

INTERNATIONAL MUSICIAN

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NEWARK, N. J., MAY, 1939

NO. 11

CONVENTION WILL BE GREATEST IN HISTORY

Muehlebach Hotel Has Been Reserved to Capacity—Overflow for Hotel President

At the time of going to press, credentials have been received from 427 delegates to the Kansas City Convention. This would seem to indicate that the 44th Annual Convention will be the greatest in our history, and the number of delegates will probably be considerably in excess of the 568 that attended the Tampa Convention last year.

The first of the two official Convention headquarters hotels, the Hotel Muehlebach, has been reserved to capacity. As they have been previously advised that they must make their own reservations at the official hotels, delegates are requested from this date forward to write direct to the Hotel President, Kansas City, Mo., for reservations. Our contract provides that this hotel must also be filled to capacity. It is a first-class hotel, one short block from the convention hall, and those who are housed in this hotel will undoubtedly be taken care of in a most satisfactory manner.

On to Kansas City!

INTERNATIONAL MUSIC FESTIVAL AT LUCERNE

Plans for the second International Music Festival at Lucerne, Switzerland, middle of July to beginning of September, 1939, are approaching completion and the following preliminary program, which has just been released, will testify to the world-wide importance of this event:

August 3: Symphony concert; director, Arturo Toscanini (in Kunsthaus).

August 7: Symphony concert; director, Sir Adrian Boult; soloist, Pablo Casals, cellist (in Kunsthaus).

August 9: Chamber Music evening; Busch Quartet, with Reginald Kell, clarinetist (in Kursaal).

August 11: Symphony Concert; director, Ernest Ansermet; soloist, Sergej Rachmaninoff, pianist (in Kunsthaus).

August 16 and 17: "Requiem," by G. Verdi, for choir, soloists and orchestra; director, Arturo Toscanini (in Jesuit Church).

August 21: Symphony Concert; director, Bruno Walter (in Kunsthaus).

August 25: Symphony Concert; director, Fritz Busch; soloist not yet decided (in Kunsthaus).

August 29: Symphony Concert; director, Arturo Toscanini; soloist, Vladimir Horowitz, pianist (in Kunsthaus).

An orchestra composed of ninety lead-

ing Swiss artists has been engaged for the entire month of August. The final complete program, with detailed information about prices, preliminary sale of tickets, etc., will appear shortly.

Visitors attending the second International Music Festival at Lucerne will have an opportunity to attend the operatic presentations of "The Great World Theatre," a religious play, at nearby Einsiedeln. In this instance performances are given evenings on Wednesdays and Saturdays, from July 1-September 30.

From Lucerne it will also be convenient to attend one of the Sunday afternoon "William Tell" performances in the Tell Playhouse at Altdorf near the Lake of Lucerne. The Tell Play season lasts from July 9-September 10.

RULES FOR NOVACHORD OR HAMMOND ORGAN

To all Locals and Members of the American Federation of Musicians:

Kindly be advised that the International Executive Board has enacted the following rules to govern the playing of Novachord or Hammond organ:

1. When Novachord or Hammond organ is added to an orchestra or any other combination of musicians, the number of men playing in such orchestra or other musical combination cannot be reduced.

2. Novachord or Hammond organ cannot be played by a member if it takes the place of other musicians playing at the place in which it is installed.

3. A member cannot play Novachord or Hammond organ alone in places where musicians were formerly employed except



The President Hotel, Kansas City, Mo., is one of the two official hotels of the 44th Convention of the American Federation of Musicians. All Committees with the exception of the Law Committee and the International Executive Board will hold their meetings on the Mezzanine floor of this hotel. The President is the newest hotel in downtown Kansas City.

he does so with the consent of the Local.

4. Novachord or Hammond organ cannot be played alone for accompanying singers or instrumental soloists in broadcasting studios or film studios in which such services were formerly performed by other musicians, unless the Local Union gives its consent.

NOTE—Nothing in the above rules can be so construed as setting aside or interfering with any minimum number of men law a Local may maintain affecting all members alike.

These rules are binding upon each Local and member of the American Federation of Musicians.

Fraternal yours,
JOE. N. WEBER,
President,
American Federation of Musicians.

SUCCESSFUL SYMPHONIC SEASON OF 1939 CLOSES

Record Indicates Wide Coverage
Symphonic Music Has in
America Today.

The last days of April bespoke the official close of the 1938-39 symphony season. We have reviewed symphony items for the past season and are greatly impressed with the wide coverage symphonic music has in America today. The line of delineation is significantly curved and inclusive, covering all points of the country. Our symphony items came from the North, South, East and West, indicating that the era of symphonic centralization is now a thing of the past.

We do not often review individual compositions in these columns, for our limited space prohibits a general policy of this kind. However, one of the most important first performances was that of the Fifth Shostakovich Symphony played by the Philadelphia Orchestra under the direction of Leopold Stokowski on March 28 in Carnegie Hall, New York. This is the only one of Shostakovich's symphonies which approaches the magnitude of his First, and its presentation in Carnegie Hall was the first in New York with the exception of that performance given by the N. B. C. Symphony Orchestra under the direction of Arturo Rodzinsky last year.

Shostakovich does not write any program notes, stating that his music is that of the people. The symphony opens with a rather conventional first movement; the second movement, marked allegretto, can well be imagined to be a peasant dance. The Andante is filled with strange—almost mysterious—music which one could well imagine to be inspired by one of the bitter cold, crackling nights in Siberia. The final movement may be music of the people, but it is nevertheless military music—the music of marching feet in the Kremlin. Possibly Shostakovich was thinking of the great army of the proletariat of which every Soviet citizen is so proud.

The symphony is great music. It was beautifully played and is one of the most important recent additions to symphonic repertoire and, as before stated, the most important composition of the young Russian composer since his First Symphony.

A highlight of May was the thirty-third biennial Music Festival of Cincinnati held May 2-6 in Cincinnati, Ohio, under the direction of Eugene Goossens, conductor of the Cincinnati Symphony Orchestra. Alfred Hartzel was director of the Festival Chorus of 400 voices, as well as a mixed chorus of 600 children and a choir of 150 boys.

Soloists heard during the five concerts were Kirsten Flagstad, Marjorie Lawrence, Helen Jepson, Hilda Burke and Josephine Antoine, sopranos; Kerstin Thorborg, Lillian Knowles and Elizabeth Brown, contraltos; Eyvind Laholm and William Hain, tenors; Julius Huehn and Keith Falkner, baritones, and Norman Cordon, bass.

The opening program on Tuesday evening was Haydn's oratorio "The Creation" followed by the "Alexander Feast" of Handel. Soloists for the first work were Miss Flagstad and Mr. Falkner, while Miss Burke, Mr. Hain and Mr. Falkner were heard in the Handel composition.

On Wednesday excerpts from "Watchman, What of the Night," an oratorio by James G. Heller, a Cincinnati composer, received their premiere with Miss Burke, Miss Knowles, Mr. Hain and Mr. Huehn

(Continued on Page Seven)

DON'T OVERLOOK OUR EDUCATIONAL FEATURES ON PAGE 14!

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651—Carroll, Iowa.

CHARTER LAPSED

583—Eldorado, Illinois.

CONDITIONAL MEMBERSHIP ISSUED

- A 952—Burton Balus.
- A 953—Floyd Petersdorf.
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- A 963—Anna May Balabanow (renewal).
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- A 965—V. Lentine Balabanow (renewal).
- A 966—Helen Schwartz.
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DEFAULTERS

Trionon Club, Tom Vlachos, operator, Huston, Pa., is in default of payment of \$212.00 due members of the A. F. of M. for services rendered.

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Dave Clark, Jackson, Tenn., is in default of payment of \$363.00 due members of the A. F. of M. for services rendered.

Charles Seidner, New York, N. Y., is in default of payment of \$850.00 due members of the A. F. of M. for services rendered.

Delmar Pavilion, G. G. Franklin, president, Delmar, Iowa, is in default of payment of \$40.00 due members of the A. F. of M. for services rendered.

Eagles Mountain Home, Stony Creek Mills, Pa., is in default of payment of \$16.00 due members of the A. F. of M.

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- New London, Wis., Local 300—Larry Fralling.
- Omaha, Nebr., Local 70—James C. Kassel.
- Philadelphia, Pa., Local 77—Prospero Correse, Alfred Vallinote.
- Pittsburgh, Pa., Local 80—Elmer Gilbert, Paul Hermann.
- St. Louis, Mo., Local 2—Isaac N. Gavin.
- San Francisco, Calif., Local 6—J. L. Stewart, John Allen, "Jack" Hibbard.
- Scranton, Pa., Local 120—B. R. Davis.
- Seattle, Wash., Local 76—Mrs. C. R. Wildes, O. B. Renninger.
- Toronto, Ont., Canada, Local 149—George Wright.
- Vallejo, Calif., Local 367—Joe F. Havel.

WANTED TO LOCATE

To Officers of All Locals:
Any Local officer or member of the Federation having any knowledge as to the Locals in which the following musicians—Loren Towne, drums; Earl Byrn or Earl Blessey, trumpet; Arley Cooper, bass; George Francis, saxophone; Lee Ulbrich, Phil Mullenburg, piano—hold membership kindly notify the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.
Information requested by Local 174, New Orleans, La.

Anyone knowing the whereabouts of one Gay Martis, a guitar player, former member of Local 254, Sioux City, Iowa, kindly communicate with Fred W. Birnbach, Secretary, A. F. of M., 39 Division St., Newark, N. J., at once.

Anyone knowing the whereabouts of one James Turner, violinist, age about 50, located in Glens Falls, N. Y., about 10 years ago and later in Detroit, Mich., kindly communicate with Carl Demanage, Jr., Secretary, Local 85, 1620 Rugby Road, Schenectady, N. Y.

Anyone knowing the whereabouts of one Arthur Robsham, pianist, age about 45, formerly a member of Local 85, Schenectady, N. Y., kindly communicate with Carl Demanage, Jr., Secretary, Local 85, 1620 Rugby Road, Schenectady, N. Y.

Anyone having information as to the location of one Theophilus I. Panalle, pianist, age 23, 5 feet tall, light brown color with one gold tooth, kindly notify the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J. Panalle was formerly with the Dark Town Scandals and also for a time was located in the jurisdiction of the Subsidiary Local of No. 2, St. Louis, Mo.

OFFICERS OF NEW LOCALS

- Local 425, Monroe, La.—President, W. S. Martin, P. O. Box 702; Secretary, R. H. Terrell, 407 Hudson Lane.
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APRIL, 1939

- Local 45, Marion, Ind.—Secretary, Donald Jenkins, 1826 South Washington St.
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COMMUNICATIONS FROM

The President

JOSEPH N. WEBER

FORBIDDEN TERRITORY

Jubilee Pavilion, Oshawa, Ont., Canada, is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 149, Toronto, Ont., Canada.

JOSEPH N. WEBER, President, A. F. of M.

Pulakos on the Lake, Erie, Pa., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 17, Erie, Pa.

JOSEPH N. WEBER, President, A. F. of M.

IMPORTANT NOTICE!

The following musicians are suspended members of Local 526, Jersey City, N. J.: Calagero Restivo, accordion; Felix B. Restivo, accordion; Emmanuel Restivo, violin.

It has been reported to both the Local and the Federation that they are representing themselves as members in good standing. They are not members, and if they are in possession of any cards or credentials purporting to show membership in any Local, kindly confiscate same and forward to this office immediately.

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

Television

ANOTHER epochal chapter was added to the history of television on April 23 when the dedication of the R. C. A. Building at the New York World's Fair was telecast across the metropolitan area. David Sarnoff, president of R. C. A., spoke before a microphone in the garden behind the building as a hundred or more members of the press and guests, seated at the television receivers in the Radio City studios, watched and listened.

Introduced by Lenox R. Lohr, president of the National Broadcasting Company, Mr. Sarnoff stated: "It is with a feeling of humbleness that I come to this moment of announcing the birth in this country of a new art so important in its implications that it is bound to affect all society."

Television is a miracle of engineering skill, he continued, which will one day not only bring the world to the home, but will bring a "new American industry to serve man's material welfare."

Following a brief introduction by Graham McNamee from the Radio City studio camera, the scene shifted to Flushing, where announcer George Hicks took charge. The alteration of announcements and shifting of scenes which followed demonstrated the unlimited possibilities of "switch-over" in telecasting, which is comparable with present-day remote control.

Spectators were able to see the periscope and tryon and other views of the Fair as the camera moved about, including men at work and the raising of the Stars and Stripes at the opening of the ceremony. Every detail was distinct.

Among those who spoke during the dedication were Major-General James G. Harbord, R. C. A. board chairman; E. J. Nally, first president of R. C. A.; Major Gladstone Murray, director of radio in Canada; Edwin S. Friendly, business manager of The Sun; Neville Miller, president of the National Association of Broadcasters, and Dr. Vladimir K. Zworykin, inventor of the iconoscope.

The scene was then transferred from the Fair to New York, where a boxing match between Jack Pembridge, Golden Gloves champion in the 118-pound class, and Pat Dunne, Police Athletic League star, was televised from a roped arena in the studio. The former heavyweight champion, Max Baer, refereed, and Bill Stern served as commentator.

Also telecast was a newsreel showing a television studio in operation, this to show the educational possibilities of television.

Of course, during this dedication the publicity emphasis was upon television sets, which are now again on the market.

In a recent issue of "Fortune" it was estimated that R. C. A. has spent between \$5,000,000 and \$10,000,000, C. B. S. \$2,000,000, Farnsworth \$1,000,000, Philco \$1,000,000 and General Electric \$2,000,000 in television research. "It is certain, however, that R. C. A.'s position is the strongest in the business," the article states, "and that Farnsworth and R. C. A. together will hold a large majority of the worth-while television patents."

In a recent notice released by Commander E. F. McDonald, Jr., president of Zenith Radio Corporation, Chicago, and mailed to all radio dealers in the country, he stated: "Zenith believes it is unfair to the public and knows it is unfair to the dealers to ask them to finance the television industry's experiments. . . . When Zenith believes television is ready for general use in the store and the home, Zenith will supply you with television receivers and not before." Mr. McDonald began his anti-tele drive when television first began getting some publicity in this country, and has not, evidently, been yet convinced that television is set.

Other companies joining in this cry of premature publicity regarding television include such firms as Ray Thomas Co., Los Angeles; Ballou, Johnson & Nichols Co., Gas Engine & Electric Co. and others, all of which handle Zenith products.

However, in spite of the complaints of these newer groups, N. B. C. and C. B. S. are continuing with their television activities as planned.

One of the major complaints brought out by the anti-group is that it will be some time before even the major cities of the United States will be equipped to telecast, and then only 50 per cent of the listening area could be covered.

There is no doubt but that the keenest competition in the history of the networks is about to begin as both N. B. C. and C. B. S. prepare television schedules.

Although N. B. C. has a slight advantage over C. B. S., having gone through the preliminaries, the natural reaction will be to present more hours of telecast-

ing as time proceeds, and if N. B. C. isn't watchful it may find itself drowned in excess costs. Major Lenox R. Lohr, president of N. B. C., states that if this happens production costs on programs alone will be beyond the budget set aside for the television experiments.

C. B. S. is planning to take things a little easier and wait for the television audience to dictate the amount of time to be spent transmitting television.

At the present time two hours transmission per week costs approximately \$500,000 for twelve months.

The ever-resourceful Henry Ford has made plans for television demonstrations as an added feature to the Ford Motor Company exhibits at the World's Fair. This exhibit will bring the number of television demonstrations to three, including R. C. A. and General Electric. Mr. Ford is not planning to enter the business of manufacturing television sets, however, but will use this medium for advertising the Ford cars.

The Federal Communications Committee is preparing to secure immediately additional information concerning all aspects of television from leaders all over the country—this being a result of its recently concluded inspection tour of television methods at New York City and Philadelphia.

From its first-hand observations the committee is now convinced that the technical development of television has progressed in great strides during the past year, but they also believe that television is now at a turning point (and doesn't know which way to turn) in respect to its practical public service.

The committee has also discovered that there are two decisive schools of thought concerning the methods of initiating television service, one group contending that from a technical standpoint television is definitely ready for public participation through purchase of receivers and the other group proclaiming that the proposed standards are still too stolid to permit improvements in the near future without jeopardizing the initial public investment in receivers.

It is the committee's hope that a practical system may be developed through private enterprise which will permit early service to the public and at the same time allow improvements in quality without a too rapid obsolescence of receivers.

During its tour of the eastern television laboratories the committee conferred with Farnsworth and Philco Corporation in Philadelphia and in New York with the National Television Corporation, the International Television Radio Corporation and representatives of General Electric, R. C. A., Bell Telephone, C. B. S. and the DuMont Laboratories.

A new type of film scanner, said to eliminate one of the big problems of television, namely that of transmitting motion pictures without distortion, has been recently announced by Columbia Broadcasting System. It was developed by Dr. Peter Goldmark, chief television engineer of C. B. S., and is being placed in operation in the C. B. S. station atop the Chrysler Building.

This new device will obviate the necessity of developing a special type of film for telecasts, which had seemed necessary, and will permit motion pictures to be transmitted almost as easily as they are projected in the theatre.

Another recent discovery has hastened television along. It is a simple receiver for television pictures which can be attached to any radio set without much expense, according to an announcement by the Wald Radio & Television Laboratories, Inc., New York. Another patent held by this company is said to permit the sending of programs over hundreds of miles by means of "mixed frequencies" without the costly relay stations.

General Electric has set July 1 as the date to begin its regular daily televised

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programs from their Helderberg station, twelve miles from Schenectady and fifteen miles from Albany. They plan to devote several hours weekly to televised pictures, which will be handled between the N. B. C. WGY studio in Schenectady and the Helderberg station.

Although none has been set as yet, it is expected the first commercial televised program will originate in this station.

Another corporation to enter the television field this Spring with little fanfare and publicity is the Stewart-Warner Corporation. The set they plan to market (produced after several years of secret research) is said to be built according to the specifications set forth by the Radio Manufacturers' Association, and claims a distinctive high fidelity sound channel in addition to the sight apparatus.

American Television Company is now negotiating with a New York hotel to install television receivers in various rooms for use by guests. More details for the "Hotel Service Television" will be announced later. However, it is understood that a mast receiver will be used to supply the individual rooms.

According to Sayre M. Ramsdell, vice-president of Philco Radio & Television Corporation, television reception has reached a high level of efficiency, but reception is not the chief problem confronting television as an industry. He states that television, from the point of view of reception and receivers, is ready to take its place with the top industries, but "the problems of broadcasting television have been slower in solution and the progress in the broadcasting end has fallen behind that attained in reception."

Philco Radio & Television Corporation states that a new line of television receivers would be introduced at the national convention to be held at French Lick Springs, Ind., from May 15 to 19.

Baird home television receivers arrived here April 28 along with television theatre equipment and cameras. The negotiations for the showing of television scenes in various Broadway picture theatres is expected to result in the actual showing of the pictures beginning the middle of this month. The program will be in conjunction with regular theatre programs and pictures will be 12x13 feet in size.

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LATE in April young America gave the final word and Artie Shaw took over the throne of orchestra leaders. The crown was bestowed upon Artie through the results of *Billboard's* second annual musical poll conducted among editors of college newspapers, magazines and humor publications at 100 leading colleges and universities scattered throughout the country. The runner-up was Kay Kyser, with Tommy Dorsey third, Benny Goodman fourth and Larry Clinton fifth.

By the same poll Bea Wain was proclaimed queen of song, seconded by Ella Fitzgerald and her little yellow basket. Other swing lassies reaching the higher brackets were Ginny Simms, Maxine Sullivan and Martha Tilton, in the order named.

Bing Crosby received top votes for leading male voice, followed by Jack Leonard, Kenny Baker, Kenny Sargent and Nelson Eddy.

