. Smith, Ora T. SPRINGFIELD: Green, O. M. ST. CLOUD: Genz, Mike ST. PAUL: Fox, S. M. WINONA: Czapliewski, Harry J., Owner, Manhattan Night Club.

MISSISSIPPI

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

MISSOURI

CAPE GIRARDEAU: Gilkison, Lorene. Moonlight Club. CEDAR CITY: Jubilee Village KANSAS CITY: Cox, Mrs. Evelyn Fox, S. M. Holm, Maynard G. Lucile Paradise Nite Club. Sam D. and Lucille Webb, Managers. Thudlum, 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. LOUIS: Thomas, Clarence H. SIKESTON: Boyer, Hubert.

MONTANA

FORSYTH: Allison, J.

NEBRASKA

COLUMBUS: Molst, 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. ASBURY 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 Lessy and Victor Potamkin, Managers. CLIFTON: Silberstein, Joseph L., and Ettelson, Samuel. EATONTOWN: Scherl, Anthony, Owner, Dubonette Room. NEWARK: Clark, Fred R. Kruvant, Norman. N. A. A. C. P. Robinson, Oliver, Mummies Club. Royal, Ernest. Santoro, V. Skyway Restaurant, Newark Airport Highway. Smith, Frank. Stewart, Mrs. Rosemond. STANFORD: Schlesinger, M. S.

PATERSON: Marsh, James Piedmont Social Club Pyatt, Joseph. Riverview Casino PRINCETON: Lawrence, Paul. SOMERS POINT: Dean, Mrs. Jeannette Leigh, Stockton TRENTON: Laramore, J. Dory. UNION CITY: Head, John E., Owner, and Mr. Scott, Manager, Back Street Club. WANAMANNA: 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 Goble, The. O'Meara, Jack, Booker's License 2816. ARMONK: Embassy Associates. BEMUS POINT: Casino, The. BINGHAMTON: Bentley, Bert. BONAVENTURE: Carlson, D. L. St. Bonaventure College. BROOKLYN: Graymont A. C. Hared Productions Corp. Palma, James. BUFFALO: Erickson, J. M. Kaplan, Ken, Mgr., Buffalo Swing Club. King, Geo., Productions Co. Michaels, Max. Shulte, E. H. Watta, Charles J. CAROLINA LAKE: Christiano, Frank, Holly-wood Cafe. EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props. ELLENVILLE: Cohen, Mrs. A. ELMIRA: Goodwin, Madalyn. FALLSBURG: Zeiger Hotel GLENS FALLS: Tiffany, Harry, Manager, Twin Tree Inn. GREENE COUNTY: Bruggemann, H., Prop., Old Homestead on Green Lake. JAMESTOWN: Lindstrom & Meyer KIAMESHA LAKE: Mayfair, The. LACKAWANNA: Chic's Tavern, Louis Clearill, Proprietor. LARCHMONT: Morris, Donald Theta Kappa Omega Fraternity. LONGBELDRAKE: Club Riviera, Felix Amstel, Proprietor. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Donlon, Eleanor NEW YORK CITY: Baldwin, C. Paul. Booker, H. E., and All American Entertainment Bureau. Calicchio, Dominick. Campbell, Norman Carestia, A. Chiassarini & Co. Cotton Club Currie, Robert W., formerly held Booker's License No. 2595. Davison, Jules Denton Boys. Diener & Dorskind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Fine Plays, Inc. Filashnik, Sam B. Foreman, Jean. Fotoshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products Grant & Wadsworth and Casmir, Inc. Griesman, Sam Herk, I. H., Theatrical Promoter. Hirliman, George A., Hirliman Florida Productions, Inc. Immerman, George. Jackson, Billy Jackson, Wally Joseph, Alfred. Kats, 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 (Booker's License No. 802). Lyon, Allen (also known as Arthur Lee) Makler, Harry, Manager, Folley Theatre (Brooklyn). Mascol, Charles. Maybohm, Col. Fedor. Miller, James. Montello, R. Moore, Al. Murray, David. Pearl, Harry. Phi Rho Pi Fraternity. Regan, Jack. "Right This Way," Carl Reed, Manager. Rogers, Harry, owner, "Frico Follies". Rosenoer, Adolph and Sykes, Operators, Royal Tours of Mexico Agency. Russell, Alfred.

Seldner, Charles. Shayne, Tony, Promoter. Solomonoff, Henry. South Seas, Inc., Abner J. Rubin "SO" Shampoo Company. Spencer, Lou Stein, Ben Stein, Norman Superior 25 Club, Inc. Wade, Frank. Wee & Leventhal, Inc. Weinstock, Joe. Wilder Operating Co. Wiscotsky, S. NIAGARA FALLS: Paness, Joseph, connected with Midway Park PORT KENT: Klages, Henry C., Owner, the Mountain View House. ROCHESTER: Getseee Electric Products Co. Gorin, Arthur. Lloyd, George. Pulsifer, E. H. Valenti, Sam SARATOGA: 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: Felnglos, Norman. Horton, Don. Syracuse Musical Club. TONAWANDA: Shuman, George, Operator, Hollywood Restaurant. TROY: DeSina, Manuel. TUCKAHOE: Birnbaum, Murray Roden, Walter UTICA: Moinoux, Alex. VALHALLA: Twin Palms Restaurant, John Mast, proprietor. WHITE PLAINS: Hechris Corporation. Rels, Les. WHITEBORO: Guido, Lawrence.