It becomes increasingly evident that a powerful force of the dance world is none other than our campus crowd from Maine to California. Rigorous in their own standards, fleet in their fancies, they can catapult a name to fame as fast as they can cast another in the discard.

While swing continues to hold its own with a blare of trumpets and roll of drums there is much to be said for sweet music. In another poll, that of the Radio Editors, conducted yearly, Guy Lombardo again heads the list of favorite dance orchestras. Guy has been at the top since 1932, having scored seven consecutive successes to date.

In a recent issue of "Stage Magazine" the dance leader was quoted as saying: "Sweet music is the only kind of music we can play. It is the only kind we have ever played. I'm afraid if it has stood by us all these years, we'd better stand by it now."

Speaking of favorites, Phil Spitalny, in co-operation with his sponsor, General Electric, and their "Hour of Charm" program over N. B. C., has been conducting a contest which requires listeners to write in what they think is American Music (the title of a song), giving the reasons for their selections. So far the songs most mentioned have been "In the Gloaming," "I Love You Truly," "Carry Me Back to Old Virginia," "Old Susannah," "Mighty Like a Rose," "The Rosary" and "The Last Round-Up."

Apropos of the same subject, the recent Astaire-Rogers film, "The Story of Vernon and Irene Castle," has done much to revive old songs such as "Oh, You Beautiful Doll," "Come, Josephine, in My Flying Machine," "By the Light of the Silvery Moon," "Darktown Strutters' Ball," "Pretty Baby," "Smiles," "Waiting for the Robert E. Lee" and "Missouri Waltz."

The month of May brings dancing under the stars for New York with many hotels unshuttering their roofs for the sultry period. Joe Rines and his orchestra is on hand at the top of the St. Regis; Enric Madruguera is lending atmosphere to the Hotel Pierre; Xavier Cugat opened at the Waldorf May 10 for out-of-door dancers, and Tommy Dorsey comes to the Pennsylvania on the 25th for a Summer engagement.

Holding down the ground floors are Sammy Kaye, still at the Commodore; Blue Barron at the Edison, Jack Marshall being kept on by the Hotel Plaza and Wili Osborne finishing up his five-week date with the Park Central. Larry Clinton follows on May 17, to be supplanted June 13 by Artie Shaw; Chick Webb is scheduled for a run of 10 weeks, beginning June 28, at the same hotel. Hal Kemp finishes up at the Waldorf June 2 on the heels of Eddy Duchin, who has an eight-week contract. April 10 Frankie Masters followed Guy Lombardo into the Roosevelt for three weeks, with Wayne

King promised for the thereafter. A new band combination at the 52nd Street Swing Club is Sally Sharran and the Dixie Debs. Sally directs in the "New Orleans style" of rhythm, popularized by Ray Buedric and Louis Prima.

In night spots around and about New York the coming weeks will find Glenn Miller at the Glen Island Casino; Charlie Barnett at Playland, Rye, from June 16 to September 16, and Red Norvo playing for Murray's in Tuckahoe.

On the Jersey side, Ted Fio Rito opened Ben Marden's Riviera May 15, and Woody Herman is getting ready to step out of Frank Dalley's Meadowbrook in Cedar Grove; Jimmy Dorsey will come into that spot May 20.

In Boston, Les Brown arrives from the St. Paul Hotel, St. Paul, Minn., May 16, to play for the Raymor Ballroom; and on Memorial Day Ben Bernie will open the roof of the Ritz-Carlton.

Jumping to Ohio we have Seger Ellis and His Choir of Brass completing an April engagement at the Netherland Plaza's Pavilion Caprice, Cincinnati; Ted Lewis back at Beverly Hills Country Club, Cincinnati; Seger Ellis moving on to the Van Cleve, Dayton, for a month, beginning May 3; and Emerson Gill at the Nu Eims Ballroom, Youngstown, April 1. April 13, Jimmie Lunceford played the first week-end stand at Euclid Beach Park, Cleveland.

Within recent weeks there were some shifts in name bands for Chicago. May 12 Stuff Smith paid his farewells to the La Salle Hotel after a highly successful engagement; Eddy Duchin prepared to pack up at the Palmer House after a six-week stay; Earl Hines shuffled into the Grand Terrace Cafe, and Jack Teagarden replaced Bob Crosby at the Blackhawk Cafe, May 8. Bands who play on are Ted Weems at the Drake and Freddie Fisher at the Rose Bowl; Freddie has changed his "Schnickelfritzer" billing for "All-American Band." The Summer season will begin June 10 for the Edgewater Beach Hotel's Beach Walk with Lawrence Welk furnishing his "champagne music." Henry Busse and a new band may bow out Russ Morgan at the Ches Patee late in May.

On the West Coast there is Buddy Rogers playing for Topsy's, Southgate, near Los Angeles; and Larry Kent leaving the Biltmore Bowl, Los Angeles, May 27, for the Utah Hotel, Salt Lake City. In San Francisco, Leon Mojico can be heard at El Patio Ballroom, with Henry King promised for the Fairmont Hotel May 23. Kay Kyser opens the Catalina season late in May.

Skimming other Western spots, April 11 Emery Deutsch left the Hotel Nicolett, Minneapolis, for Milwaukee's Hotel Schroeder; May 9 he took his orchestra to St. Paul for four weeks at the St. Paul. After a month at the Book-Cadillac, Ben Cutler switched to the Nicolett on the 6th of May; Seger Ellis will follow into that same Minneapolis hotel come early June. Beginning April 7 Anson Weeks played out two weeks at the Hotel Muehlebach, Kansas City; he and his orchestra were

replaced by Frank Dalley, who came from an engagement at the Turnpike Casino, Lincoln, Neb. Al Kavelin opened at the Chase Hotel, St. Louis, April 11, with Jack Fulton scheduled for the first two June weeks. Another April opening was Marvin Frederick at the Cosmopolitan Hotel, Denver. Jimmy Richards took over the stand of the "400" Club in Wichita, Kansas, for three weeks, starting May 7.

Stopping in the South there are Ted Travers and his orchestra at the Henry Grady Hotel, Atlanta; and the King's Jesters at the Iroquois Gardens, Louisville, after a date with the Adolphus Hotel, Dallas. Red Nichols finished up May 11 at the Greyhound Club, Louisville, while Emil Velasco played for two weeks in April at Lexington's Blumeadow Country Club. One of Russ Morgan's July dates is set for the 31st at the Fort Worth Casino Manana, Fort Worth; Russ plans on two weeks.

Cross-country tours continue to be scheduled for many name bands. During the month of April Bob Baker and his Chez Patee orchestra, Eddie deLange and Mike Riley were heard at Loew's State Theatre, New York City; Bob went on to Washington for a date at the Capitol Theatre April 14 and the following week appeared at the Paramount in Atlanta, Ga. Tommy Dorsey brought his orchestra to New York's Paramount early in April as part of their prolonged trek.

March 31 Vincent Lopez spent one night at Ann Arbor, Mich., and the following night in Grand Rapids; he and his orchestra came to the State Theatre, Hartford, Conn., for a week beginning April 8 and moved on immediately for an engagement at the Flatbush Theatre, Brooklyn. He completed his three-month theatre tour late in April at the Earle, Washington. On the 29th his orchestra supplied the music for Golden Spike Day in Omaha, Neb., a celebration staged in connection with the world premiere of the motion picture, "Union Pacific." In the first weeks of May the Lopez band played one-nighters in Lincoln, Neb.; Cedar Rapids, Iowa; Chicago, Ill., and Milwaukee, Wis.; May 12 they were heard in Chapel Hill, N. C., for two days.

Don Bestor kept an engagement at the Flatbush Theatre, Brooklyn, the week of April 21; that same week Al Donohue was at the Circle Theatre, Indianapolis, moving over to Oshkosh, Wis., for a date at Lawrence College, April 29.

In Chicago Stuff Smith came into the Regal Theatre for a week, May 12; a stop-over for Ina Ray Hutton was made at the Hotel Morrison for the N. B. C. Engineers' Ball April 14. Other recent dates for the Hutton orchestra were March 31-April 1 at the Castle Farms, Cincinnati, and April 17, a week at the Hippodrome Theatre, Canada.

When Artie Shaw played the Palais Royal Ballroom, Toronto, Canada, recently he smashed an all-time attendance record; he broke another record when he took his orchestra to the State Theatre, Hartford, Conn., for five days.

Blue Barron's schedule for the near future will include a dance in Scranton, Pa., May 29; June 2, the Virginia Polytechnic Institute, Blacksburg, Va.; June 16, a week at the Warner Brothers Theatre, Philadelphia, and another week beginning the 23rd at the Stanley, Pittsburgh.

In quick jumps here and there we note that Joe Rines played the Akron and Youngstown theatres, the week of March 27 and began at the Circle, Indianapolis, on the 31st. . . . April 14, 15 and 16 Buddy Fisher was at the Paramount, Fort Wayne, Ind., after closing at the Old Vienna, Cincinnati, April 3. . . . April 28 Phil Spitalny appeared with his orchestra at the Boston Gardens, Boston. . . . The week of May 12 Jimmy Dorsey stopped over at the Rivoli, Toledo, Ohio. . . . May 4, 5 and 6 Ferde Grofe kept a date at the Rhode Island Auditorium, Providence, R. I. . . . and Jimmy Lunceford recently played for the Clemson University prom.

April 14 the Paul Whiteman orchestra gave a concert for the Rochester Symphony Society and two days later played at the Symphony Hall in Boston. Mr.

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Whiteman opened on the 20th at the Paramount Theatre, Springfield, Mass., for a five-day engagement.

The sponsors of Paul Whiteman and his Wednesday night program over C. B. S. have renewed his contract for thirteen more weeks.

Short bits about name bands tell us that Louis Amen, trick pianist, is busy organizing his own ten-piece outfit. . . . Will Hudson is forming a new band with five brass, four sax, four rhythm and a girl vocalist. . . . Benny Meroff has a new orchestra with a definite style for dancers. . . . Cy Baker has joined Jimmy Dorsey's organization, increasing the trumpet section to three men.

"Spud" Murphy, ace arranger-composer and now band leader, and his orchestra made their New York debut at Greenwich Village's well-known night spot, Nick's, Tuesday, April 25. He was accompanied by Lucille Mathews, charming vocalist, formerly of Sardi's in Hollywood.

"Spud," who has arranged for many of the country's outstanding swing bands, including the Casa Loma orchestra, Benny Goodman's orchestra, etc., recently formed his own swing combination and has just completed a very successful engagement at the Palomar Ballroom in Los Angeles.

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Grand Opera

APRIL marked a milestone in grand opera production in America. Outstanding was the new opera written expressly for radio production, Gian-Carlo Menotti's "The Old Maid and the Thief," reviewed hereafter in this column.

Menotti was commissioned by the National Broadcasting Company to write this opera some two years ago. The result is a delightful operabouffe with descriptive music and two beautiful arias, one for soprano, the other for baritone. Mr. Menotti also wrote the libretto which, from the time Bob announces that he is "a wanderer and beggar, a wind-tossed leaf" until the end of the hour of the production, keeps the fun going in a fast and uproarious manner.

While Mr. Menotti's style is still Italian, it is much more original than "Amelia Goes to the Ball," and the music fits the moods admirably. All in all, it is the production of a genius and with a minimum number of changes could be used as a most successful stage production.

The other event worthy of special mention was the Radio City Music Hall of the Air opera productions, which must have had a salutary effect upon the millions of listeners that tune in this program regularly every Sunday noon. The productions were ideal, being smooth in line and beautifully sung. The performances of Jan Peerce, tenor; Robert Weede, baritone; Rosemarie Brancato, Maria Delden, Annelies von Molnar and Viola Philo, sopranos, were excellent. No doubt many additional opera fans have been created by these fine tabloid productions under the baton of Erno Rapee.

Although the official, brilliant winter season and the all-too-brief post-period of opera at the Metropolitan have now made history, the famous opera house remains a focal point for musical events of the coming months. In early April interest was centered on the winners of the fourth series of Metropolitan Opera auditions of the air, Annamary Dickey, lyric soprano of Decatur, Ill., and Mack Harrell, baritone, of Greenville, Tex.

In addition to the coveted opportunity to appear next season on the stage of the "Met," Miss Dickey, 25-year-old daughter of an Illinois dentist, and Mr. Harrell, 29, who started his career as a violinist, received checks for \$1,000 and silver medals.

The awards were presented by H. D. Whittlesay, first vice president of the Sherwin-Williams Company, sponsors of the annual auditions, before a studio audience of 1,200 on a coast-to-coast radio network program of the National Broadcasting Company.

Precedent was established this year when Winifred Heldt, 29, of Detroit, and Jean Merrill, 26, a granddaughter of Frederick Metz, first conductor of the Baltimore Symphony Orchestra, received optional contracts and fellowships of \$500 each. They are to continue their studies this Summer and, if they pass supplementary auditions in the Fall, may get opportunities to appear with the opera company.

Miss Dickey has studied at Chautauqua and at the Juilliard School of Music in New York and has appeared with the Cincinnati Opera Company and the St. Louis Municipal Opera Company.

Mr. Harrell has sung in Europe and has appeared as soloist with the New York Philharmonic-Symphony Orchestra at a children's concert. He gave his first New York recital at Town Hall last October.

Five new directors were elected to the board of the Metropolitan Opera Guild at the annual meeting of the Guild April 18 at the Hotel Pierre. The new directors are Mrs. Alexander McLanahan, Mrs. Carl Pforzheimer, Mrs. George B. St. George, Dr. Clinton B. Barker and Dr. Otto Sussman. Donald Peabody Blagden was ap-

pointed chairman of the executive committee.

In reports of the Guild's progress it was noted that membership increased 4 per cent in and near New York. The group membership to which schools are eligible has doubled its ranks since last year. The Philadelphia branch of the Guild has increased its membership by 30 per cent and the San Francisco branch has added subsidiary branches in Sacramento and Oakland. The radio membership has quadrupled and has representation in forty-five states and six foreign countries.

The return of "Madame Butterfly" to the repertory of the Metropolitan has been rumored for next season, with Grace Moore in the title role. It is hoped that Miss Moore will come to New York after her engagement with the Chicago Opera in "Madame Butterfly" and "Tosca."

The newly formed Twentieth Century Grand Opera Company, Alfredo Salmaggi, artistic director, opened at the Hippodrome April 8. The list of operas for the first eight days included "Traviata," Saturday night, April 8; "Cavalleria Rusticana" and "Pagliacci," Sunday night, April 9; "Barber of Seville," matinee, and "Madame Butterfly," evening, Monday, April 10; "Hansel and Gretel," Tuesday afternoon, April 11, and Friday afternoon, April 14; "The Bartered Bride," Wednesday afternoon, April 12; "Martha," Thursday afternoon, April 13; "Madame Butterfly," matinee, "Aida," evening, Saturday, April 15, and "Carmen," Sunday night, April 16. "Hansel and Gretel," "The Bartered Bride" and "Martha" were presented in English.

Mr. Salmaggi will direct the four-week season of grand opera given in June at Randall's Island Stadium by the Chicago Opera Company.

There will be four performances weekly with "Aida" the opening bill. "Aida" will be followed by "Traviata," June 2; "Cavalleria Rusticana" and "Pagliacci," June 3, and "Carmen," June 4. These operas are to be repeated in the same order during each succeeding week. Pageants are promised between the acts of these works.

The world premiere of Gian-Carlo Menotti's opera, "The Old Maid and the Thief," written exclusively for radio under a commission from the National Broadcasting Company, was well received by a capacity N. B. C. studio audience Saturday evening, April 22. Mr. Menotti's work is a satirical farce, introducing only four characters, the scene of which is laid in a small American town of today. Robert Weede sang the baritone role of the roving but respectable Bob; Lydia Sommers, contralto, was cast as Miss Todd, an elderly, apprehensive maiden lady; Margaret Daum sang the leading soprano role, the charming, unscrupulous maid, Letitia; and Dorothy Sarnoff, soprano, was heard as Miss Pinkerton, a village gossip.

The performance of the opera, presented with the N. B. C. Symphony Orchestra, concluded that organization's series of Saturday night broadcasts for the season. Alberto Erede, young Italian

conductor of the Salzburg Guild, was guest conductor.

The Juilliard Opera School gave performances of Henry Purcell's "Dido and Aeneas" and Ravel's "L'Heure Espagnole," March 29, 30, 31 and April 1. Albert Stoessel conducted the two operas, both of which were sung in English with alternating casts. The original orchestration and the Edward J. Dent edition of the text by Nahun-Tate were used for Purcell's opera.

The "Radio City Music Hall on the Air" Opera Company, Erno Rapee, director, continued its pleasing series of Sunday broadcasts, April 9, with an offering of "Die Walkuere." The occasion was the fiftieth anniversary of the first American performance of Wagner's "The Ring of the Nibelungen."

Heading the cast was Jan Peerce, tenor, as Siegmund, and Annelies von Molnar, Continental operatic soprano, as Sieglinde; Louise Bernhardt, contralto, as Fricka; Raymond Lutz, baritone, as Wotan, and Maria Delden, soprano, as Brunnhilde.

While "Die Walkuere," like all the operas in this present series, was given in tabloid version, the performance included all of its most famous music, prefaced by a narration and explanatory comments on the work.

The following Sunday, April 16, the company presented Leoncavallo's "Pagliacci." Singing principal roles were Jan Peerce as Canio, the heart-broken clown; Madame von Molnar as Nedda; Robert Weede as Tonio and Silvio, and Mario Berini, tenor, as Beppo.

Offenbach's best-known comic opera, "Tales of Hoffman," seldom heard on radio broadcasts, was given April 23. The opera was sung in English with Jan Peerce in the role of Hoffman, Rosemarie Brancato heard as Olympia, Guiletta and Antonia; Louise Bernhardt the Nicklausse, and Eugene Frey as Crespel, Luther and Lindorf.

Enid Szanthe, contralto, of the Vienna State Opera, and Edwin McChesney, tenor, have been engaged for next season by the Chicago City Opera Company.

Miss Szanthe made her debut with the Chicago Symphony Orchestra during the 1938-39 season, singing "Das Lied von der Erde." Mr. McChesney, a newcomer, may be heard in the role of Romeo, Lucien Muratori having been engaged to coach him in that role.

Plans are being completed for the 1939 Summer season at Bayreuth. In a period of almost full five weeks twenty-four festival performances are to be given, the greatest number since the inauguration of the Bayreuth festival. Conductors will be Karl Elmendorff, Franz Hoesslin, Victor de Sabata and Heinz Tietjen.

The 1939 schedule of the Bayreuth Wagner Opera Cycle is as follows: July 25, "Flying Dutchman"; July 26, "Tristan"; July 27, "Parsifal"; July 29, "Ring" (Rheingold); July 30, "Ring" (Walkuere); July 31, "Ring" (Siegfried); August 2, "Ring" (Goetterdaemmerung); August 4, "Flying Dutchman"; August 5, "Tristan"; August 6, "Parsifal"; August 8, "Flying Dutchman"; August 10, "Tristan"; August 12, "Parsifal"; August 14, "Tristan"; August 16, "Flying Dutchman"; August 17, "Tristan"; August 18, "Parsifal"; August 20, "Ring" (Rheingold); August 21, "Ring" (Walkuere); August 22, "Ring" (Siegfried); August 24, "Ring" (Goetterdaemmerung); August 26, "Flying Dutchman"; August 27, "Tristan"; August 28, "Parsifal."

A revised version of Glinka's opera, "Ivan Susanin," a patriotic work of the Nineteenth Century, was given April 2 in Moscow. The original version, entitled "A Life for the Czar," glorified czarism and the first Romanoff Czar, Mikhail, elected in 1613 by a council of Boyars. In the modern presentation by S. A. Samosud the words of the famous finale music are changed from "Glory, glory to the Czar" to "Glory, glory to the Fatherland."

A highlight of the Italian opera season was the premiere of Jacopo Napoli's "Il

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The late Spring series of operas at Covent Garden, under Sir Thomas Beecham, began May 1. The seven-week schedule includes "The Bartered Bride" and "Tajemství" (The Secret) by Smetana; "Russalka" by Dvorak; two Mozart operas, "Il Seraglio" and "Don Giovanni"; one cycle of "The Ring" and Wagner's "Tannhaeuser" and "Parsifal"; Verdi's "Otello," "Aida," "Trovatore" and "Traviata"; and Puccini's "Turandot" and "Tosca."

Among the singers for the series are Maria Caniglia, Hilde Konetzni, Kerstin Thorborg, Edith Furmedge, Gladys Ripley, Constance Willis, Beniamino Gigli, Lauritz Melchior, Torsten Ralf, Richard Tauber, Jussi Bjorling, Herbert Janssen, Ezio Pinza, Ludwig Weber, Frits Krenn and Norman Walker.

The schedule for the Festival at Glyndebourne, which will be held June 1 to July 1, is nearing completion. Operas to be presented are Mozart's "Figaro," "Don Giovanni" and "Così fan tutte"; Verdi's "Macbeth" and Donizetti's "Don Pasquale." New singers engaged include Margherita Grandi, an Italian of British birth; Gino Del Signore, a young Italian tenor; and Rise Stevens, who made her debut at the Metropolitan during the Winter season.

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Band Concerts

THE Thayer Military Band of Canton, Ohio, held its 47th Annual Spring Concert in the City Auditorium, Sunday afternoon, March 19.

The history of the Band dates back to the 1890's when five youngsters, inspired by the military splendor of the old Grand Army Band, decided to form one of their own. With the addition of thirteen boys the "kid band" stepped out in 1892 under the direction of H. Clark Thayer, Canton music teacher. Two years later the band became a permanent organization and during that year it was hired by the Cleveland K. of P. organization to play a week's engagement at the annual national encampment in Washington, D. C. More engagements followed and the Thayer Band, as it was called officially, quickly became an integral part of Canton.

In 1903 William E. Strassner succeeded Mr. Thayer as director, a post which he has held for the last 36 years. Mr. Strassner and Adam A. Shorb, the band's president and bass player, are the only two of the original 18 members.

Other officers are Paul Herrstein, manager; Louis Hausrath, secretary; R. H. Rogers, treasurer, and George Krabill, librarian.

Plans have been announced for the 1933 Summer series of the Daniel Guggenheim Memorial Concerts by the Goldman Band, under the direction of Dr. Edwin Franko Goldman. The New York concerts will again be the gift of the Daniel and Florence Guggenheim Foundation, as they have been for the past eight years.

The opening concert at the Mall, Central Park, July 9, will mark the anniversary of the birth of Daniel Guggenheim, and a special program has been arranged as a tribute to his memory.

According to the schedule the band will play at the Mall, Central Park, on Sunday, Monday, Wednesday and Friday evenings, with the exception of Monday, July 31st, and Labor Day, Monday, September 4th; and at the Concert Grove, Prospect Park, Brooklyn, on Tuesday, Thursday and Saturday evenings. All concerts will start at 8:30 P. M. Through the courtesy of Local 802, A. F. of M., several programs will be broadcast each week.

The Goldman band is at present playing a 15-week engagement at the Golden Gate International Exposition in San Francisco.

Frank Simon was guest conductor of the All-State High School band at its concerts of May 11, 12 and 13, held in the McCaskey High School, Lancaster, Pa.

Approximately 250 high school boys and girls were selected to play for the concerts through district band contests held throughout the state.

Maestro Giuseppe Creatore, veteran handmaster and showman, was guest conductor of the Philadelphia Federal Symphonic Band Sunday evening, April 30. The program included Verdi's Triumphant March from "Aida," the Mozart overture to "The Magic Flute," "Solveig's Song" from the "Peer Gynt" music by Grieg, "Dance of the Hours" from Ponchielli's "La Gioconda," the Strauss waltz, "On the Beautiful Blue Danube"; Schumann's "Traumerei" and the symphonic poem, "Cleopatra," by Mancinelli.

In New Orleans, public parks have again been assured good band music for the coming Summer months with renewal of A. F. of M. contracts for both City Park and Audubon Park.

The City Park engagement goes to Michel (Mike) Cupero, well-known trumpet player and bandmaster, who conducted his first season in New Orleans last year.

In Audubon Park Charles Wagner, who has won recognition through introducing strings to the military band, will again present novelties to his Sunday audiences.

The Spring calls for baseball all over the country but, in Chicago, at the opening of each National League season, there are additional calls for Jack Bramhall, baseball band manager of the Cubs for forty-seven years.

On April 20 Jack and his thirty-piece band sounded off his team to their first game of 1933 with a program which included the usual opening number, "O Solo Mio"; "In the Shade of the Old Apple Tree"; "Let Me Call You Sweetheart";

"Meet Me Tonight in Dreamland," and "Alexander's Ragtime Band."

On Saturday, April 22, Bandmaster Bramhall, one of the oldest members of Local 10, A. F. of M., took a twenty-piece band to the opening game of the White Sox. When Chicago fans want music they can always count on Jack to play it.

CIRCUS NOTES

In early April the Ringling Bros. and Barnum and Bailey Combined Circus came to New York's Madison Square Garden. Director of music is Merle Evans, who has been with Ringling Bros. since 1919. It has been said that Mr. Evans holds the pulse of the entire show in his hand. Every one of the several acts appearing simultaneously in the rings, hippodrome track or lofty aerial riggings, get their cues from him and in every instance the success of the act depends upon him.

For twenty years Mr. Evans has been on hand for every performance of the circus to provide the essential musical background for the Greatest Show on Earth. Included in the present membership of the band are a number of men formerly with Sousa, Pryor and Conway.

Up to the time of going to press only the Ringling-Barnum and Bailey and Cole Brothers shows have signed Federation agreements.

Members are not permitted to play with any other circus until it has reached an agreement with the A. F. of M.

WHAT NEXT?

The Ranger Engineering Corporation has announced development of a new stream-lined airplane motor which is the most powerful in the world in proportion to its size. It is air-cooled; has 12 cylinders in inverted-V formation; develops 500 horsepower and weighs only 840 pounds. It is 200 pounds lighter than any in-line motor now produced in Europe.

Research chemists announced recently that synthetic production of glycerine from petroleum gases had progressed so that cost of this substance vital to national defense is lower than that of natural glycerol. They told the American Chemical Society meeting in Baltimore that both natural gas and waste fumes from gasoline production could be utilized in making the new compound for use in explosives, paints, varnishes, and scores of other materials.

Talking traffic lights to warn pedestrians of impending signal changes were demonstrated at the annual convention of the Greater New York Safety Council recently. With the device in use, pedestrians would be saved being caught in the middle of the street by cars through a voice saying, "Do not cross now; the light is about to change."

Homes "glued together" in groups of 10,000 as a means of solving the nation's housing problem were visualized by Raymond V. Parsons, research engineer, at a Yale University low-cost housing conference. The units would be erected in large garden cities and would house 30,000 to 100,000 persons paying rents as low as \$15.00 a month, he said. They would be "glued together" with a new resin compound, eliminating nails.

Traffic policemen of Beverly Hills, Calif., recently were outfitted with candid cameras, to help them identify and convict traffic law violators. More recently they were provided with two-way radio sets, which run on the motorcycle battery. The cop can talk over it as he rides. It has a speaking range of approximately 15 miles.



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Symphony Orchestras

(Continued from Page One)

as soloists. The second half of the evening offered Mahler's Eighth Symphony, which was enhanced by a double chorus, a boys' choir and eight soloists.

At the third concert, Thursday afternoon, the orchestra accompanied Miss Flagstad in Wagnerian solos and the aria, "Abscheulicher," from Beethoven's "Fidelio." The remainder of the program was devoted to works of Bach-Klenosky, Wagner and Strauss.

On Friday evening Saint-Saens's "Samson and Delilah," with Miss Thorborg, Mr. Laholm, Mr. Huehn and Mr. Cordon, was presented.

Saturday afternoon a new "Magnificat" by Hermann Hans Wetzler was sung by Miss Jepson and the children's chorus.

That evening the festival was brought to a close with the performance of the second act of "Parsifal."

A Mozart festival was given the evenings of April 25, 26, 27 and 29 in the Juilliard Concert Hall by the faculty and students of the Juilliard School of Music. The festival opened with a presentation of "The Marriage of Figaro" and closed with "The Abduction from the Seraglio." Both operas were sung in English by members of the Juilliard Opera School under the direction of Albert Stoessel. April 26 a concert of chamber music was given by Carl Friedberg, Louis Persinger, Felix Salmon and Albert Stoessel, and on the 27th a concert program was offered by Ernest Hutcheson, Rosina Lhevine, Josef Lhevine and Albert Spalding.

Saturday evening, April 1, Bruno Walter conducted his fourth consecutive concert with the N. B. C. Symphony Orchestra. Dr. Walter chose an all-Berlioz program, which included the seldom heard "Cor-sair" overture, the familiar orchestral excerpts from "The Damnation of Faust," consisting of "Dance of the Will o' the Wisp," "Dance of the Sylphs" and "Rakoczy March," and the Fantastic Symphony, No. 1, in C major.

Dr. Walter bade farewell to the N. B. C. audience April 8 with a presentation of Mahler's First Symphony in D major. As a pupil and friend of the composer, the guest conductor gave a sympathetic interpretation to the first Mahler work which has appeared on an N. B. C. Symphony program. The first half of the evening was devoted to the "Faust" Overture by Wagner and his "Siegfried Idyll."

The following week Hans Lange, associate conductor of the Chicago Symphony Orchestra, appeared with the N. B. C. Orchestra. Dr. Lange conducted Ernest Bloch's Concerto Grosso for string orchestra with piano obligato, Joseph Kahn, pianist; the Beethoven Symphony No. 4, in B flat major; "In a Summer Garden," by Delius; and the Strauss tone poem, "Don Juan."

The N. B. C. Symphony Orchestra concluded its current series of Saturday night broadcasts April 22 with the world premiere of "The Old Maid and the Thief," by Gian-Carlo Menotti. Alberto Erede conducted.

Albert Spalding, violinist, and Gaspar Cassada, cellist, were guest soloists with the New York Philharmonic Symphony Orchestra at its concert of Thursday, March 23, for a performance of Brahms' double concerto for violin and cello. John Barbirolli opened the program with the Beethoven overture to "Coriolanus," which was followed by Elgar's Second Symphony.

For the evening of March 29 Mr. Barbirolli offered a program consisting entirely of Beethoven, with Adolf Busch as guest artist. Mr. Busch played the violin concerto on a program which included the three "Equal" scored for four trombones and the "Pastoral" symphony.

Sunday afternoon, April 2, Jose Iturbi gave a stirring performance of the Liszt piano concerto in E flat major. Further included on this program were "White Nights," a novelty prelude by Eugene Bonner; Nikolai's "The Merry Wives of Windsor" and the Sibelius First Symphony.

In observance of Holy Week the Philharmonic Orchestra revived Rossini's "Petite Messe Solennelle" for its concert of April 5. The orchestra was assisted by the Westminster Choir under the direction of John Finley Williamson and soloists Ria Ginster, soprano; Bruna Castagna, contralto; Charles Kullmann, tenor, and Leonard Warren, baritone.

Monday evening, April 10, John Barbirolli and the orchestra were presented in Newark, N. J., by the Griffith Music Foundation in co-operation with the Associate Alumnae of New Jersey College for Women. The program consisted of Beethoven's overture to "Egmont," the Beethoven Symphony No. 7, Wagner's prelude to "Lohengrin," "Siegfried's Rhine

Journey," "The Ride of the Valkyries" from "Die Walkuere" and the overture to "Tannhaeuser."

Mr. Barbirolli chose a program of unusual interest for the Philharmonic concert of Thursday evening, April 13, when he presented the second act of "Tristan und Isolde" in its entirety. Soloists with the orchestra included the American tenor, Eyvind Laholm, who made his first appearance as Tristan; Kirsten Flagstad as Isolde, Enid Szanthe as Brangaene, and John Gurney as King Mark.

Georges Enesco, Serge Prokofeff and Albert Stoessel have been scheduled as guest conductors for the New York Philharmonic-Symphony Orchestra during the 1939-40 season, when John Barbirolli, its permanent director, takes his mid-Winter vacation.

Mr. Enesco will appear for two weeks, directing the concerts of December 28, 29 and 31 and of January 4, 5, 6 and 7. This will mark Mr. Enesco's fourth consecutive year as guest director of the orchestra.

Mr. Prokofeff, Russian composer, pianist and conductor, will appear one week late in February.

Mr. Stoessel, American conductor and teacher, will take over the podium during Holy Week of next year. On March 20 and 21 he will present Bach's St. Matthew's Passion in association with the Oratorio Society of New York, of which he is conductor. On Easter Sunday he will be assisted by Ernest Hutcheson as piano soloist in a program to be announced later.

The Philadelphia Orchestra gave a concert in Carnegie Hall Tuesday evening, April 11, with Paul Hindemith as guest conductor for his own concert suite, "Nobilissima Visione," from the ballet "Saint Francis." The occasion was notable as the first orchestral performance in New York of the Hindemith suite. The program further included Buxtehude's "Passacaglio," the Mozart Symphony in G minor and Rimsky-Korsakoff's "Russian Easter" overture, conducted by Eugene Ormandy.

The orchestra closed its New York season with a brilliant concert in Carnegie Hall on April 26 when Ormandy presented Haydn's Symphony No. 7 (97) in C major and Beethoven's Tocatta, variations and finale, for string quartet and orchestra, with the Coolidge String Quartet as assisting artists. The composer is second violin in this quartet and in this composition, particularly in the Andante, his genius is beginning to show in a definite romantic style and mood. Mr. Ormandy also conducted "Tapiola" by Sibelius and closed with an inspiring performance of Ibert's "Escalaes."

Dr. Stock presented Josef Hofmann with the Chicago Symphony Orchestra Thursday evening, March 24, playing Rubenstein's Concerto in D minor, the same composition with which Mr. Hofmann made his Chicago debut 41 years ago. The program was concluded by Sibelius' "Pohjola's Daughter" and the Ninth Symphony in D minor by Bruckner.

The same evening the Chicago conductor was awarded the Bruckner Medal of Honor of the Bruckner Society of America, Inc., in recognition of his efforts to create greater interest in and appreciation of Bruckner's music.

Tuesday afternoon, March 28, the Pro Arte Quartet appeared with the orchestra, introducing two works new to Chicago, a concerto for string quartet and orchestra by Bohuslav Martinu and a Ballade by Marcel Poot. Dr. Stock gave a second performance of Felix Borowski's new Symphony in G major, closing the concert with Sinigaglia's overture to "Le Baruffe Chiozzote" and "Scenes de Ballet" by Glazounov.

Hans Lange took over the baton for the concerts of Thursday and Friday, offering a program made up of Leo Sowerby's concerto for organ and orchestra in C major with E. Power Riggs as soloist; Edwin S. Stringham's Nocturne, No. 2, dedicated to the conductor; Overture in D major by Handel; the Mozart C major symphony, and Wagner's Bacchanale and Finale from "Tannhaeuser."

Saturday evening Dr. Stock conducted the orchestra in Beethoven's overture to "Egmont," the "Clock" symphony of Haydn, two Debussy nocturnes, "Clouds" and "Festivals"; and Wagner's prelude to "Lohengrin."

The last concert of the Tuesday series was given April 11, with Jose Echanis, pianist, as guest soloist. Dr. Stock conducted a program which included the Rachmaninoff piano concerto, played by Mr. Echanis; Bach's Concerto in G major, the First Symphony of Schumann and the Wagner prelude to "Die Meistersinger."

Next season's soloists for the Tuesday series of concerts will include Gutomar Novaes, Percy Grainger, Patricia Travers, Vronsky and Babin, Myra Hess, Artur Rubinstein, pianists; Zino Francescatti, Nathan Milstein, violinists; Igor Stravinsky, composer-conductor, and Georges Enesco, composer, conductor and violinist.

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rector of the Symphony Orchestra, continued the Beethoven cycle of concerts Friday and Saturday, March 24-25. The schedule consisted of Overture, "Leonore," No. 2; the "Pastorale" symphony, and Symphony No. 7, A major.

The cycle was completed March 31 and April 1 with Beethoven's stirring Ninth Symphony and Overture, "Leonore," No. 3. Heard with the Pittsburgh Symphony Orchestra were the Mendelssohn Choir of Pittsburgh, under the direction of Dr. Ernest Lunt, and guest soloists, Elisabeth Schumann, Helen Olheim, Joseph Bentonelli and Julius Huehn.

Saturday evening, April 8, the farewell concert of the season was given with Alec Templeton, pianist, as guest artist. Mr. Templeton offered Greig's piano concerto in A minor, and his own group of "Lavender Blue," improvisations, musical impressions and "Tocatta." Mr. Reiner conducted the Symphony Orchestra in Dvorak's Overture, "Carneval." Molnar's arrangement of "Moto Perpetuo," by Paganini; polka and fugue from "Schwanda," by Weinberger, and Strauss' "Emperor Waltz."

The fourteenth symphony program of the Minneapolis Symphony Orchestra was given Friday evening, March 31, when Dalles Frantz, pianist, appeared as guest artist. Dimitri Mitropoulos, permanent conductor of the orchestra, opened the concert with Mozart's overture to "The Magic Flute," followed by the Hindemith symphony, "Matthias the Painter" and

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Liszt's concerto for piano and orchestra, No. 1, in E flat major. The second half of the evening was devoted to Beethoven's Symphony No. 6, in F major.

Sunday afternoon, April 2, the orchestra made its first appearance in Willmar, Minn., under the auspices of Austin F. Hanscom Post No. 167, American Legion. Mr. Mitropoulos presented the Weber overture to "Oberon," Beethoven's Symphony, No. 5, in C minor; pulka and fugue from "Schwanda," by Weinberger; Gluck's "Dance of the Happy Spirits," from "Orpheus and Eurydice," and "Capriccio Espagnol," by Rimsky-Korsakow.

During the week of April 10 the orchestra filled three engagements beginning Thursday afternoon with the second in a series of concerts for students and faculty of the University of Minnesota. In the evening the orchestra appeared at the Hotel Nicolet for a party given to honor guarantors who contributed to the support of the symphony society during the past two seasons. After several orchestral works under the baton of Mr. Mitropoulos and special numbers by members of the orchestra there was music for dancing under the direction of William Muebe.

A regular symphony program was given Friday evening. The works of three contemporary Greek composers were presented, three movements from M. Calomiris' "Hellenic" suite; "The Eagle," a fantasia on a Greek theme by G. Slavos, and five Greek dances by N. Scalcotas. Mr. Mitropoulos closed with the Berlioz symphony, "Harold in Italy."

The magnificent Kirsten Flagstad was presented with the orchestra as guest artist at its closing concert of the subscription series, Friday evening, April 21. The first half of the program was devoted to Beethoven, for which Madame Flagstad offered the scene and aria, "Ah! Perfido." Mr. Mitropoulos conducted the Grand Fugue in B flat major and the Sonata in B flat major. Following the intermission the orchestra played Slegfried's Rhine Journey and Funeral March from Wagner's "Die Goetterdaemmerung," and Madame Flagstad sang Bruennhilde's Immolation and the closing scene from the same opera.

Royal guests at the concert were the Crown Prince Frederik and Crown Princess Ingrid of Denmark. The distinguished visitors were welcomed with an outburst of applause and the orchestra played the Danish and Icelandic national anthems in their honor.