LONG ISLAND, N. Y. NICKSVILLE: Sever, Mgr., Hicksville Theatre. LINDENHURST: Fox, Frank W.

NORTH CAROLINA ASHEVILLE: Pitmon, Earl. CAROLINA BEACH: Palas Royal Restaurant, Chris Economides, Owner. DURHAM: Alston, L. W. Ferrell, George. Miller, J. N. Pratt, Fred. FAYETTEVILLE: Bethune, C. B. HIGH POINT: Trumpeters' Club, The, J. W. Bennett, President. KINGSTON: Charles T. Norwood Post, American Legion. WILLIAMSTON: Gray, 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: Rutherford, C. E., Manager, Club Bavarian. Scott, Richard. CINCINNATI: Anderson, Albert, Booker's License 2966. Black, Floyd. Carpenter, Richard. Elnhorn, Harry Jones, John. Kolb, Matt. Lantz, Myer (Blackie). Lee, Eugene. Overton, Harold. Rainey, Lee. Reider, Sam. Williamson, Horace G., Manager, Williamson Entertainment Bureau. CLEVELAND: Amata, Carl & Mary, Green Derby Cafe. Slovak Radio Club, John J. Weber, president; John J. Biro, secretary. Tutason, Velma. Weisenberg, Nate, Mgr., Mayfair or Euclid Casino. COLUMBUS: Atkins, Lane. Atkins, 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: Brandon, 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. 469, A. B. P. O. E. TOLEDO: Cavender, E. S. Dutch Village, A. J. Hand, Operator. Frank, Steve and Mike, Owners and Managers, Frank Bros. Cafe. Huntley, Lucius. Johnson, Clem. WARREN: Windom, Chester. Young, Lin. YOUNGSTOWN: Einhorn, Harry. Lombard, Edward. Reider, Sam. ZANESVILLE: Venner, Pierre.

PROVIDENCE: Allen, George. Belanger, Lucian. Goldsmith, John, Promoter. Kronson, Charles, Promoter. Moore, Al. WARWICK: D'Antuono, Joe. D'Antuono, Mike. SOUTH CAROLINA CHARLESTON: Hamilton, E. A. and James. GREENVILLE: Allen, E. W. Bryant, G. Hodges. Fielda, Charles B. Goodman, H. E., Manager. The Pines. Jackson, Rufus. National Home Show. ROCK HILLS: Holax, Kid. Wright, Wilford. SOUTH DAKOTA BERSFORD: Muhlenkott, Mike. LEBANON: Schneider, Joseph M. SIOUX FALLS: Magee, Floyd. TRIPP: Maxwell, J. E. YANKTON: Kosta, Oscar, Manager, Red Rooster Club. TENNESSEE BRISTOL: Pinehurst Country Club, J. C. Rates, Manager. CHATTANOOGA: Doddy, Nathan. Reeves, Harry A. JACKSON: Clark, Dave. JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club. MEMPHIS: Atkinson, Elmer. Hulbert, Maurice. NASHVILLE: Carter, Robert T. Eakle, J. C. TEXAS ABILENE: Sphinx Club. AMARILLO: Cox, Milton. AUSTIN: Franks, Tony. Rowlett, Henry. CLARKSVILLE: Dickson, Robert G. DALLAS: Carnahan, R. H. Goldberg, Bernard. Johnson, Clarence M. FORT WORTH: Bowers, J. W. Carnahan, Robert. Coo Coo Club. Merritt, Morris John. Smith, J. P. GALVESTON: Page, Alex. HENDERSON: Wright, Robert. HOUSTON: Grigsby, J. B. Merritt, Morris John. Orchestra Service of America. Richards, O. K. Robinson, Paul. LONGVIEW: Ryan, A. L. PALESTINE: Earl, J. W. PORT ARTHUR: Lighthouse, The, Jack Meyers, Manager. Silver Slipper Night Club, V. B. Berwick, Manager. TEXARKANA: Gant, Arthur. TYLER: Mayfair Ballroom. Mayfair Club, Max Gillilan, Manager. Tyler Entertainment Co. WACO: Williams, J. R. WICHITA FALLS: Dibbles, C. Malone, Eddie, Mgr., The Barn. UTAH SALT LAKE CITY: Allan, George A. VERMONT 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 F., 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 Nightingale, Mrs. Ida McClumphy, Manager; Edwin Miller, Proprietor. WISCONSIN ALMOND: Bernatos, George, Two Lakes Pavilion. APPLETON: Konzelman, E. Miller, Earl. ARCADIA: Schade, Cyril.