Sunday afternoon, April 23, the orchestra gave a gala, final concert with Madame Flagstad again as assisting artist. The all-Wagner program consisted of the overture to and Senta's ballad from "The Flying Dutchman," Prelude and Elsa's Dream from "Lohengrin," overture to, Bacchanale, Introduction to Act III and aria, "Dich Theure Halle," from "Tannhaeuser," and Prelude and Isolde's "Liebestod" from "Tristan and Isolde."

The final program of the Indianapolis Symphony series was held April 1-2, when Fabien Sevitzky and the orchestra gave a performance of Mozart's "Requiem," with the Indianapolis Symphonic Choir, and Jeannette Vreeland, Grace Leslie, Howard Harrington and David Blair McClosky as guest soloists. The concerts included the Indianapolis premiere of George McKay's "Fantasy on a Western Folk Song," "Good Friday Spell," from Wagner's "Parsifal," Act III, and the Rimsky-Korsakow overture, "Russian Easter."

Throughout 1938-39 Mr. Sevitzky presented the work of an American composer at each of the orchestra's subscription concerts. Those represented were Bloch, Borowsky, Bransen, Burleigh, Sesana, Chadwick, Converse, Dubensky, Foote, Foster, Griffes, Grimm, Hadley, Howe, James, Johnson, Ledeberson, Mason, Morris, McCollin, McDonald, McKay, Rogers, Sanders, Schaefer, Shepherd, Sowerby, Stillman-Kelley, Stringham, Sullivan, White and Whitthorne.

Georges Enesco returned to Cleveland early in April for his second annual engagement with the Cleveland Orchestra. Mr. Enesco offered one of his own compositions at the concerts of April 6 and 8, his recent third orchestral suite, "Villageoise," Opus 27, No. 1. Also included were the Beethoven overture, "Leonore," No. 3; Beethoven's "Eroica" symphony, and "Morceau Symphonique," from "The Redemption" by Cesar Franck.

April 13 and 15 Adolf Busch was guest artist with the orchestra, playing Beethoven's violin concerto, D major, Opus 61. Orchestral compositions offered by Dr. Rodzinski included D'Indy's Symphony No. 2, B flat major, heard for the first time at these concerts; and a first Cleveland performance of Nicolas Nabokoff's orchestral suite based on the "Goldberg Variations" by Bach.

The symphony season in Cleveland was brought to a brilliant close April 20 and 22 with a presentation of Beethoven's Ninth Symphony, under the baton of Dr. Rodzinski. Assisting the orchestra were guest soloists Rosa Tentoni, Anna Kaskas, Paul Althouse and Julius Huhn, and the



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The Cleveland Orchestra under Dr. Rodzinski will be heard in New York during the 1939-40 season as part of the Hurlock concert series.

Olga Steeb, pianist, appeared with the Los Angeles Philharmonic Orchestra, April 14-15, for a presentation of the Rachmaninoff second piano concerto. Dr. Klemperer's opening and concluding numbers were Strauss' tone poem, "Death and Transfiguration" and the Fourth Symphony of Brahms.

The eighth pair of concerts of the San Francisco Symphony Orchestra, under Pierre Monteux, March 17-18, brought Roland Hayes as guest artist. Mr. Hayes was first heard with the orchestra in the aria, "Only Be Still," from Bach's Cantata, No. 93; "Aria Eviva Rosa Bella" from "La Calamita Del Cuori," by Galuppi, and "Arietta Amour Quand Tu Veux" from Rameau's "Dardanus."

Later on the program Mr. Monteux conducted Berlioz's "Childhood of Christ" with Mr. Hayes singing the tenor solo of "The Flight Into Egypt."

For his final offering the famous tenor sang a group of Negro spirituals, which was applauded again and again by the San Francisco audience.

The assisting artist of the following week, March 24-25, was Robert Casadesu, pianist, who played with the orchestra for performances of D'Indy's Symphony on a French Mountain Air and "Konzertstück" for Piano and Orchestra in F minor, by Weber. The program also included Vaughn Williams' "Fantasia on a Theme" by Thomas Tallis; "Les Preludes," a symphonic poem by Liszt, and Chabrier's "Bourree Fantasque."

The tenth pair of concerts were given March 31 and April 1 with Nathan Milstein, as guest soloist, playing "Symphonie Espagnole," for violin and orchestra, by Lalo. For the remainder of the program Mr. Monteux chose Wagner's Prelude to "Lohengrin," and "Good Friday Spell," from "Parsifal"; "The Last Knight," by Davis, after the poem of G. K. Chesterton; and Arnold Schoenberg's orchestration of the Brahms Piano Quartet in G minor.

During the week of April 3 The National Symphony Orchestra of Washington, D. C., under Dr. Hans Kindler, was heard in four cities beginning in Richmond, Va., with the final concert of its annual series in that city; Wednesday, April 5, the orchestra played at the University of North Carolina, Chapel Hill, N. C., and Thursday it appeared at the Municipal Auditorium in Raleigh, N. C. Three concerts were given Friday and Saturday at Columbia, S. C., in connection with the Columbia Music Festival.

Sunday afternoon, April 9, Dr. Hans Kindler devoted the second half of the program of the National Symphony Orchestra to "The Evolution of the Waltz." This portion of the concert comprised the scherzo from Schubert's Fifth Symphony; "Furiant," by Smetana; Strauss' "Weiner Blut" and "Voices of Spring"; two waltzes from the Brahms "Liebeslieder"; Sibelius' "Valse Triste" and the waltzes from "Der Rosenkavalier" by Richard Strauss. Dr.

Kindler opened the program with a Handel-Harty suite, followed by Smetana's "Moldau" and the first performance of Cesar Franck's organ Chorale in E major, arranged and conducted by Louis Potter, Washington composer.

Bruno Walter conducted the Orchestra the following Wednesday evening with a program which consisted of the overture to Weber's "Oberon," the Mozart symphony in G minor, Strauss' "Death and Transfiguration," Wagner's "Siegfried Idyll" and the preludes to "Lohengrin" and "Die Meistersinger."

Dr. Kindler closed the orchestra's eighth season Sunday afternoon, April 16, with his annual request program. It included the Tschalkowsky "Pathetique" symphony, Sibelius' "Finlandia," the Liebestod from Wagner's "Tristan und Isolde," and the conductor's arrangement of the Introduction, Coronation Scene and Love Music from "Boris Godunoff" by Mussorgsky.

The Sioux City Symphony Orchestra, Leo Kucinski, conductor, gave its final concert of the season Monday evening, April 3. The Sioux City Civic Chorus, under the direction of Paul MacCollin, assisted the orchestra in an all-Wagner program comprised of the Overture to and the March and Chorus from "Tannhaeuser"; Song of the Rhine Maidens from "Goetterdaemmerung" and Spinning Chorus from "The Flying Dutchman"; Prayer from "Lohengrin"; Bell and Grail Scene and Choral from "Parsifal"; Address of Hans Sachs and Finale from "Die Meistersinger."

Rudolph Seidl and Thurlow Lieurance shared the podium of the Lincoln Symphony Orchestra, March 27, when Leo Kucinski, regular conductor, appeared as soloist. Mr. Kucinski and the orchestra played Mendelssohn's Concerto in E minor for Violin and Orchestra, with Mr. Seidl conducting. The program included several of Mr. Lieurance's compositions, Selections from "Trails Southwest"; Barcarolle, "In the Path of the Moon"; Idyll, "Dream Tides"; and "By the Waters of Minnetonka" were presented under the baton of the composer.

The Kansas City Philharmonic Orchestra with Karl Krueger, conductor, recently completed its sixth season. During the 1938-39 season the Orchestra played to a larger audience at its 62 concerts than it ever has previously. The regular ten pair of subscription concerts given in Music Hall of the Municipal Auditorium here were all particularly well attended, due not only to the outstanding array of assisting talent which appeared with the orchestra, but to the orchestra's remarkable development during the season. Among those who appeared in Kansas City with the orchestra last winter were pianists Walter Gieseking, Louise Mary Meissner and Evelyn Swarthout; Gaspar Cassado, cellist; John Charles Thomas, baritone; violinist Samuel Thaviu, concert-master of the orchestra, and Jules Seder, first bassonist of the orchestra who gave Fogg's bassoon concerto its American debut.

Two particularly outstanding highlights to the past season were the presentation of a concert version of the Strauss opera,

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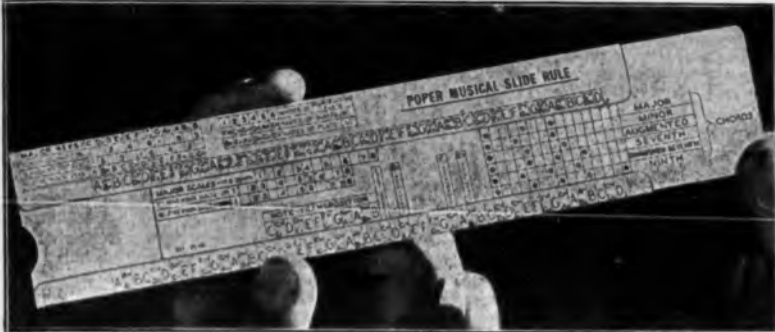
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"Blue Danube"; a group of songs, "Les Filles de Cadix" by Delibes, Gretchaninoff's "Slumber Song," "A Little China Figure," by Leoni and "Liebeslieder Walzer," by Strauss-Groz, sung by Miss Rowe; and Tschalkowsky's "Overture Solennelle, 1812."

Lauritz Melchior was guest artist with the Charlotte Symphony Orchestra April 14. During the first half of the program Mr. Melchior was heard in "Farewell to Swan" and "Lohengrin's Narration" from Wagner's opera, "Lohengrin." Following the intermission he sang the "Love Song" from "Die Walkuere" and the "Prize Song" from "Die Meistersinger." G. S. DeRoxlo, conductor, completed the concert with all-Wagner compositions.

The Evansville Philharmonic Orchestra closed its 1938-39 symphony season April 11 with a concert under Gaylord H. Browne, conductor. Paul Fidler, pianist, appeared as assisting artist for presentations of Schumann's "Concertstueck" for piano and orchestra and Liszt's "Hungarian Fantasia."

The Symphony Orchestra of Central Florida, affiliated with Rollins College at Winter Park, Fla., completed its thirteenth season recently with a children's concert, conducted by Alexander Bloch, at Orlando, Fla. In addition to its four regular concerts in Winter Park, the orchestra also appeared at Sarasota and DeLand.

Rudolph Thomas, who appeared as guest conductor earlier this season with the Albany Symphony Orchestra of Albany, N. Y., has been engaged as regular conductor of that organization for next Fall.

Alexander Brailowsky, Russian pianist, was the soloist at the concluding concert of the season of the New Jersey Symphony Orchestra, under Rene Pollain, given April 17 at the Orange High School and the following night at Mount Hebron Junior High School, Montclair, N. J.

The Houston Symphony Orchestra, under Ernst Hoffman, gave a performance of Horace Johnson's suite, "Imagery," at its concerts of April 3 and 4.

Horace Johnson's suite "Streets of Florence" was played by the Duluth Symphony Orchestra, directed by Paul Lemay, on its program of May 12.

The Essex County Symphony Society will hold its summer concerts, June 6, 13, 20 and 27, under the direction of Alexander Smallens. This will be the second season that Mr. Smallens has served as conductor for these concerts.

At the fifth and concluding concert of the Wisconsin Federal Symphony Orchestra, April 12, Dr. Sigfrid Prager offered a program which included Glazunow's Symphony No. 4 in E flat major.

March 15 the Portland Federal Symphony Orchestra, under Misha Pelz, presented Dorothy Gorbovitzky, pianist, playing Beethoven's "Emperor" concerto. Also heard during the evening was a first performance of Frederick Preston Search's overture, "Exhilaration."

David Blair McClosky, American baritone, was soloist with the Buffalo Philharmonic Orchestra, March 28; Franco Autori conducting.

The Minneapolis Federal Symphony Orchestra gave a concert March 6 under the baton of Bernard Anderson. Highlights of the evening were Beethoven's Eighth Symphony and the Wagner prelude to "Tannhauser."

April 23 Master Norman Carol, ten-year-old violinist, was guest artist with the Philadelphia Federal Symphony Orchestra for a performance of Bruch's G minor concerto. Guglielmo Sabatini conducted.

Two interludes from Ernest Bloch's "Macbeth" and a "Prelude, Air and Fugue" by Percy Whitlock, English composer, were among the shorter numbers presented by the festival orchestra, under Richard Austin, at the recent festival at Bournemouth, England.

Zinka Milanov, of the Metropolitan Opera, has been engaged as soprano soloist for the performance of Beethoven's "Missa Solemnis" which Arturo Toscanini will conduct May 26 and 28 at Queen's Hall during the London Music Festival.

The fifth "Musical May" held in Florence, Italy, began April 27. The program includes the Fourth International Music Congress, devoted to the discussion of practical problems of musicology, aesthetics, production and related topics. The festival will close June 6.

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Stage Shows

APRIL was a most surprising month in the show business. This is generally the time when theatre managers are making arrangements to close out their stage shows for the summer. Happily, this year the trend is in the opposite direction. Loew's State Theatre in Cleveland, Ohio, which had been without stage shows for years, returned to vaudeville and for the week ending April 26 grossed a fine \$31,000. Grauman's Chinese Theatre in Los Angeles opened with its first stage show since 1932 on May 12 with Clifford C. Fisher's "Folies Bergere." The Shubert Theatre in Brooklyn opened with a vaudeville-motion picture policy on April 8. New Haven, Conn., saw its first determined attempt to present stage shows when Nat Podoloff opened Sunday shows in the Arena. The first attraction on April 9 was Paul Whiteman, who played to 6,500 paid admissions. On April 16 Glen Gray and his Casa Loma Band, plus vaudeville, drew 8,000. Mr. Podoloff is providing splendid entertainment and, in addition to the traveling orchestras, has a pit band of 12 men under the direction of Harry Berman, well known local conductor. New Haven got behind this venture with a bang, and there is every indication that it may wake up the circuits to the opportunity they are passing up in the Yale University town.

So successful has been the policy of Brandt's Flatbush Theatre in Brooklyn that they are now extending their stage shows to the Audubon Theatre in New York, Windsor Theatre in the Bronx, and the Carlton Theatre in Jamaica. In Torrington, Conn., is another theatre that added stage shows in April. The State Theatre opened with vaudeville the first three days of each week. Johnny Perkins, well known M. C. and comedian, has offered the St. Louis Amusement Company \$52,000 a year for

Conn., with \$16,850 for five days. Jan Garber, at the Riverside, in Milwaukee, grossed \$14,250.

For the week ending April 7 Tommy Dorsey gave the New York Paramount a fine \$54,000, while Guy Lombardo zoomed the Strand Theatre in the same city to an excellent \$50,000 figure. Orrin Tucker grossed \$10,500 at the Lyric in Indianapolis, and Happy Felton and his orchestra \$7,500 at Fay's in Providence. Phil Spitalny and his girls' orchestra gave Shea's, Buffalo, a fine \$18,300, while Fred Waring hyped the Capitol in Washington to its best figure in weeks with \$23,000. In Chicago, Lou Breese with Stepin' Fetchit drew \$16,000 at the Oriental Theatre.

For the week ending April 14 Chick Webb and Ella Fitzgerald drew \$20,000 at the Fox in Philadelphia, while Fred Waring drew \$25,000 at the Stanley in Pittsburgh and Orrin Tucker \$33,000 at the Chicago Theatre in Chicago. Vincent Lopez drew \$10,980 for four days at the State in Hartford and Abe Lyman \$14,500 at the Paramount in Newark. In New York City Tommy Dorsey drew \$42,000 for his second week at the New York Paramount. Joe Venuti and his orchestra, with Judy Garland, grossed \$37,000 at the

with Bill Robinson last month, we stated that the orchestra was under the direction of Charles L. Cooke. Mr. Cooke made all the orchestra arrangements for the production and had arranged to assume the conductorship, but two days before the opening plans were changed and William Parson was engaged as musical director. With only two days' rehearsal he opened the production and received fine press notices for the work of the orchestra.

"The American Way" continues to top all New York legitimate theatres in weekly grosses. As previously stated, this production is one of the big surprises of show business and one that is giving the Center Theatre its most successful run since being turned over from vaudeville to legitimate. Advance sales for the four May weeks total \$100,000. The average weekly gross continues to hover around the \$40,000 figure. Out-of-town reservations have already been sold for performances in the middle of September.

"Kiss the Boys Goodbye," New York's most successful comedy, is playing the Henry Miller Theatre. This is one of the many New York houses that has followed George Abbott's lead in engaging orchestras for straight dramatic productions. From all indications the vogue of no orchestras, started by the late Charles Frohman, is fast passing into the discard, as nearly every dramatic house in New York City today has an orchestra.

George Abbott bought another production, a new comedy entitled "Carriage Trade" by Robert Thomsen. Mr. Abbott announces this show for early Fall production. It will be a valuable addition to the Rodgers and Hart musical comedy, "The Boys from Syracuse" and "What a Life," which celebrated its first anniversary at the Mansfield Theatre on April 13.

The famous Municipal Outdoor Opera in St. Louis will open its 39th season on June 2 with "Rose Marie." A feature story on this splendid institution will be carried in the June edition of THE INTERNATIONAL MUSICIAN. The second summer opera season at the Iroquois Amphitheatre, Louisville, Ky., will open on July 3 and run for six weeks. Productions announced under the direction of J. J. Shubert will be the "Student Prince," "Roberta," "Blossom Time," "No, No, Nanette," "Bitter Sweet" and "Gay Divorcee." John Shubert will be the resident manager.

"Pins and Needles" has finally taken on its 1935 cloak, its second edition having recently been introduced at the Labor Stage Theatre. Six new episodes with music and lyrics by Harold J. Rome have been introduced, and this rollicking musical comedy is now more hilarious than ever. The first edition ran more than a year and a half and with further revisions, like Tennyson's "Brook," it will probably run on forever.

In the same vein as the vaudeville theatres, legitimate stage shows little let-down in April. Of course, Holy Week and bad weather had their effects on the box office, but late April saw a practical return to mid-season form.

For the week ending April 1, "Kiss the Boys Goodbye," No. 3 company, grossed \$14,000 in one-night stands from Louisville to Atlanta. "Knickerbocker Holiday" drew \$17,000 at the Nixon in Pittsburgh; "Tobacco Road," \$12,000 for its fifth St. Louis engagement at the American Theatre, and "The Women," \$10,400 for its engagement at the Cass Theatre in Detroit. John Barrymore in "My Dear Children" drew \$9,000 for five performances at the National in Washington; Gertrude Lawrence in her new production, "Skylark," \$15,600 for eight performances at the Royal Alexandra in Toronto, and Lunt and Fontanne \$24,000 for eight performances of "Amphitryon 38" and "Sea Gull" at the Pabst Theatre in Milwaukee. In Boston, Ruth Draper drew \$10,000 at the Plymouth Theatre and "The Importance of Being Earnest" \$6,000 at the Wilbur. Chicago gave "Angela Is 22" \$6,000; "What a Life" \$8,000, and "Kiss the Boys Goodbye" \$11,200. "I Married An Angel," in its fourth week, continued its business with a fine \$22,000. On the West Coast, "Broom for the Bride" drew \$9,000 at the Curran in San Francisco, and Ethel Barrymore in "Whiteoaks" \$9,000 at the Geary in the same city. In Philadelphia, D'Oyly Carte Opera Company, in its third and final week, drew \$28,500, topping the gross of the two previous weeks. "Five Kings" drew \$9,000 for its second week at the Chestnut, while Cornelia Otis Skinner in "Candida" drew \$8,500 at the Locust. In New York City, "Boys from Syracuse," in its 20th week at the Alvin, drew \$20,500; "Hellzapoppin," 29th week at the Winter Garden, \$33,000; "Hot Mikado," third week at the Broadhurst, \$13,500; "Leave It To Me," 22nd week at the Imperial, \$30,000; "One For the Money," ninth week, built back to \$12,000; "Set To Music," 12th week at the Music Box, \$15,000; "Stars In Your Eyes," ninth week at the Majestic, \$24,000; "American Way," 11th week at the Center, \$37,500, and "Pins and Needles," in its 71st week, \$4,200.