SARASOTA: Dunham, Paul L. DAKOTA: Passarelli, Arthur. EAGLE RIVER: Denoyer, A. J. HEAFFORD JUNCTION: Killinski, Phil., Prop., Phil's Lake Nakomis Resort. JUMP RIVER: Erickson, John, Manager, Community Hall. KESWENA: American Legion Auxillary. Long, Natilda. LA CROSSE: Mueller, Otto. MADISON: White, Edw. R. MALONE: Kramer, Gale. MERRILL: Battery "F," 120th Field Artillery. Goetsch's Nite Club, Ben Goetsch, Owner. MILWAUKEE: Cubie, Iva. Thomas, James. ST. CALVARY: Stojack, Steve. NEOPIT: American Legion, Sam. Dickenson, vice- commander. RHINELANDER: Khoury, Tony. ROTHSCCHILD: Ithylene, Lawrence. SNEBOYGAN: Fahr, August W. Sicilia, N., proprietor, Club Flamingo. SLINGER: Bue, Andy, alias Buege, Andy. SPLIT ROCK: Faltz, Joe., Manager, Split Rock Ballroom. STRATFORD: Kraus, L. A., Manager, Rozellville Dance Hall. STURGEON BAY: DeFoe, F. G. Laraheld, Mrs. George. TIGERTON: Mierhake, Ed., Manager, Tigerton Dells Resort. TOMAH: Cramm, E. L. WAUSAU: Vogt, Charles. WAUTOMA: Passarelli, Arthur. WEYAUWEGA: Waupaca County Fair Association. WYOMING CASPER: Schmitt, A. E. ORIN JUNCTION: Queen, W., Queen's Dance Hall. DISTRICT OF COLUMBIA WASHINGTON: Berenguer, A. C. Burroughs, H. F., Jr. Dykes, John (Jim), Prop., Dykes' Stockade. Flaggship, Inc. Fratone, James. Furedy, E. S., Manager, Trans Lux Hour Glass. Hayden, Phil. Hodges, Edwin A. Hulse, Lim, Mgr., Casino Royal, formerly known as La Parree. Lynch, Buford. McDonald, Earl H. Melody Club. O'Brien, John T. Reich, Eddie. Rosa, Thomas N. Trans Lux Hour Glass, E. S. Furedy, Manager. CANADA ALBERTA CALGARY: Dowse, C. L. ONTARIO CORUNNA: Pier, William Richardson, Proprietor. HAMILTON: Dumbella Amusement Co. NEW TORONTO: Leslie, George. TORONTO: 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. Stewart, W. J. (Bill) Urban, Mrs. Marie. QUEBEC MONTREAL: Auger, Henry. DeSautele, C. B. Sources, Irving. QUEBEC CITY: Sources, 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 Blanke and Tom Kent). Blafoxf, Paul, Manager, Pee Bee Gee Production Co., Inc. 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 Parli- eme Creations. Carroll, Sam. Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows.

Curry, R. C. Darragh, Don. DeShon, Mr. Edmonds, E. E., and His Enterprises. Farrance, B. F. Ferris, Mickey, Owner and Manager, "American Beauties on Parade". Fitzkee, Darrel. Foley, W. R. Fox, Sam M. Freeman, Jack, Manager, Follies Gay Paroe. Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Frollic. 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. Kauneonga Operating Corp., P. A. Scheffel, Secretary. Kent, Tom (also known as Manuel Blanke and Milton Blake). Kessler, Sam, Promoter. Keyes, Ray. Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawton, Miss Judith. Lester, Ann. London Intimate Opera Co. McFryer, William, Promoter. McKay, Gall B., Promoter.

McKinley, N. M. Monmouth County Firemen's Association. Monoff, Yvonne. Mosher, Woody (Paul Woody) Nash, L. J. Platinum Blond Revue. Plumley, L. D. Richardson, Vaughn, Pino Ridge Follies. Robinson, Paul. Rogers, Harry, owner, "Frisco Follies". Ross, Hal J., Enterprises. Russell, Russ, Manager, "Shanghai Nights Revue." Shavitch, Vladimir. Singer, Leo, Singer's Midgets. Snyder, Sam, Owner, International Water Follies. Spansler, Les. Taffan, Mathew. Temptations of 1941. Thompson, J. Nelson, Pro- moter. Todd, Jack, Promoter. "Uncle Ezra Smith Barn Dance Frollic 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. LONG ISLAND, N. Y. HICKSVILLE: Hicksville Theatre. PENNSYLVANIA HAZLETON: Capitol Theatre, Bud Irwin, Manager. PHILADELPHIA: Apollo Theatre. Bijou Theatre. Lincoln Theatre. DISTRICT OF COLUMBIA WASHINGTON: Universal Chalm Theatrical Enterprises.

# UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST Barrington Band, Camden, N. J. Carlville Grade School Band, Carlville, Ill. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, King- ston, N. Y. Crowell Publishing Co. Band, Springfield, Ohio. East Syracuse Boys' Band, Syracuse, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Gay, Jimmie, Band, Avenel, N. Y. German-American Musicians' Association Band, Buffalo, N. Y. Kryl, Bohumir, and his Band, Chicago, Ill. Liberty Band, Emmaus, Pa. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Mackert, Frank, and His Lo- cal City Band, Lorain, O. Southern Pacific American Legion Post Band, San Francisco, Calif. Southern Pacific Club Band, San Francisco, Calif. Varel, Joseph, and His Juve- nile Band, Breese, Ill.