For the week ending April 8, "I Married An Angel," in its fifth week at the Grand in Chicago, drew \$20,000, and "What a Life," in its fifth week at the Erlanger, \$7,500. Katharine Cornell, in her new production, "No Time for Comedy," drew \$18,500 in short stands in Louisville, Cincinnati and Columbus. The D'Oyly Carte Opera Company upset Holy Week traditions with a tremendous \$27,500 at the National in Washington. "The Women" in its second week at the Cass in Detroit, drew \$7,000 at a \$1.00 top, while "Kiss the Boys Goodbye" grossed \$12,200 in Montgomery and Birmingham, Ala., Memphis, Tenn., and Little Rock, Ark. On the West Coast, Ethel Barrymore grossed \$8,000 in her second week at the Geary Theatre in San Francisco, and "Of Mice and Men" \$6,000 for its first week at the El Capitan Theatre in Hollywood. In New York, musical shows showed the following grosses: "Boys From Syracuse," \$20,000; "Hellzapoppin," \$33,000; "Hot Mikado," \$14,000; "Leave It To Me," \$27,500; "One For the Money," \$12,800; "Set To Music," \$14,000; "Stars In Your Eyes," \$22,000; "The American Way," \$34,000, and "Pins and Needles," \$4,100.

For the week ending April 15 Broadway gave the same shows the following grosses: "Boys From Syracuse," \$21,000; "Hellzapoppin," \$40,000; "Hot Mikado," \$14,500; "Leave It To Me," \$24,000; "One For the Money" jumped to \$13,000; "Set To Music" drew \$14,000; "Stars In Your Eyes," \$21,000; "The American Way," \$41,000. This was the first week of "Pins and Needles" revised production, and the gross jumped to \$4,500. In Boston, Maurice Evans in "Hamlet" and "Henry IV" drew \$15,000 at the Shubert Theatre; "Candida," with Cornelia Otis Skinner, \$10,000 at the Colonial, and "Lady Has a Heart," with Elissa Landi, \$7,000 at the Plymouth. In Chicago, "I Married An Angel" built to \$23,000 and "What a Life" enjoyed an excellent sixth week at the Erlanger at \$8,500. "Kiss the Boys Goodbye," in its first of two weeks at the American in St. Louis, drew \$14,500, and Lunt and Fontanne \$18,000 at the Taft in Cincinnati. John Barrymore grossed \$8,000 for four performances in Buffalo, N. Y., in "My Dear Children," while Walter Huston in "Knickerbocker Holiday" drew a nifty \$20,000 at the Cass in Detroit. In Toronto "The Women," at a \$1.00 top, drew \$9,000 at the Royal Alexandra, and in Baltimore Katharine Cornell's "No Time for Comedy" played to standing room only at the Maryland Theatre with a fine \$23,500. Gertrude Lawrence in "Skylark" grossed \$16,000 at the National in Washington and in Milwaukee "Tobacco Road" at the Davidson Theatre drew \$7,000 for six performances. In Los Angeles, "Of Mice and Men," at the El Capitan, built to \$11,000 in its second week, and "Our Town" grossed \$8,500 for its first week at the Biltmore.

For the week ending April 22 Broadway musicals showed the following results: "Boys From Syracuse," at the Alvin, \$18,000; "Hellzapoppin," at the Winter Garden, \$33,000; "Hot Mikado," at the Broadhurst, \$15,000; "Leave It To Me," \$26,500; "One For the Money," at the Booth, \$13,000; "Set To Music," at the Music Box, \$13,000; "Stars In Your Eyes," at the Majestic, \$21,500; "The American Way," at the Center, \$37,500, and "Pins and Needles," at the Labor Stage, \$4,500. In Boston, the D'Oyly Carte Opera Company, in its first of a four-week run, grossed \$23,000 at the Colonial. Maurice Evans, in his second and final week at the Shubert, drew \$18,000; "The Women," at \$1.00 top, at the Opera House, \$11,000, and "Lady Has a Heart," at the Plymouth, \$4,000. Chicago gave "I Married An Angel," in its second week, \$24,000, and "What a Life," \$6,800. In Pittsburgh, "Brown Danube" bogged down to \$5,000 at the Nixon and "The Mother," at the National in Washington was only able to attract a gross of \$6,200. John Barrymore in "My Dear Children," grossed \$15,000 for a week of one-nighters from Knoxville to Nashville, while Lunt and Fontanne drew \$9,000 for four performances at the English Theatre in Indianapolis and \$9,000 for the same number of performances at the Hartman in Columbus, Ohio. Walter Huston in "Knickerbocker Holiday" split the week between Cincinnati and Columbus and grossed a fine \$17,800. "Tobacco Road" gave eight performances in four Wisconsin cities for \$13,800, while "Kiss the Boys Goodbye," at the American in St. Louis, drew \$10,000 in its second week. In Baltimore, "Skylark," with Gertrude Lawrence, drew \$12,500 at Ford's Theatre, while Cornelia Otis Skinner, in four performances at the Maryland Theatre, drew \$5,000. The No. 3 company of "Kiss the Boys Goodbye" played a week of one-nighters in the southern Middle West and grossed \$13,500. On the West Coast Ethel Barrymore drew \$8,500 for six performances at the Strand Theatre in Vancouver, B. C., Canada, while in Los Angeles "Of Mice and Men" grossed \$9,000 for its third week at El Capitan, and "Our Town" drew \$10,000 in its second and final week at the Biltmore.



Helen Claire who plays "Cindy Lou" in "KISS THE BOYS GOOD-BYE," Brock Pemberton's comedy hit by Clare Boothe at Henry Miller's Theatre

a lease on the St. Louis Theatre, St. Louis, Mo. If accepted, Perkins will install combination shows sometime in May. The Shubert Theatre in Brooklyn is another with split-week attractions which opened on April 11. Other additions are the Capitol Theatre, Manitowoc, Wis.; Capitol Theatre, Madison, Wis.; Fond du Lac Theatre, Fond du Lac, Wis.; Orpheum Theatre, Jersey City, N. J.; Liberty Theatre, Freehold, N. J.; Carlton Theatre, West New York, N. J.; Grand Theatre, Evansville, Ind., and the National Theatre, Louisville, Ky. The Paramount in Atlanta, Ga., switched from low-cost units to big attractions and grossed \$17,500 for a five-day engagement of Mae West and her unit.

For the week ending March 31 Kay Kyser gave the Earle, in Washington, a smashing \$24,000 gross, while Joe Venuti grossed \$17,000 at the Fox Theatre in Philadelphia. In New York City Charlie Barnett and orchestra with Dorothy Lamour and Mischa Auer grossed \$32,000 in their second and final week, while Jimmy Dorsey grossed \$17,000 for his second week's engagement at the Strand, which was not too bad considering that it was Holy Week. Artie Shaw broke the house record at the State Theatre in Hartford,

State Theatre and Guy Lombardo \$35,000 for his second week at the Strand.

For the week ending April 21 Tommy Dorsey in his third and final week at the Paramount in New York drew \$30,000, Eddie DeLange and his orchestra with George Clivot \$26,000 at the State and Guy Lombardo concluded his three-week run at the Strand with \$25,000. Clyde McCoy drew \$11,400 at the Denver Theatre in Denver, Abe Lyman \$9,800 at the Lyric in Indianapolis, with Al. Donahue drawing \$9,500 at the Circle Theatre in the same city. Wayne King built the Orpheum Theatre in Minneapolis to a splendid \$16,000. Vincent Lopez drew \$13,500 at the Earle in Washington and Jimmy Dorsey \$16,000 at the Palace in Cleveland. The Tower Theatre in Kansas City returned to flesh with Orrin Tucker and his band. The result was a gross of \$12,500. The previous week in straight films, "The Life of Alexander Graham Bell" drew only \$5,000.

The legitimate field witnessed an innovation in April when a private promoter took over the "Swing Mikado" from the WPA. It has been moved to a 44th Street Theatre and been given new scenery, and continues to attract wonderful business. In our comment on "The Hot Mikado"

HERE, THERE AND EVERYWHERE

W. M. LAWTON

W. M. Lawton, for the past 27 years secretary of Local 333, Eureka, Calif., passed away in that city on April 17 at the age of 71 years, as the result of an automobile accident suffered on January 21. Brother Lawton was born in New York City in November, 1867, and migrated to California in 1889. He settled in Eureka in 1909 and became secretary of the Local in 1912.

Brother Lawton was also a member of the Knights of Pythias and the Redmen's Lodge.

Funeral services were held in Eureka on April 19 with interment in Oceanview Cemetery. He is survived by his wife, one daughter and two brothers, Alfred Lawton of Waterloo, Iowa, and Ralph Lawton of Great Valley, N. Y.

WILLIAM H. KEEVER

William H. Keever, charter member, treasurer, and one of the organizers of Local 599, Greenville, Ohio, died on March 25 at the end of a lingering illness. Brother Keever was born in Rossburg, Ohio, in 1885 and moved to Greenville in 1908 to enter the express business.

At the time of his death he was manager of the Railway Express Company office. An active musician, Brother Keever helped found Local 599, played in several orchestras, and was a member of the Greenville Concert Band. He was also a member of the Masonic Lodge.

Survivors include his widow, four daughters, two brothers, one sister, and his parents, Mr. and Mrs. George Keever of Rossburg. Funeral services were held in St. Paul's Lutheran Church and interment in Greenville Cemetery.

The Editor has been informed that a friend is in possession of an antique E flat Clarinet which is a relic and should be placed in some museum of musical instruments. This clarinet was a gift in 1877 by Andrew Protzman. It was played by Mr. Protzman in a U. S. military band in the War of 1812.

If any member has knowledge of a museum that would be interested in obtaining this clarinet, which is of German make, kindly have them write to the Editor of "The International Musician."

Local 391, Ottawa, Ill., held its annual meeting and election of officers in the American Legion Hall on April 2. Thomas J. O'Gorman was re-elected Secretary-Treasurer of the Local for his 38th consecutive term, truly a long period of service for any official and probably exceeded only by that of President Weber. Other officers elected were Al La Velle, President, and A. J. Leix, Vice-President.

We welcome to our advertising columns Photoshop, Inc., which maintains at 18 East 42nd Street an entire five-story building. Prominent members of the Federation who are consistent customers are Vincent Lopez, Hal Kemp, Will Osborne, Carl Hoff and many other name band leaders. The 42nd Street store features meeting rooms, exhibition rooms, four excellently equipped darkrooms, studios, projection room, plus other interesting features. The darkrooms have proven very popular with musicians who prefer doing their own developing and printing, and take advantage of the spare time between rehearsals.

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Another new advertiser is Nathan Einhorn, for many years a member of Local 77, Philadelphia, Pa. Brother Einhorn has been granted a patent for a new mechanism for valve actions which will not stick or get sluggish when properly applied. The patentee has designed this mechanism so that it may be adapted to anyone's brass instrument.

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The Mid-West Conference of Musicians was held in Minneapolis, Minn., on April 23 and 24. Those delegates who arrived on Saturday evening were entertained at a show at the Gayety Theatre, with Local 73 holding open house in the Radisson Hotel following the performance. The meeting was the largest in the history of the Conference, with 32 locals represented by more than 100 delegates who, together with their wives and guests of the Con-

ference, comprised an attendance of more than 200.

The first session was held on Sunday afternoon at 1:30. Edward Ringius of St. Paul was elected Chairman of the Conference. President Joe N. Weber represented the Federation and gave an inspiring address at the Sunday afternoon session, reviewing the history of the Federation from the date of its inception up to the present time and citing the many vicissitudes encountered during its formative period. He also reviewed the activities of the International Executive Board in trying to meet the unemployment problems, particularly those caused by canned music, electrical transcriptions and phonograph records. He explained the developments of the Hammond Organ and Novachord and the rules adopted by the International Executive Board covering these instruments. At the close of his address he received a tremendous ovation.

On Sunday afternoon a banquet was held at the Radisson Hotel. Theodore Hays, veteran showman, was toastmaster and introduced Earl Gammons of WCCO; Charles Kelsey, President Emeritus of Local 73; Herbert Miller, who represented Governor Stassen; B. A. Rose, former Vice-President of Local 73 and for many years bandmaster of the University of Minnesota; Alderman Henry Bank, and William Arvold, W. P. A. Superintendent of Wisconsin. Other visitors who spoke at the banquet were President Volney Doherty and Secretary E. J. Sartell, fraternal delegates from Wisconsin State Conference; James Smith of Superior, Wis.; Don Swales of Winnipeg, Canada. George Murk, President of the Minneapolis Local, sang his way into the hearts of the delegates and, following an introduction by Secretary Claude E. Pickett, President Weber gave another inspiring address on matters musical. The presentation of a bouquet to Mrs. Weber preceded a dance with music by Cec Hurst's Orchestra.

The Monday morning session opened with speeches by Mayor George Leach; George Lawson, Secretary of the Minneapolis State Federation of Labor; and Traveling Representative W. B. Hooper. President Weber was kept busy in conferences with officers of practically every local attending the sessions. Claude E. Pickett was re-elected Executive Secretary of the Conference and the advisory board selected consists of Mark Gavin of Dubuque, for Iowa; Dr. H. C. Zellers of Lincoln, for Nebraska; A. J. Bentley of Grand Forks, for North Dakota; Stanley Ballard of Minneapolis, for Minnesota, and Lee E. Mitchell of Sioux Falls, for South Dakota.

Other visitors from the Wisconsin Conference were William E. Keller, B. J. Starks, Palmer Anderson, Martin Jacobson and Martin O'Brien. Secretary Pickett was elected as fraternal delegate to attend the Illinois State Conference on April 13 at East St. Louis. The 1940 meeting will be held in Sioux Falls, S. D.

Philadelphia Local 77 held its first annual Charity Show and Dance for the benefit of its relief fund at the Bellevue-Stratford Hotel on Tuesday, May 9. A two-hour show was presented with stars of radio, stage and screen, and Dusolina Giannini of the Metropolitan Opera Company special guest artist. In addition to two prominent name bands, four local orchestras furnished music for the dances. Another feature was a Jam Session, for which the "hottest" men on each instrument were selected by popular vote.

Among the patrons for the affair were Mrs. Edward Bok, Mr. and Mrs. Eugene Ormandy, Mr. and Mrs. Samuel Rosenbaum, Mrs. Edgar Allan Poe, Mrs. George Strawbridge and many others.

The officers of the relief fund are J. Stoddell Stokes, chairman; Mrs. Wirt L. Thompson, secretary, and Mrs. Stacy B. Lloyd, treasurer. The director of entertainment is the Hon. Carmen Ventresca.

The California School Band Bill introduced by Representative Tenney (President of Local 47, Los Angeles), previously mentioned in these columns, reads as follows:

"An act relating to musicians of public institutions. The people of the State of California do enact as follows:

SECTION 1. No band or orchestra organized by or maintained by any institution supported in whole or in part by public funds or granted any tax exemption as an education institution shall furnish, or be permitted to furnish, music at any event where an admission is charged by any private person or partnership operating for profit, or by any corporation organized for profit.

SECTION 2. Violation of this act is a misdemeanor."

Local 284, Waukegan, Ill., held its Sixth Annual Ladies' Night at the American Legion Home on Tuesday evening, April 11. The affair opened with a banquet at 7 o'clock, which was served by the ladies of the Auxiliary.

Brother Charles E. Mason acted as toastmaster, and after many fine speeches entertainment, furnished through the courtesy of Brother Jules Stein coupled with local talent, followed. This splendid show preceded dancing, which continued until the wee small hours with music furnished by Judd Fehlberg's Orchestra of Racine, Wis.

Another band which specializes in "hokum" comes from the cradle of such organizations, St. Paul, Minn. We refer to the Lumberjacks, which left St. Paul on March 1 after an extended engagement at the same spot which promoted Freddie Fisher and his Schnickelfritzers to a big-time attraction. The first out-of-town engagement of the Lumberjacks will be the Midway Gardens in Chicago, following which they are booked into a prominent Minneapolis night spot and then a string of theatre dates from Mort H. Singer.

It seems that when bigger "corny" bands are to be discovered, they will probably be found in Minnesota.

In a blaze of "Great Names" the American Drummers' Association was officially launched with the election of Gene Krupa as Board President. The honor of heading the Board was tendered Gene because of the unquestioned position he holds as America's No. 1 King of Swing drummers. Though absent from the meeting in Association National Headquarters, 46 Greenwich Avenue, New York City, Krupa was notified in California by telegram and accepted the honor extended unanimously by twenty-four of his colleagues.

The National Advisory Board comprises a literal "Who's Who" of the drum world, the great drummers whose names are well known to the followers of modern music, and the greatest array of top men ever gathered into an association designed to further that one subject nearest the hearts of each—DRUMS!

The executive officers of the National Advisory Board consist of Gene Krupa, National President; Ray McKinley, National Vice-President; George Wettling, National Secretary.

Active membership is open to any drummer. Address inquiries to Secretary, American Drummers' Association, 46 Greenwich Avenue, New York City, N. Y.

The Hudson Valley Conference of Musicians was held in Port Jervis, N. Y., on Sunday, April 16. Six of the seven Hudson Valley locals were represented by 32 delegates. Guests included President Jack Rosenberg and Secretary William Feinberg of Local 802, New York City, as well as Mr. Yates, a representative of the State Unemployment Insurance Division.

Reports of the Locals showed a decided turn for the better. There will be Summer band concerts in at least four of the cities and stage shows have been returned to theatres in three during recent months.

Secretary Birnbach represented the Federation and in his remarks outlined the many efforts made by the International Executive Board to meet the technological unemployment caused by the inroads of canned music and the results of the agreements with the many radio interests and recording companies. He explained the Hammond Organ and Novachord regulations as well as the numerous other problems encountered by the Federation due to the diversified nature of our business.

President Green and Secretary Josephs were re-elected by acclamation. The Fall Conference will be held in Kingston, N. Y.

Following the lead of Charles Magnante and his associates, Andy Arcari of Philadelphia, accordionist, was presented in a recital at the Academy of Music, Philadelphia, on Wednesday, May 10.

Incidentally, the Magnante recital was a huge success and was amply covered by the music critics of the most prominent New York daily papers.

Believing that it is time that American composers received governmental recognition for their contributions to the happiness and comfort of our citizens, Andre Kostelanetz, the noted orchestra leader, had a bill introduced in Congress recently requesting the issuance of a postage stamp commemorating the memory of Stephen Foster.

Kostelanetz was supported in his petition by Lawrence Tibbett, baritone, and Deems Taylor, music commentator. The bill was introduced by Congressman Lex Green of Florida, who is especially interested in the movement because of the fact that the Swane River, which is glorified in song by Foster, runs through the State of Florida.

Kostelanetz in his petition pointed out that for ages other countries have paid homage and honor to their composers, and with the rest of the world in such turmoil

(Continued on Page Seventeen)



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An obstinate man does not hold opinions, but they hold him.—POPE.

Convention

THE Convention of the American Federation of Musicians is both its Congress and its Supreme Court. With the credentials rolling in, it appears that the Kansas City Convention will be the greatest in the history of the Federation.

It is one of the hardest-working conventions in America and delegates who attend and take it seriously not only assist their own Locals through taking part in the legislative channels, but at the same time receive, through the deliberations, a liberal education in the affairs of our organization.

President Weber's report to the 44th Annual Convention is an inspiring document. It will be printed in full in the June issue of THE INTERNATIONAL MUSICIAN, and your Editor recommends that each and every member of the Federation read every word of it, for if you do you will have a far keener insight into the affairs of the American Federation of Musicians than ever before.

An Opportunity for Congress

SENATORS WHEELER AND TRUMAN have introduced a bill in Congress designed to aid in clarifying one of the most vital issues of today—the transportation problem.

The bill contains a number of recommendations of the President's Committee of Six, which made a comprehensive report on the problem some months ago. The motives underlying it were expressed by Senators Wheeler and Truman in a statement, which said in part: "This bill does not concern itself solely with the railroad problem, but rather with the whole field of transportation which it treats as a unit. The Interstate Commerce Commission is given jurisdiction over transportation by common carriers, by railroads, by water vehicles, by express, by pipeline, as well as sleeping car companies, and, for rate-making purposes only, transportation by air. . . ."

"This proposed measure seeks only to place the regulation of other forms of transportation on the same basis as the regulation extended to railroads. If regulating railroads is proper, then other forms of transportation which compete with them should likewise be regulated in identical ways and terms. Regulation of all carriers should be done in such a manner as to insure the nation a sound and adequate transportation system and to preserve for the public the advantages of each form of transportation."

About a fortnight earlier, Representative Lea introduced a railway omnibus bill in the House, which is based primarily on the Committee of Six's recommendations.

Summing up, each branch of Congress has been offered legislation that will go a long way toward establishing a sound, fair and equitable national transportation policy. The proposed legislation, at least so far as its main points are concerned, has been given support of railway management, railway labor, economists, commentators and newspapers generally. Congress has a chance to take constructive action that will benefit all sections of the country and help our nation regain its economic balance.

Educational Features

WE are happy to be able to report that the first reaction to our educational articles has been most favorable. Letters have been received from the length and breadth of the land expressing appreciation of our initial efforts and recommending their continuance.

Mr. M. Grupp is a member of Local 802, New York, N. Y., and is internationally known as a teacher of wind instruments and one who is a specialist in helping players to eradicate complexes. In 1921 Mr. Grupp came to the conclusion that there must be something wrong with wind instrument players in many cases as they were naturally equipped with the necessary prerequisites with which to play properly and it, therefore, should be just as easy for one player to play correctly as another. "The Natural Playing" system was devised by him shortly thereafter. Mr. Grupp's method has been endorsed by many prominent artists, including Miff Mole, Jimmy and Tommy Dorsey, Harry Glantz, Bernard Baker, Freddie Pfaff, Wendel Hoss and many others.

Julius Vogeler and Joseph K. Hagen are nationally known authors of books on harmony, theory and counterpoint and have been found especially efficient in the teaching of harmony by mail. The lessons which are now being carried in THE INTERNATIONAL MUSICIAN are from a textbook on harmony by these writers. Every musician should have at least an elementary knowledge of harmony and therefore should embrace the opportunity to secure it, without cost, through our columns.

We have added another writer to our staff this month in the person of William (Bill) N. Costello of New York City. Mr. Costello is a well-known New York teacher, who originated the "embouchure technique" method of playing trumpet and trombone. He is also a member of the New York Local, and before retiring to the teaching field played in the Philadelphia Orchestra, in the Strand, Paramount and Ziegfeld theatres in New York, and in B. A. Rolfe's "Lucky Strike" Orchestra.

If the response to our articles continues to be favorable we expect to add another writer who is an authority on reed and woodwind instruments, Clarence Warmelin, famous teacher, who has to his credit first instruments in many of the symphony orchestras of the United States.

These articles occupy a great amount of space and therefore greatly add to the expense of our publication. To be able to maintain them we must be able to defray the additional cost through our advertising columns. If the members of the Federation consider them valuable they should so advise the Editor and express their appreciation by patronizing the firms that advertise in our columns, always stating that they saw the ad in THE INTERNATIONAL MUSICIAN.

Employment Opportunities

UNITED STATES SENATOR HILL has introduced in the Senate a bill—S1354—known as the Army Bandsman Act, and Congressman C. Arthur Anderson of Missouri has introduced a similar bill in the House—HR5471.

These bills have for their purpose improvement of conditions and enlargement of Army Bands. Section 6-A reads as follows:

"Section 6-A. ARMY BANDS—Each authorized line band shall hereafter constitute a separate organization of the regiment or station to which assigned, under the command of the band leader, who shall be responsible directly to the commanding officer of such regiment or station."

Section 6-B provides for additional musicians in each band. Section 3 states that "authorized line bands" shall include every band connected with the Army or under the supervision of the War Department.

Inasmuch as this bill would provide for employment for about 2,000 additional musicians in Army Bands, Local officers and members are requested to write to the Senators from their States asking support of the above-mentioned bill.

Senate No. 1306, introduced by Senator Elbert Thomas of Utah, and H. R. 3840, introduced by Congressman J. Joseph Smith of Connecticut, provides for commissioning of U. S. Army and National Guard Bandmasters. Inasmuch as this is a provision for which the Federation has contended for a long period of years, Local officers and members are requested to ask the support of their Senators for this bill.

Jurisdiction and Prices

OFFICERS and Representatives of the Federation have recently received in increasing numbers complaints from leaders and contractors of traveling bands and orchestras playing out-of-town engagements to the effect that they are unable to ascertain the correct prices of engagements in certain Local jurisdictions and have also been unable to ascertain the jurisdictions in which numerous towns and cities are located.

Any leader or contractor who specializes in out-of-

town engagements can always secure, upon request, a directory of Locals, which defines the jurisdiction of every Local of the American Federation of Musicians. If they have any special jurisdictional problem, a telegram or an air mail letter to the Secretary of the Federation will receive immediate attention.

Complaints that Local Secretaries have failed to furnish prices upon request, as is required by Federation law, can be remedied by sending a telegram or an air mail letter to the License Department in President Weber's office. Such communications always receive immediate attention.

This is part of the service provided by the officers of the Federation, and members instead of complaining about the condition should take advantage of the avenues provided them.

Heroes of Industry

AT its annual meeting, just held, the Joseph A. Holmes Safety Association, named for the first Director of the United States Bureau of Mines, gave eleven medals and many certificates of honor to persons whom it justly calls heroes of industry. For example:

One medal went to Oliver Busby of Wylam, Ala., for saving the life of Coleman Burrell. Burrell was smashed up by some runaway cars in a coal mine of the Tennessee Coal & Iron Co., and was pinned under the cars and bleeding to death. Busby crawled under the car, stopped the bleeding, and lay there directing the resetting of mine timbers knocked out in the crash. Not until they were in place would he let his fellow workers come to him.

This is one of eight. "Heroes of industry" are not scarce.

Vaudeville's Many Deaths But None Permanent

By ASHTON STEVENS

(Noted Drama Critic of Chicago)

IS there any hope for vaudeville? What can be done to make it more attractive to the public?

The questioner is Sam Honigberg of *The Billboard*, who says, "Trade papers perhaps are too close to vaudeville to see it clearly."

Certainly there is hope. I have buried vaudeville as often as Whitford Kane, the world's champion First Grave-Digger, has buried Ophelia. But vaudeville un-failingly has refused to stay dead.

Just now too many of its practitioners, of both the very small-time and very big-time variety, are living on the numerous and neglected night clubs; and not always living in the manner to which their art should be accustomed. It takes more than magnetism and a microphone to get a hearing in a nitery. Drink is the curse of the listening classes.

Stage vaudeville, such as is beheld at the big movie houses, would be more attractive if its bookers weren't so silly and snobbish about what they call "big names." The Palace recently booked radio's Fibber Magee. He was a "big name" at a big salary, and a big disappointment, even when he removed his pants for what was certainly not a big laugh. One of my clients, Jack Read, wrote indignantly, asking how I reconciled my disesteem for Mr. Magee's stage act with *Variety's* good report. I can only answer that that report bears out Mr. Honigberg's surmise that trade papers may be too close to see the subject clearly.

Vaudeville, as you care to call it, is an art, a profession, a craft. Ask W. C. Fields, Eddie Cantor, Ed Wynn, G. M. Cohan, Burns and Allen. Tough, devoted, up-climbing years in the patrician two-a-day of yesterday made them what they are today in broader but not better fields.

Anybody can be a radio actor, almost anybody can be a movie actor, one in a hundred can be a play-actor, but hardly one in a thousand has the immediacy and spell to be a vaudeville actor. It's the hard way, but the great way, and I can prove it by Walter Huston.

How Holland Did It

HOLLAND—the right name for the country is the Netherlands, but more people understand at once the first name used—is doing some uncommonly fine work in housing, especially considering where she started from. In 1900, more than 80 per cent. of her low-income people lived in one and two-room houses. Now, only 25 per cent. are so housed, and the proportion is dropping each year.

Yet Holland is a little country, 300 square miles larger than the State of Maryland. Her natural resources are small, and have not grown. Her population is 700 per square mile; she was put to high expense in the World War and the depression; no unusual luck has come her way. How can she make such progress in a social work like housing?

By will and grit. By learning, rather suddenly, that she was allowing a bad mistake to be made, reversing her tactics—and sticking to the new way with the stubbornness that wore out Spain.



(By Chauncey A. Weaver)

DAY'S EXPENDITURES

I spent twelve dollars for spring finery,
To luncheon and a show five more were given,
And on the way home, at a beggar's plea,
I spent three cents on heaven.

—JESSICA POWERS.



Chauncey A. Weaver

"On to Kansas City!" will be the rallying cry of several hundred delegates from Local units to the 44th Annual Convention of the American Federation of Musicians, which will open its sessions in that great city on Monday, June 12, 1939. THE INTERNATIONAL MUSICIAN has from time to time given detailed information concerning Kansas City and the duty of all Locals to try and be represented in the deliberations so far as possible.

The middle-west location will have its appeal to all sections.

The census of 1930 gave Kansas City a population of 399,743; but by this time it is safe to say that the city is far in advance of the half million mark.

Convention accommodations will be ample. Hotel quarters will be first-class and auditorium appointments and facilities will be all that could be desired.

Kansas City is the home of Local No. 34—one of the thriving and progressive units of the Federation. We are free to speak without reserve or mental reservation that everything essential to the convenience, comfort and pleasure of the delegates and visitors will be abundantly supplied.

The annual convention is the annual congress of the Federation. The delegates are the law-makers. Conservation of the welfare of over one hundred thousand musicians will be the vital theme under consideration. The Federation has never been afraid to meet problems as they arose. The same high purpose will prevail when the June-time gathering rolls around.

"Novachord" is the name of the latest fly to undertake a zig-zag trail through musical employment ointment.

The *New Orleans Prelude* is publishing an interesting series of articles under the caption "Beyond the Sphere of Music." This does not necessarily mean outside the sphere of our own jurisdiction.

President Wallace Philley, Local No. 732, Valparaiso, Ind., who was a delegate to the Tampa convention, and will likewise attend the one to be held in Kansas City, makes interesting comment on various matters and things in his column in the *Valpo Reminder*. He has evidently had much experience with the old-time minstrel or troupier in days gone by. In a recent contribution he discusses the question as to why this class of performers frequently demonstrated themselves to be the most biased individuals in the world. He says:

I have seen and known these fellows who could parade right through the battlefield of Gettysburg and never look to the right or left, their only reaction being to cuss "the old man" for keeping them out so long.

One of my acquaintance boasts that he has been through the Royal Gorge three times and has never seen it and didn't notice Mt. Shasta until the second time he passed it. The Taj Mahal or the Leaning Tower of Pisa wouldn't register with him.

The reason for this state of mind is that to display any interest in his surroundings would stamp him as a tourist or first seasoner, a crowning disgrace in the eyes of a seasoned veteran. I recall receiving a hearty chorus of what is now known as the Raspberry or Bronx Cheer, when I once made the suggestion while showing Americus, Georgia, that we chip in and hire a rig to visit the park that now adorns the site of the Andersonville prison of Civil War days, where John Louderback and Elder Wilson, two of Valparaiso's Civil War soldiers were once detained. I was stamped as being a little short of pariah and only by a studied air of detachment to my environment was I able to live it down by the time we got around to San Antonio.

One of the jokes played on the greenhorn, or first seasoner, was to pull out a watch and after feigned mental calculation to announce that at about 1:45 A. M. we

will cross the Swannee River."

The fact that the show was then in Tennessee and the subject of Stephen Foster's song is in Florida made no difference. Geographies or reference libraries were no part of show equipment.

Many a sleepy youngster sat out on the platform until the train passed some nameless creek and wrote the folks the next day of the rare experience that had been his.

Maybe it was just as well, for when one of these boys did unbend long enough to visit some object of extra interest the significance of things was generally muffed.

Of all the indefensible philosophies—one of the most sleazy is that based upon the hypothesis that if a man is past 65, or 50, or 40, his usefulness is necessarily impaired to an extent that he must be considered outside the breastworks so far as the rendition of worthwhile service is concerned. In this connection we are in receipt of an article—in poetic form—from the pen of Brother A. I. McKenzie of Local No. 151, Elizabeth, N. J., which we are glad to present in the hope that it may stimulate currents of sound thinking which will increase in sufficient volume to stem the tide of this false and heartless theorizing. All around us are men in all the varied walks of life who work as though in their prime and give their employers value for the money expended. The title of this poem is "Past 65." Here it is:

Out from the shadows a frail man strode,
His clothes tho' neat, not of modern mode;
His manner was keen, alert, alive,
Yet he was a man past sixty-five.

He stood in line to draw his last pay,
Discharged from his job only yesterday;
His future looked dark, how could he survive,
For he was a man past sixty-five.

He looked in vain for work, day by day,
Even refused on the WPA;
Smiles from the gay he tried to connive—
His smile was wan, he was past sixty-five.

The crowds fleeing gave hardly a glance,
N'er thought of the man without a chance;
Those who are young are able to strive—
What chance has he now past sixty-five.

God is Love, the devout churchman said,
As on bended knee and low bowed head,
He prayed he might prosper, live and thrive,
And thus prayed the man past sixty-five.

Praying each day for some ray of hope;
Praying he might yet be able to cope
With this uphill fight and still derive
Peace for his soul the past sixty-five.

The Tri-State Musicians' Association—Ohio, West Virginia and Kentucky—held a successful two-day session last month at Marion, Ohio, April 16-17.

Logan O. Teagle of Akron was re-elected president, and Charles W. Weeks of Canton was elected secretary and treasurer. Re-elected on the Executive Board were Hal Carr of Toledo, William Stephens of Wheeling, W. Va., Harry Curry of Louisville, Ky., R. L. Goodwin of Cleveland and Arthur Streng of Columbus. The officers were installed by Milton Kransy of Cleveland.

Approximately 100 members and guests attended the meeting which opened Saturday afternoon, and guest speakers included G. B. Henderson of New York City, assistant to Joseph N. Weber, President of the American Federation of Musicians of United States and Canada; Henry Pfitzner of Cleveland, and William Stephens of Wheeling, Traveling Representatives out of the New York office. A talk also was given by J. F. Simpson of Joliet, Ill., who spoke on the activities of the Illinois State Conference. Mr. Teagle presided for the two-day session.

The Conference opened Saturday afternoon with greetings from Mayor Russell Snare, John Zuck, head of the Central Labor Union, and Mrs. Fanny Benson, secretary-treasurer of Marion Local No. 531, host for the Conference. The afternoon session was given to reports of delegates.

Dale Flanigan acted as master of ceremonies at a banquet for 80 in the evening. Music was furnished by Frederick Judd and his orchestra of Mansfield, and later the group visited the Harding Museum.

Mr. Henderson was the speaker for the Sunday morning session. He expressed an optimistic view of the future of the music field and said that although employment opportunities had been curtailed during the last several years through the development and use of mechanized music, the membership of the international federation had been increasing slowly. The membership, he pointed out, is 130,000. At international headquarters, Mr. Henderson said, several contracts have been signed providing added employment and musical opportunities covering a period of several years, and added "anything can, and is liable to happen in the professional musical field with the scope of mechanized music widening as it is at the present time." He also talked on Social Security as it affects the musician.

Mr. Stephens, who represents musicians traveling with circuses, discussed the music situation from a standpoint of the traveling musician, and asked the cooperation of officers of locals in the various towns in which circuses play when on tour. "President Joseph N. Weber is greatly concerned with this particular field and is putting forth every effort to protect the musician in regard to wages,

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traveling and other conditions," he told the musicians.

The next Conference meeting will be held at Wheeling, W. Va.

An occasion recently arising which called us to Champaign, Ill., provided opportunity to contact for the first time Local No. 196. Champaign is the seat of the great Illinois State University, with its vast army of students, and incidentally one of the finest university bands in the entire country. It is pleasing to know that there is a harmonious understanding between the University and Local No. 196 and that the latter maintains a membership of 122. The Local is well officered and functions under the following official staff: President, L. S. Mathews; Vice-President, Nels Wyle; Secretary, D. M. Slattery; Treasurer, L. F. Helbling; Trustees: O. A. Kubitz, L. L. Steimley and E. E. Lindsay; Sergeant-at-Arms, F. W. Schaefer. Office of secretary is located at 507 West John street. Secretary Slattery has been delegate to several national conventions.

An interesting item of news emanates from Casper, Wyo., where at the time of the late general election, Local No. 381, was called upon to furnish no less than three important county officials. Mrs. Mildred Boyer, a fine piano player and vocalist, was elected county treasurer; Morgan D. Davis, clarinet player, was chosen for county superintendent, while Secretary David Foote was honored by being sent to the state legislature as representative from Natrona County. This public recognition on the part of the voters speaks well for the high mental and moral caliber of Local No. 381. Our congratulations to all concerned.

Congress may adjourn soon so that everybody can feel more or less on relief.

Next year at this time there will be a real campaign on.

The Wisconsin Bandmasters' Association held a most successful session at Green Bay on March 26, and will meet again at Janesville, August 16-17. Wisconsin is a live-wire state in matters musical, and only a glance at the program presented at the grand concert during the Green Bay session is sufficient to understand the high type of music which is constantly being featured. The WBA officer reads: President, Peter Michelson of Stevens Point; Vice-President, Jos. Bergelm of Milwaukee; Secretary, Harvey E.

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The difference between novocain and novachord is, one is designed to deaden pain, the other to produce it.

It is reported that European Dictators are "getting their heads together." Perhaps a game of marbles is contemplated.

We appreciate the receipt of Volume I, No. 2, of the *Richmond Musician*—a new adventure upon the sometimes turbulent waters of journalism—in the state of Old Virginia. It is a lustrous appearing youngster and plainly worthy of substantial support. From its pages we learn that Local No. 123 has a membership of 152—also an item announcing admission of 25 new members. An indication of healthy growth.

"More Work For More Musicians," should be the slogan for the coming new Federation year.

PEDAGOGICS

ANALYSIS OF TOMMY DORSEY'S TECHNIQUE AND PHRASING

By M. GRUPP

Internationally Known Specialist in Teaching
Natural Wind Instrument Playing

(Copyright, 1939, by M. Grupp. All rights reserved.)

The Editor's remark, which appeared at the conclusion of my article in the last issue of the INTERNATIONAL MUSICIAN, that in my next article I will analyze the playing of one of the country's outstanding wind instrumentalists, has brought to me from musicians, by mail and otherwise, a great number of suggestions in regard to whose playing I should analyze.



M. Grupp

I am taking this opportunity to thank each and every one of you for the suggestions. The selections you have made are intelligent. For, you all chose players of first rank. Since most of you suggest that I analyze Tommy Dorsey's playing, I am abiding by the majority.

For the past few years, whenever musicians "in the know" get together, a discussion sooner or later arises about Tommy's trombone playing; each expressing his opinion as to Tommy's tone, phrasing and his general technic. Most of the opinions are that besides being a natural player, due to his natural breath, tongue, and lip control, Tommy is an exceptionally naturally gifted phraser. By that is meant, that he seems to understand instinctively the inner meaning of each solo he plays. He brings this fact out in his various expressions of phrasing, which I am sure pleasantly impress everyone who hears him play.