Clarks, Juanita Mountaineers Orchestra, Spokane, Wash. Corsetto, Edward, and his Rhode Islanders' Orchestra, Syracuse, N. Y. Cragin, Knobel, and his Iowa Banders' Orchestra, Oel- wein, Iowa. Downeasters Orchestra, Port- land, Maine. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Fitzgerald, Jack, and his Or- chestra, Madison, N. J. Fox River Valley Boys Or- chestra, Phil Edwards, Manager, Pardeville, Wis. Gindu's International Orches- tra, Kulpmont, Pa. Givens, Jimmie, Orchestra, Red Bluff, Calif. Gouldner, Rene, Orchestra, Wichita, Kan. Griffith, Chet, and His Or- chestra, Spokane, Wash. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alta., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Hughes, Wm., "String Pick- ers" Orchestra, Stratford, Wis. Key, Karl, and his Orches- tra, Edgerton, Wis. Kneeland, Jack, Orchestra, Leone, Bud, and Orchestra, Akron, Ohio. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Ludwig, Zaza, Orchestra, Manchester, N. H. Merle, Marilyn, and Her Or- chestra, Berkeley, Calif. Miloslavich, Charles, and Or- chestra, Stockton, Calif. NBC Ambassadors Orchestra, Roanoke, Va. Oliver, Al., and His Ha- waiians, Edmonton, Alta., Canada. Peddycord, John, Orchestra Leader, Winston - Salem, N. C. Porcella, George, Orchestra, Gilroy, Calif. Shank, Jimmy, Orchestra, Columbia, Pa. Shultise, Walter, and his Orchestra, Highland Park, N. J. Sterbenz, Stan, Orchestra, Valparaiso, Ind. St. Onge Orchestra, West Davenport, N. Y. Stone, Leo N., Hartford, Conn. Strubel, Wm. "Bill", and his Orchestra, Berkeley, Calif. Swift Jewel Cowboys Orches- tra, Little Rock, Ark. Tremlett, Burnie, and his Orchestra, Morris, N. Y. Uncle Lem and His Moun- tain Boys' Orchestra, Port- land, Maine. Warren, Shorty (Michael Warlanka), and his Or- chestra, Rahway, N. J. Williams' Orchestra, Mt. Pleasant, Iowa. Woodards, Jimmy, Orchestra, Wilson, N. C.

CALIFORNIA BERKELEY: Anger, Maurice. 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. ORLAND: Veterans' Memorial Hall. SAN FRANCISCO: Century Club of California, Mrs. R. N. Lynch, Busi- ness Secretary. Mark Hopkins Hotel. St. Francis Hotel. SAN JOSE: Helvey, Kenneth. Triana, Philip. VISALIA: Sierra Ballroom, Mr. Hen- dricks, owner. COLORADO DENVER: Hi-Hat Night Club, Mike Seganti, Prop.-Mgr. CONNECTICUT BRISTOL: LeBrun, Alfred J. HARTFORD: NEWINGTON: Red Quill Inn, Jack Rior- dan and Philip Silver- smith, managers. Boyle Inn. NEW LONDON: Palmer Auditorium, Con- necticut College for Women. POMFRET: Pomfret School. SOUTHINGTON: Connecticut Inn, John Ian- nini, Prop. SOUTH NORWALK: Evans, Greek. FLORIDA PALM BEACH: Boyle, Douglas. MIAMI: Penias, Otto. WEST PALM BEACH: Palm Tavern, The, Al Van De, Operator. ILLINOIS BLOOMINGTON: Abraham Lincoln School. Bent School. Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School. CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor. Bernet, Sunny. Frear Show, Century of Progress Exposition, Duke Mills, Proprietor. Kryl, Bohumir. Opera Club. Sherman, E. G. Zenith Radio Corporation. ELGIN: Abbott School and Audi- torium and gymnasium. Elgin High School and Au- ditorium and Gymnasium. KANKAKEE: Devlyn, Frank, Booking Agent. MATTOON: Mattoon Golf & Country Club. U. S. Grant Hotel. NORTH CHICAGO: Dewey, James, Promoter of Expositions. PATTON: Green, Lantern. PRINCETON: Bureau County Fair.

PARKS, BEACHES and GARDENS Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grant Town Hall & Park, George Kuperanik, Grant Town, W. Va. 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 Hollo, 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, Proprie- tors, Ottumwa, Iowa. Western Catholic Union Roof Garden and Ballroom, Quincy, Ill. Woodland Amusement Park, Mrs. Edith Martin, Man- ager, Woodland, Wash.

ORCHESTRAS 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, Toug, and His Even- ing Stars Orchestra, Plain- field, N. J. Berke, Eola, 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. Canoe, Ty (Thomas Cara- madre), and his Orchestra, Utica, N. Y.

INDIVIDUALS, CLUBS HOTELS, Etc. This list is alphabetically arranged in States, Canada and Miscellaneous. ARIZONA TUCSON: Tucson Drive-In Theatre. ARKANSAS LITTLE ROCK: Fair Grounds. TEXARKANA: Marshall, Eugene. Municipal Auditorium. Texas High School Audi- torium.