HIS PLAYING INFLUENCE

The following incident demonstrates the influential power which his playing is apt to have on one. I know of a fine symphonic trombonist who, up to a few years ago, has heartily disliked to listen to jazz music. When he tuned in the radio, he turned the dial to his desired station as quickly as possible in order to avoid hearing even a sound of a modern orchestra. Modern trombone playing was his especial aversion.

He once remained peeved for two years at one of my brothers, although they were childhood friends, because my brother tuned in a modern orchestra one evening when he, this trombonist, was visiting my brother's home. However, it took Tommy's trombone playing to revive the friendship of this trombonist towards my brother.

It all occurred, this trombonist related to me, when he was dialing for a symphonic program and, through an error, happened to tune in on a station while Tommy was playing his theme song. In his own words he told me: "It sounded so beautiful that for a few moments I felt as though I was dreaming. For a while I could not realize that such phrasing and tone could be real. I have heard, during my life, the greatest instrumentalists and singers, but none of them gave me such a thrill as did Dorsey's trombone playing. Ever since I heard him play that night I have been a constant listener of modern orchestras and I never miss an opportunity to listen to Tommy's radio programs."

I doubt whether there is a musician who, once having heard Tommy play, would differ with this symphonic trombonist and who would not be interested to know how Tommy accomplishes his natural playing so superbly. Therefore, I am presenting the following questions that I have been asked (in reference to Tommy's playing) time and time again by as great a number of symphonic as modern players, and which I am going to answer herewith, with the thought in mind that it may be of benefit to some wind instrumentalists.

TOPE

Q. What is it that makes Tommy's tone sound so brilliant, rich and pleasing?

(Continued on Page Eighteen)

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as taught by

JULIUS VOGLER and JOSEPH HAGEN

LESSON 2

INTERVALS

Interval is a term which in harmony is used in a double sense. It is used to express the space or distance between tones, i.e., the number of steps or half-steps from one tone to another and is also applied as a general term to any combination of two tones, the general names (primes, seconds, thirds and fourths, fifths, etc.) and nature (minor, major, perfect, augmented and diminished) of these combinations of tones being dependent upon the number of steps and diatonic half-steps between the two tones.

When computing intervals you should count the first note as one—then, progressing upward, count every degree (line and space) as one each, until the second tone is reached; the total number of degrees will give you the name of the interval.

Take for example the tone E (on the first line) and the tone G (on the second line).

To find the interval, commence at the lowest tone, E. Count E as one, the next degree above which is F as two, and the next degree above—which is G, as three. Therefore, the distance or interval between E and G is a third. By combining these tones, we form the interval termed a "third."

EXAMPLE 1



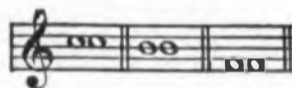
FORMATION OF INTERVALS

The following intervals are derived from the Major Scales:

PERFECT PRIME

The Perfect Prime (or unison) is formed by having both tones on the same degree, at the same pitch.

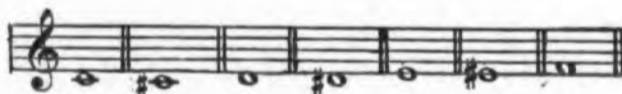
EXAMPLE 2



You will notice that there is no interval between the tones of a perfect prime; but, for convenience, it is classed among the intervals.

EXERCISE 1

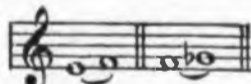
Write Perfect Primes after each note of the following exercise.



SECONDS

Seconds are formed by having one tone on the next degree either above or below the other, and are Minor or Major, according to the distance between the two tones. Seconds are Minor, if the distance between the two tones is a diatonic half-step.

EXAMPLE 3 (Minor Seconds)



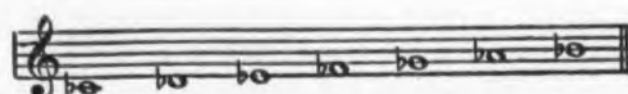
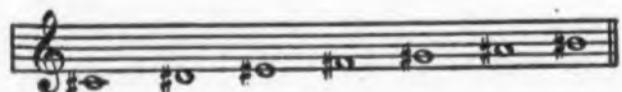
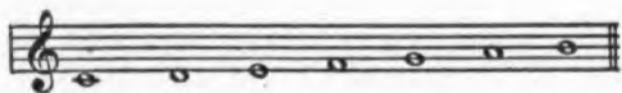
Write Minor seconds above each note of the following exercise (like Example 3).

EXERCISE 2

The note is to be written on the next degree above the note of the exercise.

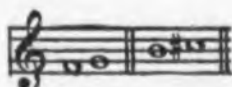
To begin, starting from first note of exercise, C, a diatonic half-step higher than C would be D flat (which is on the next degree above), not C sharp, because that would be on the same degree.

A diatonic half-step higher than C flat is D double flat (on next degree above) and not C natural.



Seconds are Major if the distance between the two tones is a step.

EXAMPLE 4 (Major Seconds)



Write Major seconds after each note of the following exercise (like Ex. 4).

(Continued on Page Nineteen)

Establishing a Correct Embouchure

By WILLIAM COSTELLO



WILLIAM COSTELLO

It is an amazing fact that many students do not have the remotest idea of the meaning of the word "embouchure." How often have you heard teachers say that the student must play the lower register first to build a foundation? While it is true that in constructing a house the foundation is laid first (and this sounds like a plausible argument to some), we are not attempting to build a house and so we are at liberty to follow a different theory. Those who follow the old-fashioned rules will never be able to play the upper register consistently and with definite assurance. I believe that many students waste valuable time playing the lower register waiting for the upper register to develop. Sooner or later they become so discouraged by lack of results that they either drop out of the running or look for another angle to their problem.

My theories are based on my own personal experience and I know whereof I speak, but the old-time "die hards" cling to their beliefs and refuse to consider a new system whose merits have been proved. Naturally those who incline toward the modern way are subject to severe criticism but they can depend upon the understanding of the musician who has encountered obstacles on his road to success.

What is a foundation? Some teachers believe in studying the notes first and disregarding lip formation, while others strive to perfect a lip formation, leaving the notes until later. Their inconsistency is apparent when they have a student who, by some stroke of good fortune, is able to produce high notes. In such cases they will urge him to play the upper register as well as the lower. If the student cannot produce any register at all he is given an elementary book to study. Those who study notes and their values only, with the expectation of playing range and register in the not too distant future, are doomed to disappointment. Of course we concede the point that musical knowledge is an asset that cannot be taken away from you—but you have the equivalent of "frame work" but no foundation.

What chance does anyone have of obtaining any degree of efficiency unless a correct, true foundation is well established right from the first? The serious-minded student must achieve this sooner or later. There are hundreds of boys who are misled by the time-worn phrase "it will come later!" It is my sincere hope that many students will be spared years of needless work traveling the long road, when there is available to them a short cut, much less painful, leading to their goal. But you can't sit back waiting for miracles to happen, you must do something to help yourself.

Have you ever seen an artist performing in an awkward position with a receded jaw, trumpet down, producing any kind of brilliance? I do not believe that anyone playing in such a position consistently can ever hope to attain success.

A true artist, especially a cornet soloist (and I make no exceptions), must play with the lower jaw protruding in such a manner that the instrument slants upward. In playing, the brunt of the pressure must be on the lower jaw, especially when producing the upper register. We know that is a high formation and that in coming down to the middle and lower register the jaw recedes a little but not enough to drive away from the pressure background. When you have acquired a good lip formation the only time your lip actually "works" is on the upper register. Playing the middle and lower registers should require practically no effort and personally I consider them a rest period—that is, resting while playing. The maximum amount of endurance is acquired through this particular method of playing. It cannot be attained by anyone who plays with a receded lower jaw.

(Continued on Page Eighteen)

EXECUTIVE BOARD MINUTES

New York, N. Y.,
April 14, 1939.

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

The Board considers the situation in the Dominion of Canada in connection with the use of phonograph records on radio. Attorney John W. McMaster, who assisted Executive Officer Murdoch in the situation, appears before the Board and reads and explains the brief that he prepared covering the situation. This brief contains several recommendations for possible relief in Canada. Brother Murdoch explains the developments from the meetings held with the Canadian Broadcasting Corporation since his last report to the Board.

This matter is laid over for further consideration.

President Weber explains the situation in regard to the meeting which was arranged for Monday, April 17th, between the Executive Board and the Hollywood Producing Companies.

Mr. Sidney Kent who was to represent Loew's, M. G. M., and Twentieth Century-Fox, was taken suddenly ill and is in the hospital, therefore the meeting had to be postponed.

The Novachord and Hammond Organ situation is discussed at length and laid over pending a demonstration of the instrument.

The Sonny James Case which has previously been re-opened is again considered. The matter is laid over until the June meeting.

The Board considers a request through Local 802 from Bob Crisler of Paris for permission to be permitted to form and conduct an American orchestra in the French Concession at the World's Fair. Local 802 is favorable to the proposition.

On motion, the matter is left in the hands of the Local to handle in its own best interests.

The Perry Bill, passed by the New York State Senate, which prohibits unauthorized recording of music from the air, is read to the Board by the Chairman. Inasmuch as this bill gives no protection over the state line, a similar law has been introduced in Congress at the instigation of the Federation.

The Board considers the matter of the members of Efram Kurtz in Local No. 4, Cleveland, Ohio. Kurtz was imported originally with the Monte Carlo Ballet, and this year he came in under the quota. The application filed with the Local, with questions improperly answered, is read.

The Board orders the membership of Kurtz in Local No. 4 cancelled.

President Weber lays before the Board the question of notice for the members of Ringling Bros. Circus Band at close of 1938 run. The men are entitled to two weeks' notice which the Federation will make every effort to collect.

The Board considers the case of the claim of Rennie Dare vs. the Kasey Club in Henderson, Ky.; \$168.20 was collected and held in escrow pending the decision of the International Executive Board.

Under the circumstances extant in the case, the money is ordered returned to the Kasey Club.

The Board adjourned until Saturday morning at 10:00 o'clock.

New York, N. Y.,
April 15, 1939.

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

The WPA and the Byrnes Bill are discussed at length. An amendment to take care of the white collar workers has been added to the bill, but projects will be subject to state instigation and control.

Case No. 368. Claim of Consolidated Radio Artists vs. Clyde McCoy, wherein a judgment for \$560.00 was allowed in favor of C. R. A. is, upon motion, re-opened.

The Board modifies the original judgment to \$280.00.

The Board considers a situation existing in the jurisdiction of Local No. 70, Omaha, Neb., in connection with remote control broadcast laws and other local conditions.

The Board refers the matter to the

President for the purpose of assigning a national officer to make proper investigation.

President Weber lays before the Board a request from M. J. Flynn, executive secretary of the Wage-Earners' Protective Conference, requesting a donation of \$250.00 to further the interests of the Connery Excise Tax Bill, H. R. 2656, which has for its purpose the protection of the American worker, and makes an explanation of the many involvements in the proposition.

On motion \$250.00 is donated.

The Board considers a letter from T. F. Welter in regard to his invention known as "Dance Vision" and the recordings incidental thereto. He requests the Federation to acquire a proprietary interest in the invention.

The Board decides that it is not in the interest of the Federation to agree to the proposition.

The Board receives an application for re-opening of Case No. 464 from Carvel Craig who was fined \$250.00 by the International Executive Board in said case.

The Board refuses to consider re-opening the case.

The question of coin operated machines displacing living musicians in dance halls, cafes, night clubs, is considered.

The methods by which recordings may be regulated in Canada are again discussed. Mr. McMasters again appears before the Board.

On motion, the form of protection to be afforded the Canadian musicians in the matter of control of recordings is left in the hands of the Canadian Executive Officer with full power to act.

Mr. Leo Fischer, executive secretary of American Guild of Musical Artists, appears before the Board. A brief explaining the purposes and proposals of AGMA is read to the Board. The matter is laid over to the Monday session.

A communication from Kenneth C. Davis of Davis and Schwegler of Los Angeles, Calif., is read to the Board, as well as President Weber's reply to same.

The matter fails to receive favorable consideration as the Board does not consider Mr. Davis' proposition to be practical.

A request of Local 20, Denver, Colo., for permission to make transcriptions to take the place of remote control radio programs is received and considered by the Board.

On motion, the request is denied.

A question of colored members of Local No. 2 Subsidiary who reside in East St. Louis and joined the Subsidiary Local because Local No. 717 refused to accept them to membership being responsible for the payment of Local No. 717's local engagement tax is considered.

The matter is referred to the President's office for the purpose of making the proper explanation to the East St. Louis Local to the effect that it can police the engagements, but no dues or tax can be collected from the colored musicians that it refused to enroll.

The Board considers a letter from Local 174 in which they seek to present charges of Arthur Zack of Local No. 174 against Julius Ehrlich of Local No. 802, for alleged violation of the Federation laws.

On motion, the Local is to be advised that in this matter sufficient grounds for charges do not exist.

A letter from Ace Attractions of Chicago requesting a modification of prices for steady engagements in neutral territory is considered.

The request is laid over pending further investigation.

The Board adjourned until Monday morning at 9:30 o'clock.

New York, N. Y.,
April 17, 1939.

President Weber calls the meeting to order at 9:45 A. M.

Messrs. Hager and Owens and their attorneys appear before the Board regarding the Owens patents and the possible acquisition of the patents by the Federation. Attorney Friedman attends the session. The entire situation and its involvements are discussed at great length.

After due deliberation the International Executive Board decides that it is not a proper function of the Board to invest funds of the A. F. of M. in any proposition except one that is in the interest of all members of the Federation, and that before making any investment the Board must be in a position to be positively assured that the funds so invested will not involve the question of unnecessary

risk. The Board therefore does not see its way clear to invest in these patents.

The Board again discusses the Novachord situation. A number of proposals for regulation are considered and laid over for further study.

The A. G. M. A. situation is again discussed at length and laid over until the Wednesday session.

Case No. 313. Claim of Arnin Chenak, et al., vs. Black Appel Inn is re-opened. The new evidence is ordered sent to claimants for reply.

Case No. 686. Appeal of member Jacob Fishgal (Jack Fisher) of Local 9, Boston, Mass., from an action of that local in imposing a fine of \$500.00 upon him.

On motion, the appeal is sustained.

Request of Local 575, Batavia, N. Y., for an extension of jurisdiction and objection interposed by Local 66, Rochester, N. Y.

The request is granted with exception of Scottsville.

Case No. 917. Request of Local 87, Danbury, Conn., for an extension of jurisdiction and objection interposed by Local 290, Peekskill, N. Y.

On motion, the request is granted.

Case No. 791. Appeal of members Bruce Anthony, James Bird, Clifford Fortier, Leonard Fortier, Thomas Jordan, Joseph Knoll and Maurice Sutton from an action of Local 180, Ottawa, Ont., Canada, in imposing a fine of \$100.00 upon Len Fortier and fines of \$50.00 each upon the others.

The Board sustains the appeal.

Mr. Maurice Speyser of the N. A. P. A. appears before the Board in regard to the Perry Bill which has been passed by the New York State Senate.

He presents a brief containing suggestions for changes in the rules and by-laws covering the regulation of the use of phonograph records.

The matter is laid over until Wednesday.

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

New York, N. Y.,
April 18, 1939.

Vice-President Bagley calls the meeting to order at 10:00 A. M.

Case No. 640. Claim of member Arnold Santi against Everett Johnson, former member of Local 532, Amarillo, Texas, for \$300.00, alleged to be due for loss of his instruments is considered.

On motion, the claim is dismissed.

Case No. 914. Request of Local 84, Bradford, Pa., for an extension of jurisdiction and objection interposed by Local 115, Olean, N. Y.

The request is laid over pending further investigation by traveling representatives.

The claims of Jack Wolburg, et al., against Jack Kitman for alleged balances due, are considered.

A letter from the claimants requests that the claims be held in abeyance pending collection of Kitman's claim from the Grand Hotel management. The Board grants the request.

Case No. 902. Charges preferred by Traveling Representative W. B. Hooper against member Don Strickland of Local 30, St. Paul, Minn., for alleged violation of Article X, Paragraph A. A. F. of M. By-Laws, is read and considered.

On motion, Strickland is found guilty and a fine of \$25.00 is imposed upon him.

The Board considers an application of the residents of Hastings, Minn., for a charter.

On motion, the application is granted.

An application of residents of Painesville, Ohio, for a charter and objection interposed by Local 107, Ashtabula, Ohio, is considered.

On motion, the charter is ordered issued.

Case No. 103. Request of Local 529, Newport, R. I., for an extension of jurisdiction and objection interposed by Local 216, Fall River, Mass., is again considered and Adamsville, Little Compton and Sakonnet are granted to Local 216.

Request of Local 578, Michigan City, Ind., for information concerning disposition of fines of \$50.00 each imposed upon Norman Carlson and Wilbur Hamann in connection with Case No. 1187, 1937-38 Docket, is received.

The Board orders the money returned to the local, as it is the property of the local.

The Board considers Case No. 734. Appeal of Basil Grachis from an action of

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fortissimos, accents, crescendos, decrescendos, etc. He passes with exceptional ease from one interval to another, whether it be big or small. In other words, Tommy brings out all his musical sentiments and emotions from within, with the aid of his perfectly controlled, co-ordinated organs which are employed in natural wind instrument playing.

IS IT A GIFT OF NATURE?

Q Are all human beings gifted by nature with musical phrasing, or must one develop it through study?

A. Every individual is gifted by nature with a more or less pleasing degree of musical phrasing. Certain individuals are capable, without the aid of teaching, of bringing out the phrasing bestowed upon them by nature. There are rare exceptions. Most human beings require the

guidance of a teacher in bringing out whatever degree of phrasing nature has bestowed upon them. One thing is certain: Unless a wind instrumentalist has co-ordinative natural control of free breathing, tonguing and lip flexibility and, above all, is free from playing complexes, he cannot hope to succeed in expressing his naturally gifted phrasing. Tommy is a 100 per cent master of these free controls and with that is absolutely free from any playing complexes (and why shouldn't he be free from complexes since he has no playing difficulties?) and that is why his general trombone playing, and especially his phrasing, are so superb.

In conclusion I must state that I am positive that if Tommy had followed a career as a symphonic trombonist he would have been just as successful instrumentally in that field as he is at present.

COMPLETE COURSE IN HARMONY

as taught by JULIUS VOGLER and JOSEPH HAGEN

(Continued from Page Fourteen)

EXERCISE 3

N.B.—The note is to be written on the next degree (line or space) above the note of the exercise.

THIRDS

Thirds are formed by having one tone two degrees above or below the other, and are Minor or Major, according to the distance between the two tones. Thirds are Minor if the distance between the two tones is a step and a diatonic half-step.

EXAMPLE 5 (Minor Thirds)

Write Minor thirds above each note of the following exercise (like Ex. 5).

EXERCISE 4

N.B.—The note is to be written on second degree above the note of the exercise. Starting from the first note of exercise, C, to find the Minor third we say: from C to D is a step, and from D to E flat is a diatonic half-step, making in all one step and a diatonic half-step; therefore E flat is the Minor third of C.

Thirds are Major, if the distance between the two tones is two steps.

EXAMPLE 6 (Major Thirds)

Write Major thirds above each note of the following exercise (like Ex. 6).

EXERCISE 5

Starting from first note of exercise, C, to find the Major third we say: from C to D is a step, and from D to E is a step, making in all, two steps; therefore, E is the Major third of C.

FOURTHS

Fourths are formed by having one tone three degrees above or below the other, and are Perfect or Augmented.

Fourths are Perfect if the distance between the two tones is two steps and a diatonic half-step.

EXAMPLE 7 (Perfect Fourths)

Write Perfect Fourths above each note of the following exercise (like Ex. 7).