OKLAHOMA ADA: Hamilton, Herman. TULSA: Angel, Alfred. Continental Terrace. Goltry, Charles. Horn, O. B. Mayfair Club, John Old, Manager. McHunt, Arthur. Moana Company, The. Randazzo, Jack. Tate, W. J. OREGON ASHLAND: Halaas, Kermit, operator, The Chateau.

PENNSYLVANIA ALIQUIPPA: Cannon, Robert. Young Republican Club. ALLENTOWN: Connors, Earl. Sedley, Roy. BRADFORD: Fizzel, Francis A. BROWNVILLE: Hill, Clifford, President, Triangle Amusement. BRYN MAWR: Foad, Mrs. H. J. M. CANONSBURG: Vlachos, Tom. CHESTER: CLARION: Birocco, J. E. Smith, Richard. Hemling, Albert A. COLUMBIA: Hardy, Ed. CONNEAUT LAKE: McGuire, T. Yaras, Max. DRUMS: Green Gables. EASTON: Brugler, Harold, operator of Lafayette Hotel Restau- rant and Bar. ELMHURST: Watro, John, Mgr., Show- boat Grill. EMPORIUM: McNarney, W. S. ERIE: Oliver, Edward. FAIRMOUNT PARK: Riverside Inn, Inc., Samuel Ottenberg, President. HARRISBURG: Reeves, William T. Waters, B. N. KELAYRES: Condors, Joseph. LANCASTER: Parker, A. R. Weinbrom, Joe. LATROBE: Yingling, Charles M. ASBANO: Fishman, Harry K. MARSHALLTOWN: Willard, Weldon D. MT. CARMEL: Mayfair Club, John Pogesky and John Ballent, Mgrs. NEW CASTLE: Bondurant, Harry. NEW KENSHOTN (Arnold): Morgan, Clyde, Prop., House of Morgan. PHILADELPHIA: Arcadia, The International Restaurant. Berg, Phil. Bryant, G. Hodges. Fabiani, Ray. Garcia, Lou, formerly held Booker's License 2620. Glass, Ivey. Hirst, Izzy. McShain, John. Philadelphia Federation of the Blind. Philadelphia Gardens, Inc. Roths, Otto. Street, Benny. Willner, Mr. and Mrs. Max. PITTSBURGH: Anania, Flores. Blandin's Night Club. Matesic, Frank. Sala, Joseph M., owner, El Chico Cafe. READING: Nally, Bernard. RIDGEWAY: Benigni, Silvio. SHAKOIN: Edgewood Park Pavilion, George H. Jones, man- ager; John Durdach, pro- moter. SHARON: Marino & Cohn, former Operators, Clover Club. STAFFORD: McClain, R. K., Spread Eagle Inn. Poinsee, Walter. UPPER MERY: Ahmeyer, Gustave K. WEST ELIZABETH: Johnson, Edward. WILKES-BARRE: Cohen, Harry. Kozley, William. McKane, James. WYOMISSING: Luning, Samuel M. YATESVILLE: Blanco, Joseph, Operator, Club Mayfair. YORK: Weinbrom, Joe.

RHODE ISLAND D'Antuono, Joe. D'Antuono, Mike.

UTAH SALT LAKE CITY: Allan, George A. VERMONT 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 F., 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 Nightingale, Mrs. Ida McClumphy, Manager; Edwin Miller, Proprietor. WISCONSIN ALMOND: Bernatos, George, Two Lakes Pavilion. APPLETON: Konzelman, E. Miller, Earl. ARCADIA: Schade, Cyril.

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QUINCY: Eagles Alps... EAGLES HALL (including upper and lower ball-rooms)...

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

IOWA: CEDAR RAPIDS: Jurgensen, F. H. DES MOINES: Reed, Harley, Mgr., Avon Lake...

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

KENTUCKY: LOUISVILLE: Offutt, L. A., Jr. TRIANON NITE CLUB, C. O. Allen, Proprietor...

MAINE: NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor...

MARYLAND: ANNAPOLIS: Washington Hotel, The, Edward & M. Legum, Operators...

MASSACHUSETTS: BOSTON: Fisher, Samuel. FITCHBURG: Hanks' Spa, Richard Hanks, Prop...

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

MINNESOTA: MINNEAPOLIS: Borchart, Charles. NEW ULSTER: Becker, Jess, Prop, Nightingale Night Club...

MISSISSIPPI: MERIDIAN: D. D. Sorority. Trio Sorority. MISSOURI: JOPLIN: Central High School Auditorium...

MONTANA: ARLEE: Arlee High School Gymnasium. BILLINGS: Billings High School Auditorium...

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

NEW JERSEY: ATLANTIC CITY: Breakers Hotel Dude Ranch Heilig's Restaurant Imhof, Frank...

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

PENNSYLVANIA: AMBRIDGE: Klemick, Vaclav (Victor), Director, Community Band...

OHIO: ALLIANCE: Curtis, Warren. AKRON: Mallo's Club. AVON: North Ridge Tavern...

OKLAHOMA: OKLAHOMA CITY: Buttrick, L. E. WALTERS, JESSE, Jr., Manager and Promoter...

TEXAS: SHAMOKIN: Foback, John. St. Stanislaus Hall St. Stephen's Ballroom...

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

SOUTH CAROLINA: SPARTANBURG: Spartanburg County Fair Association. SOUTH DAKOTA: BLACK HILLS: Josef Meier's Passion Play of the Black Hills...

UTAH: SALT LAKE CITY: Cromar, Jack, alias Little Jack Horner. VIRGINIA: ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager...

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

WEST VIRGINIA: DUNBAR: West Virginia Free Fair GRANT TOWN: Grant Town Park & Hall, George Kuperanik...

WISCONSIN: BATAVIA: Batavia Firemen's Hall. GENOA CITY: Nippersink Lodge, Mr. Shinner, Pres. and Owner...

WYOMING: CASPER: Whinnery, C. L., Booking Agent. CHEYENNE: Wyoming Consistory. DISTRICT OF COLUMBIA: WASHINGTON: Ambassador Hotel, Columbian Musicians' Guild...

NEW ENGLAND: NEW LONDON: Capitol Theatre. WINGTOD: Strand Theatre. DELAWARE: MIDDLETOWN: Everett Theatre. ILLINOIS: LINCOLN: Grand Theatre, Lincoln Theatre...

INDIANA: INDIANAPOLIS: Mutual Theatre. TERRE HAUTE: Rex Theatre. IOWA: DES MOINES: Casino Theatre. KANSAS: INDEPENDENCE: Beldorf Theatre...

LOUISIANA: NEW ORLEANS: Palace Theatre. MARYLAND: BALTIMORE: Regent Theatre, State Theatre, Temple Amusement Co...

MASSACHUSETTS: ATTLEBORO: Bates Theatre, Union Theatre. BOSTON: Casino Theatre, Park Theatre, Tremont Theatre...

MICHIGAN: BAY CITY: Washington Theatre. DOWAGIAC: Century Theatre. GRAND HAVEN: Crescent Theatre...

MISSISSIPPI: LAUREL: Arabian Theatre, Jean Theatre, Strand Theatre, Avalon Theatre. MISSOURI: CHARLESTON: American Theatre...

NEW HAMPSHIRE: NASHUA: Colonial Theatre. NEW JERSEY: ATLANTIC CITY: Loyal Theatre. BOGOTA: Queen Ann Theatre...

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

NEW YORK: ALLEGANY: Park Hotel. BEACON: The Mt. Beacon, L. D. Lodge, Prop., The Casino. BUFFALO: German-American Musicians' Association...

**NEW YORK**  
**BEACON:** Beacon Theatre, Roosevelt Theatre.  
**BRONX:** President Theatre, Fremont Theatre.  
**BROOKLYN:** Borough Hall Theatre, Brooklyn Little Theatre, Classic Theatre, Liberty Theatre, Mapleton Theatre, Star Theatre, Verba's Brooklyn Theatre.  
**BUFFALO:** Eagle Theatre.  
**CATSKILL:** Community Theatre.  
**DOBS FERRY:** Embassy Theatre.  
**DOLGEVILLE:** 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.  
**PAULING:** Starlight Theatre.  
**SAUGERTOWN:** Orpheum Theatre.  
**TROY:** Bijou Theatre.  
**LONG ISLAND, N. Y.**  
**FREEPORT:** Freeport Theatre.  
**HUNTINGTON:** Huntington Theatre.  
**LOCUST VALLEY:** Red Barn Theatre.  
**MINEROLA:** Minerola Theatre.  
**NORTH CAROLINA**  
**DAVIDSON:** Davidson Theatre.  
**DURHAM:** New Duke Auditorium, Old Duke Auditorium.  
**MENDOTON:** Moon Theatre.  
**LENOIR:** Avon Theatre.  
**NEWTON:** Catawba Theatre.  
**WINTON-SALEM:** Colonial Theatre, Hollywood Theatre.  
**NORTH DAKOTA**  
**FARGO:** Princess Theatre.  
**OHIO**  
**AKRON:** Deluxe Theatres.  
**FREMONT:** Paramount Theatre.  
**LIMA:** Lyric Theatre, Majestic Theatre.  
**MARIETTA:** Hippodrome Theatre, Putnam Theatre.  
**WARREN:** Ohio Theatre.

**MARTINS FERRY:** Fenray Theatre.  
**SPRINGFIELD:** Liberty Theatre.  
**OKLAHOMA**  
**BLACKWELL:** Hays Theatre, Midwest Theatre, Palace Theatre, Rivoli Theatre.  
**ENID:** Aztec Theatre, Critteron Theatre, New Mecca Theatre.  
**NORMAN:** Sooner Theatre, University Theatre, Varsity Theatre.  
**OKMULGEE:** Orpheum Theatre, Yale Theatre.  
**PICHER:** Winter Garden Theatre.  
**OREGON**  
**PORTLAND:** Studio Theatre, Third Avenue 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.  
**SHARPSVILLE:** Girard Theatre.  
**PALMERTON:** Colonial Theatre.  
**PHILADELPHIA:** Breeze Theatre, Erlanger Theatre.  
**PITTSBURGH:** Pittsburgh Playhouse.  
**READING:** Berman, Low, United Chain Theatres, Inc.  
**YORK:** York Theatre.  
**RHODE ISLAND**  
**PAWTUCKET:** Strand Theatre.  
**PROVIDENCE:** Bomes Liberty Theatre.  
**SOUTH CAROLINA**  
**COLUMBIA:** Town Theatre.  
**TENNESSEE**  
**MEMPHIS:** Princess Theatre, Sussore Theatre, 869 Jackson Ave., Sussore Theatre, 279 North Main St.  
**TEXAS**  
**BROWNSVILLE:** Capitol Theatre, Dittman Theatre, Dreamland Theatre, Queen Theatre.  
**EDINBURGH:** Valley Theatre.  
**LA FERNA:** Lyric Theatre.  
**LA MARQUE:** La Marr Theatre.

**MISSION:** Mission Theatre.  
**PHARR:** Texas Theatre.  
**RAYMONDVILLE:** Ramon Theatre.  
**SAN BERNITO:** Palace Theatre, Rivoli Theatre.  
**UTAH**  
**SALT LAKE CITY:** Lake Theatre.  
**VIRGINIA**  
**ROANOKE:** American Theatre, Lee Theatre, Rialto Theatre, Roanoke Theatre.  
**SALEM:** Colonial 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.  
**CANADA**  
**MANITOBA**  
**WINNIPEG:** 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.  
**BASKATCHEWAN**  
**REGINA:** Grand Theatre.  
**SASKATOON:** Capitol Theatre, Daylight Theatre.  
**FIFE AND DRUM CORPS**  
**LA FERNA:** Perth Amboy Post 45, Amer's Icah Legion Fife, and Bugle Corps, Perth Amboy, N. J.

**Treasurer's Report**  
**FINES PAID DURING FEBRUARY, 1942**

Artz, Robert	50.00
Anderson, John	25.00
Bulger, Eddie	3.78
London, Fred	3.00
Barrett, Lee	6.55
Hill, Nick	10.00
Bigeleisen, Abe	15.00
Bartee, John	15.00
Bordeaux, Victor	5.00
Burkhardt, Edgar	5.00
Bond, Ray (Alexander)	26.63
Baker, Jimmie	100.00
Blue, Billie (Helena Jenks)	25.00
Coker, Harry	5.00
Chavez, Edward	25.00
Clark, George	2.00
Carter, Charles	11.10
Davis, Coleridge	13.38
Dickson, Conde	25.00
Della, Anthony	3.12
Davis Thomas M.	10.00
Doughty, Ralph	25.00
Eidschun, Emil	10.00
Foor, Milton	5.00
Flaher, By	20.00
Fields, Irving	1.57
Greenberg, Felix	10.00
Gifford, Dave	7.03
Grant, Jewell L.	10.00
Gonsler, Allen	5.00
Gross, Mitchell	3.00
Green, William H.	11.13
Hiken, Isadore	10.00
Haase, Dick	5.00
Hatch, Simeon	2.00
Hall, Lew	25.00
Hendricks, Dave	10.00
Howse, Ulysses	3.00
Hamilton, Ralph W.	10.00
Hinsley, James	3.4
Hersberg, Jack	5.00
Heath, Bobby	25.00
Imperatore, Albert	3.12
Imperatore, Bernard	2.73
Ippolito, Dante	10.00
Jay, Maurice	10.00
Johnson, George	5.00
Kopner, C. Fred	50.00
King, Calvin	3.00
Kalocki, Anthony	3.12
Lee, Roy	10.00
Liebmann, Oscar	15.00
Lundholm, Wendell	5.00
Leeds, Phil	5.00
Litwin, Chet	5.00
Lynch, Jerry	25.00
Luster, Nat	5.00
Mims, Otis	3.00
Marcone, Mario	10.00
Masseri, Kelly	12.95
Merriam, Alan	25.00
Mondragon, Josef	13.48
McGowan, Harry "Loops"	25.00
McConnell, Ed.	25.00
Olson, Harry	15.00
Port, Don	5.00
Palmer, Ray H.	5.00
Paladino, Tony	5.70

**CLAIMS PAID DURING FEBRUARY, 1942**

Andre, Mildred	10.00
Ayres, Mitchell	508.53
Akdar Temple Bodies	10.00
Amstel, Felix	25.00
Appel, Eddie	5.00
Berrigan, Bunny	75.00
Berry, Howard E.	15.00
Barrie, Dick	60.00
Bundy, Rudy	20.00
Bobbin, A. E.	10.00
Cawthon, Earl	181.30
Camden, Eddie	12.73
Codolban, Cornelius	40.00
Casey, Robert H.	15.00
Davis, Coleridge	7.04
Embassy Club and Gene Zapf	50.00
Fay, Ralph (Scaffidi)	56.00
Flaher, Buddy	38.26
Flashnick, Sam	20.00
Gordon, Gray	15.37
Grayson, Hal	12.91
Hutto & Lapin	120.00
Hines, Earl	80.00
Halaas, Kermit	10.00
Hopkins, Claude	28.00
Hartman, Harland S.	7.30
Herman, Don	7.85
Henderson, Fletcher	3.82
Henderson, Horace	4.8
Jahn, Al	20.85
Johnson, O. B.	10.00
Johnson, Herchel	25.00
Johnson, William C.	25.00
Kavellin, Al	5.16
Kallner, Si	233.00
King, Henry	100.00
Kolax, King	17.00
Local 123 (Subsidiary), Old No. 28	5.00
Lorch, Carl	12.00
Lindberg, Jimmie	3.40
Lynch, Jerry	6.00

Martens, Don	8.45
Mooney, Art	11.55
Millinder, Lucky	25.60
Millar, Bob	13.51
Myerberg, Michael	6.60
Marshall, Mary	10.00
Mills, Jay	3.30
McGraw, Eddie	4.69
McCormack, George	25.00
Neff, Bob	20.00
Norris, Stan	42.50
O'Brien, Darrin	15.00
Pope, Bob	22.56
Ravazza, Carl	30.66
Ringling Bros. Circus	988.57
Ramos, Ramon	160.00
Randel, Charles	5.68
Radio Station KFRC	2,520.00
Savitt, Jan	400.00
Sissle, Noble	60.00
Strickland, Don	8.30
Sissell, Rollo	3.00
Sullivan, Gene	7.00
Showboat Cafe	61.00
Sherr, Jack	4.50
Sherr, Jack	7.81
Stern, Isaac	55.00
Sachs, Coleman	4.45
Tafarella, Santi	1.00
Telcher, Arthur	3.50
Thompson, Thelma	17.19
White, George	100.00
Wilson, Teddy	40.90
Walker, Lovey	6.00
Walker, Robert	7.81
Zucker, Stanford	50.00
	\$6,654.24

Respectfully submitted,  
**HARRY E. BRENTON,**  
 Financial Secretary-Treasurer.

**FOR SALE OR EXCHANGE**

**FOR SALE**—14 Violins and three Violas, all hand-made, \$100.00 each; compare with any \$200 instrument you please; write for information, John Schroepfer, 205 Tenth Ave., Antigo, Wis.

**FOR SALE**—Half-size Bass, in good condition, including cover and bow of either style, \$50; excellent German Bow, \$15; several German type C string extension machines, \$50 each. Fred Batchelder, 1821 Spruce St., Philadelphia, Pa.

**FOR SALE**—Genuine Buffet Crampon, Bb low pitch, Boehm system Clarinet; 17 keys, six rings; good condition; \$40 cash. Homer Clark, 414 West Fifth St., Joplin, Mo.

**FOR SALE**—Italian Violin, made in 1764 by Ferdinand Alberti; certificate of \$600 value by Lyon & Healy; will sell for \$300; also Vigneron Bow, \$35. Oliver Dickhut, 1226 West Vine St., Milwaukee, Wis.

**FOR SALE**—Buffet Bassoon, 22 keys; good condition; \$350 C.O.D.; three days' trial. A. C. Pierce, Lock Box 2, Hartford, Vt.

**FOR SALE OR EXCHANGE**—Symphony Library; standard classics to ultra-modern; complete orchestra material and score at very reasonable prices; 62 symphony works, large orchestra; 163, small orchestra (17 parts); write. Adolph Tandler, Conductor, 2309 Earl St., Los Angeles, Calif.

**AT LIBERTY**

**AT LIBERTY**—Flute and Piccolo player, many years' experience in concert, symphony and theatre work; please write. Musician, 307 South Laurel St., Staunton, Ill.

**AT LIBERTY**—Colored Hammond Organist desires position in any place of distinction; prefer hotels, cocktail lounges, theatres; 18 years' experience; excellent references and Union; can furnish pianist. Reginald R. Smith, 232 Broadway, Buffalo, N. Y.

**AT LIBERTY**—All-round Pianist open for engagement; concert, show, dance; will consider traveling. Harry L. Forman, Mansfield Hall Hotel, 226 West 50th St., New York, N. Y.

**AT LIBERTY**—Girl singer, 21; have experience with orchestra for past year in New York State; vocal training; would like to sing with dance band; free to travel; member, A. F. of M., play violin and guitar. Miss Kay Carson, 2176 West 83rd St., Cleveland, Ohio.

**AT LIBERTY**—Trumpet player, draft exempt; age 21, sober, reliable; read and fake; free to travel after May 22; excellent references, experience; Union; desire change. Ted Jacobson, 1012 Pine St., Yankton, S. D.

**AT LIBERTY**—Oboe and English Horn player, many years' experience in symphony and opera. Joseph Chabr, 928 Park Ave., Richmond, Va. (Member Locals 10 and 123.)

**AT LIBERTY**—Drummer, Union, experience, new set, age 22. Robert Emerick, 203 North Manor Ave., Kingston, N. Y.

**AT LIBERTY**—Hammond Organist and Pianist open for restaurant, dining room, lounge situation; Novachord experience; New Jersey preferred. Fred A. Wohlforth, Spring Lake, N. J. Phone 2696-R.

**WANTED**

**WANTED**—Lyon & Healy Harp; will pay cash. Kajetan Attl, 1030 Bush St., San Francisco, Calif.

**WANTED**—Grenadilla or Cocus wood mouthpieces that can be refaced; new or used; or the above-mentioned wood for making them; please send description and price. Joseph Gola, 5425 Wrightwood Ave., Chicago, Ill.

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