EXERCISE 6

Starting with first note of exercise, C, to find the Perfect Fourth we say: from C to D is a step; from D to E is a step, and from E to F is a diatonic half-step, making in all two steps and a diatonic half-step; therefore, F is a Perfect Fourth of C.

Fourths are Augmented, if the distance between the two tones is three steps.

EXAMPLE 8 (Aug. Fourths)

Write Augmented Fourths above each note of the following exercise (like Example 8).

EXERCISE 7

Starting with the first note of exercise, C, to find the Augmented Fourth we say: from C to D is a step; from D to E is a step, and from E to F sharp is a step, making in all three steps; therefore, F sharp is an Augmented Fourth of C.

FIFTHS

Fifths are formed by having one tone four degrees above or below the other, and are Perfect, Diminished, and Augmented.

Fifths, are Perfect if the distance between the two tones is three steps and a diatonic half-step.

EXAMPLE 9 (Perfect Fifths)

Write Perfect Fifths above each note of the following exercise (like Ex. 9).

EXERCISE 8

Starting with the first note of exercise, C, to find the Perfect Fifth we say: from C to D is a step; from D to E is a step; from E to F sharp is a step, and from F sharp to G is a diatonic half-step, making in all three steps and a diatonic half-step; therefore, G is a Perfect Fifth of C.

Fifths are Diminished if the distance between the two tones is two steps and two diatonic half-steps.

EXAMPLE 10 (Dim. Fifths)

Write Diminished Fifths above each note of the following exercise (like Ex. 10).

EXERCISE 9

Starting with the first note of exercise, C, to find the Diminished Fifth we say: from C to D is a step; from D to E is a step; from E to F is a diatonic half-step, and from F to G flat is a diatonic half-step, making in all two steps, and two diatonic half-steps; therefore, G flat is a Diminished Fifth of C.

The Augmented Fifth will be treated of in its place in the Minor Scale.

Questions regarding these lessons may be addressed to Joseph K. Hagen, care of the International Musician, Newark, N. J.

CANDEN: Walt Whitman Hotel.
GIFTON: Silberstein, Joseph L., and Ettelson, Samuel.
GLEN GARDNER: Green Hills Inn, Mr. and Mrs. John Sandago.
IRVINGTON: Club Windsor. Philhower, H. W.
JERSEY CITY: Dickinson High School Auditorium.
LONG BRANCH: Shapiro, Mrs. Louis Rembar, Manager, Hotel Scarborough.
NEWARK: Angster, Edward. Clark, Fred R. Devanney, Forest, Prom. Kruvant, Norman. Meyers, Jack. N. A. C. F. Pat & Don's. Robinson, Oliver, Mummies Club. Rutan Booking Agency. Santoro, V. Sapientza, J. Skyway Restaurant. Newark Airport Highway. Stewart, Mrs. Rosamond. Tripittling, Miss Anna.
BRANGE: Schlesinger, M. S.
PATERSON: De Ritter, Hal.
PRINCETON: Lawrence, Paul.
SHREWSBURY: Stevin, Ben, Mgr., "Casino."
TRENTON: Laws, Oscar A.
UNION CITY: Passion Play Auditorium.
VENTNOR: Ventnor Pier.
WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner. Frankie Conway's Tavern, Black Horse Pike.
WILDWOOD: Bernard's Hofbrau. Club Avalon, Joseph Tarella, Manager.

NEW YORK
ADIRONDACK: O'Connell, Nora, Proprietress, Watch Rock Hotel.
ALBANY: Bradt, John. Flood, Gordon A.
ARMONK: Embassy Associates.
BALLSTON SPA: Francesco, Tony, Manager, Stockade Club. Hearn, Gary, Manager, Stockade Club.
BEACON: Neville's Mountinside Farm Grill.
BINGHAMTON: Bentley, Bert.
BROOKLYN: Hared Productions Corp.
BUFFALO: Clors, Wm. R. and Joseph, Operators, Vendome Hotel. Erickson, J. M. German-American Musicians' Association. King Productions Co., Geo. Meadowbrook Country Club. McVan's, Mrs. Lillian McVan, Proprietor. Michaels, Max. Miller, Robert. Nelson, Art. Shultz, E. H. Vendome Hotel. W. & J. Amusement Corp.
CATSKILL: 50th Annual Convention of the Hudson Valley Volunteer Firemen's Ass'n.
ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel.
ELMIRA: Goodwin, Madalyn. Reynolds, Jack. Rock Springs Dance Pavilion.
FISHKILL: Oriental Inn.
GENEVA: Rothenberg, Frank.
GLEN FALLS: The Royal Pines, Tony Reed, Proprietor. Round Pond Casino, Salvatore Russo, Manager.
KIAMISHA LAKE: Mayfair, The.
KINGSTON: Van Bramer, Vincent.
LACKAWANNA: Chic's Tavern, Louis Ciccarelli, Proprietor.

LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor.
NEWBURGH: Matthews, Bernard H.
NEW YORK CITY: Benson, Edgar A. Blythe, Arthur, Booking Agent. Dodge, Wendell P. Dyrufl, Nicholas. Dwyer, Bill. Faggen, Jay. Filashnick, Sam B. Harris, Bud. Herr, I. H., Theatrical Promoter. Immerman, George. Jermon, John J., Theatrical Promoter. Joseph, Alfred. Katz, George, Theatrical Promoter. Levy, Al. and Nat. Former Owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 803). Makler, Harry, Manager. Folley Theatre (Brooklyn). Maybohm, Col. Fedor. Murray, David.

Musical Art Management Corp., Alexander Merovitch, President. Palais Royale Cabaret. Pearl, Harry. Phi Rho Pi Fraternity. "Right This Way," Carl Reed, Manager. Riley, Jerry. Seidner, Charles. Shayne, Tony, Promoter. Solomonoff, Henry. Sonkin, James. Wade, Frank.
OLEAN: Cabin Restaurant.
ONEONTA: Oneonta Post No. 259. American Legion, G. A. Dockstader, Commander.
POUGHKEEPSIE: Poughkeepsie High School Auditorium.
PURLINE: Gutrie's Purling Palace.
ROCHESTER: Alpha Beta Gamma Fraternity. Genesee Electric Products Co. Gorin, Arthur. Madalena, A. J. Medwin, Barney. Pulster, E. H. Todd Union of University of Rochester and Gymnasium.
SCHENECTADY: Gibbons, John F., Manager, Club Palorama. Hotel Van Curler.
STONE RIDGE: DeGraff, Walter A.
SYRACUSE: Horton, Don. Most Holy Rosary Alumni Association.
TONAWANDA: Shuman, George, Operator, Hollywood Restaurant.
TROY: Lambda Chi Alpha. Phi Kappa. Phi Mu Delta. Pi Kappa Alpha. Pi Kappa Phi. Theta Nu Epsilon. Theta Upsilon Omega.
UTICA: Moinionx, Alex. Sigma Psi Fraternity, Epison Chapter.
WHITE PLAINS NORTH: Charlie's Rustic Lodge.
WHITEBORO: Guido, Lawrence.
WINDSOR BEACH: Windsor Dance Hall.
YONKERS: Wilson Line.
LONG ISLAND, N. Y.
HICKSVILLE: Seever, Mgr., Hicksville Theatre.
LINDENHURST: Fox, Frank W.

NORTH CAROLINA
ASHEVILLE: Asheville Senior High School Auditorium. David Millard High School Auditorium. Hall-Fletcher High School Auditorium.
CHARLOTTE: Associated Orchestra Corporation. Al. A. Travers, Proprietor.
DURHAM: Alston, L. W. Ferrell, George. Mills, J. N. Pratt, Fred.
GREENSBORO: American Business Club.
HIGH POINT: Trumpesters' Club, The. J. W. Bennett, President.
RALEIGH: Carolina Pines. Hugh Morson High School. Needham Broughton High School. New Armory, The. Rendevous. Washington High School.
SALISBURY: Rowan County Fair.
WINSTON-SALEM: Hill, E. C. Piedmont Park Association Fair.
NORTH DAKOTA
BISMARCK: Coman, L. R. Coman's Court.
GRAND FORKS: Point Pavilion.
OHIO
AKRON: Brady Lake Dance Pavilion. Katz, George, DeLux Theatre. Williams, J. P., DeLux Theatre.
ALLIANCE: Castle Night Club, Charles Naines, Manager. Curtis, Warren.
ATHENS: Roper, Nita, Manager, Mayfair Club.
BRIDGESPORT: Kenny Mara Club, 217 Lincoln Ave.
BRYAN: Thomas, Mort.
CAMBRIDGE: Lamb, Frankie (Frank La-shinsky).
CANTON: Beck, L. O., Booking Agent. Bender, Harvey. Bender's Tavern, John Jacobs, Manager. Canton Elks' Lodge.
CMILICOTNE: Rutherford, C. E., Manager, Club Bavarian. Scott, Richard.

CINCINNATI: Cincinnati Club, Milnor, Manager. Cincinnati Country Club, Miller, Manager. Elks' Club No. 5, Hartwell Club. Jones, John. Kenwood Country Club, Thompson, Manager. Lawndale Country Club, Hutch Ross, Owner. Maketwah Country Club, Worburton, Manager. Queen City Club, Clemens, Manager. Rainey, Lee. Spat and Slipper Club. Western Hills Country Club, Waxman, Manager.
CLEVELAND: Hanna, Rudolph. Order of Sons of Italy, Grand Lodge of Ohio. Senner, Frank. Sinderlar, E. J. Weisenberg, Nate, Mgr., Mayfair or Euclid Casino.
COLUMBUS: Askins, Lane. Askins, Mary. Gyro Grill.
DAYTON: Club Ark, John Hornis, Owner. Eib, Dwight. Stapp, Phillip B. Victor Hugo Restaurant.
GREENVILLE: Darke County Fair.
MANSFIELD: Foley, W. R., Mgr., Coliseum Ballroom. Ringside Night Club.
MARIETTA: Morris, H. W.
MARION: Anderson, Walter.
MEDINA: Brandow, Paul.
ROCKY RIVER: Westlake Hotel.
SANDUSKY: Anchor Club, Henry Letson, Proprietor. Brick Tavern, Homer Roberts, Manager. Crystal Rock Nite Club, Alva Halt, Operator. Fountain Terrace Nite Club, Alva Halt, Manager.
SIDNEY: Woodman Hall.
SPRINGFIELD: Lord Lansdown's Bar, Pat Finnegan, Manager. Marshall, J., Operator, Gypsy Village. Prince Hunley Lodge No. 469, A. B. P. O. E.
TOLEDO: Browning, Frank. Frank, Steve and Mike, Owners and Managers, Frank Bros. Cafe. Johnson, Clem.
WARREN: Windom, Chester. Young, Lin.
YOUNGSTOWN: Hannon, Robert. Kaia Doxa Club. Lombard, Edward.
OKLAHOMA
OKLAHOMA CITY: Buttrick, L. E. Walters, Jules, Jr., Manager and Promoter.
TULSA: Akdar Temple Uniform Bodies, Claude Rosenstein, General Chairman. Mayfair Club, John Old, Pratt, Fred. Rainbow Bow. Tate, W. J. Tesle & Rovia, Promoters.
OREGON
KLAMATH FALLS: James, A. H.
SALEM: Steelhammer, John F. and Carl G., Managers, Mal-low Moon Dance Pavilion.
PENNSYLVANIA
ALTIQUIPPA: Young Republican Club. Robert Cannon.
ALLENTOWN: Connors, Earl.
ALTOONA: Wray, Eric.
AMBERG: Colonial Inn.
BERNVILLE: Snyder, C. L.
BETHLEHEM: Reagan, Thomas.
BRADFORD: Fissel, Francis A.
BROWNSVILLE: Hill, Clifford, President, Triangle Amusement Co.
CHARLETT: Austin, George. Carameia, Ted. Klus, Joe.
CHESTER: Reading, Albert A.
COLUMBIA: Hardy, Ed.
CORNEAULT LAKE: Dreamland Ballroom, The. T. F. McGuire, Manager. Oakland Beach Dance Pier, T. H. McGuire, Operator.
DRAVOSSBURG: Yaras, Max. Sky Club, Inc.
DRUMS: Green Gables.
DRY TAVERN: Weiner, Alex., Owner, Twin Gables Inn.
EASTON: Clrcion, The. Neal Rumbaugh, Proprietor.
ELMHURST: Watro, John, Mgr., Showboat Grill.
EMPHORIUM: McNamey, W. S.

FRACKVILLE: Casa Loma Hall.
FRANKLIN: Rocky Grove High School.
GIRARDVILLE: Girardville Hose Co.
GLEN LYON: Gronka's Hall.
GREENSBURG: William Penn Club.
GREENVILLE: Moose Hall and Club.
HARRISBURG: Johnson, William.
HOMETOWN (Tennessee): Baldino, Dominic. Gilbert, Lee.
HUSTON: Trionon Club, Tom Vlachos, Operator.
JACKSONVILLE: Jacksonville Cafe, Mrs. "Doc" Gilbert, Mgr.
KELAYRES: Condors, Joseph.
KULPMONT: Liberty Hall. Neil Rich's Dance Hall.
LANCASTER: Parker, A. R. Wheatland Tavern Palm-room, located in the Miller Hotel; Paul Heine, Sr., Operator.
LAYROBE: Yingling, Charles M.
LEBANON: Colonial Ballroom. Fishman, Harry K.
LEHINGTON: Reiss, A. Henry.
MT. CARMEL: Mayfair Club, John Pogezky and John Bailent, Mgrs. Paulson, Mike, Manager, Paradise Club. Reichwein's Cafe, Frank Reichwein, Proprietor.
MANTICOCHE: Knights of Columbus Dance Hall. St. Joseph's Hall, John Renka, Manager.
NATRONA: Natrona Citizens Hall.
NEW OXFORD: Green Cove Inn, W. E. Stall-smith, Proprietor.
NEW SALEM: Maher, Margaret.
Hosbach, H. E., Manager and Owner, Hosbach's Bungalow Inn.
OLD FORGE: Pagnatti, Victor.
PHILADELPHIA: Anchorage Cafe, Arthur H. Padula, Manager. Arcadia, The International Restaurant, Arthur H. Padula, President. Deauville Casino. Faucett, James H. Griffin, William E. Hirst, Iszy. Martin, John. Muller, George W. Nixon Ballroom. Philadelphia Federation of the Blind. Stone, Thomas. Swing Club, Messrs. Walter Finacey and Thos. Moyle. Temple Ballroom. Tioga Cafe, Anthony and Sabatino Marrara, Mgrs. Triangle Theatrical Agency. Zellner, Mr. and Mrs. Max. Zeld, Mr., Hart's Beauty Culture School.
PITTSBURGH: Bland's Night Club. Ellis, Robert W., Ellis Amusement Co. Gold Road Show Boat, Capt. J. W. Menkes, Owner. Matesic, Frank.
POTTSVILLE: Paul's Tap Room and Grille. Paul Davis, Proprietor.
QUAKERTOWN: Bucks County Fair.
READING: Mountain Springs Association. Jack Thammes, Business Agent. San Rita Inn, Gus Paskopoulis, Manager.
RIDGWAY: Benigni, Silvio.
ROCHESTER: Pitini, Joseph.
SCRANTON: Liberty Hall.
SHAMOKIN: Boback, John. Shamokin Moose Lodge Grill.
SHARON: Marino & Cohn, former Operators, Clover Club. Williams' Place, George.
STONY CREEK HILLS: Eagles' Mountain Home.
SUNBURY: Sober, Melvin A.
UNIONTOWN: Maher, Margaret.
VERMERSVILLE: South Mountain Manor Hotel, Mr. Berman, Manager.
WILKES-BARRE: Cohen, Harry. Kosley, William. McKane, James.
WILLIAMSPORT: Moose Club. Stover, Curley.
YORK: Kibbler, Gordon. Penn Hotel, Charles Welsh, Proprietor.

RHODE ISLAND
NEWPORT: Verper, Harry, Manager, Embassy Club.
NORWOOD: Hollywood Casino, Mike and Joe D'Antonio, Owners and Managers.
PROVIDENCE: Bangor, Ruben. Club Bagdad, Leo Mancini, Operator. Goldsmith, John, Promoter. Kronson, Charles, Promoter. Saturday Night Dances, operated by Mancini at North Main Street Auditorium.
WARWICK: D'Antonio, Mike. Hollywood Casino.
WOODSOCKET: Kornstein, Thomas.
SOUTH CAROLINA
CHARLESTON: Pierre, Thomas.
GREENVILLE: Allen, E. W. Goodman, H. E., Manager, The Pines. Greenville Women's College Auditorium.
MARION: Wall, O. R.
SOUTH DAKOTA
BERRSFORD: Muhlenkorf, Mike.
SIOUX FALLS: Plaza (Night Club).
TRIPP: Maxwell, J. E.
YANKTON: Kosta, Oscar, Manager, Red Rooster Club.
TENNESSEE
BRENTWOOD: Palms Night Club.
BRISTOL: Pinehurst Country Club, J. C. Rates, Manager.
CHATTANOOGA: Dobby, Nathan. Reeves, Harry A.
CLARKSVILLE: Runyon, Dr. Bruce. Rye, B. J.
JACKSON: Clark, Dave.
JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club.
KNOXVILLE: Manderson, Frank.
MEMPHIS: Atkinson, Elmer. Avery, W. H. Hulbert, Maurice.
NASHVILLE: Carter, Robert T. Connors, C. V. Eakle, J. C. Scottish Rite Temple.
TEXAS
ABILENE: Sphinx Club.
AMARILLO: Municipal Auditorium.
AUSTIN: Gregory Auditorium. Hogg Memorial Auditorium. Rowlett, Henry, Operator, Cotton Club.
BRECKENRIDGE: Breckenridge High School Auditorium.
CLARKSVILLE: Dickson, Robert G.
DALLAS: Bagdad Night Club. Goldberg, Bernard. Johnson, Clarence M. Malone, A. J., Mgr., Trocadero Club.
DENTON: North Texas State Teachers' Auditorium. Texas Women's College Auditorium.
FORT WORTH: Bowers, J. W. Humming Bird Club, L. C. Bryant, Owner. Plantation Club. Southwestern Exposition and Stock Show, Rodeo and Roundup Club.
FREDERICKSBURG: Hilltop Night Club.
GALVESTON: Page, Alex. Purple Circle Social Club.
HARLINGEN: Municipal Auditorium.
HOUSTON: Beust, M. J., Operator of El Coronado. El Coronado Club, Roger Seaman and M. J. Beust, Managers. Grigsby, J. B. Lamantia, A. Orchestra Service of America. Panser, Hanek, Owner and Manager, Napoleon Grill. Piver, Napoleon, Owner and Manager, Napoleon Grill. Richards, O. K. Robey, Don. Robinowitz, Paul. Seaman, R. J., Operator of El Coronado.
LUSBOCK: Lubbock High School Auditorium.
PORT ARTHUR: Lighthouse, The, Jack Meyer, Manager. Silver Slipper Night Club, V. B. Berwick, Manager.
RANGER: Ranger Recreation Building.
SAN ANTONIO: Shadownland Night Club.
TEXARKANA: Gant, Arthur. Texarkana, Texas, High School Auditorium.
WACO: Williams, J. R.
WICHITA FALLS: Hyatt, Roy C.
UTAH
SALT LAKE CITY: Allan, George A. Cromar, Jack, alias Little Jack Horner.

VIRGINIA
ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager. Nightingale Nite Club.
BLACKSBURG: V. P. I. Auditorium.
DANVILLE: City Auditorium. George Washington High School Gym.
HOPEWELL: Hopewell Cotillion Club.
LYNCHBURG: Happy Landing Lake, Cassell Beverly, Manager.
NEWPORT NEWS: Newport News High School Auditorium.
NORFOLK: Club 500, F. D. Wakley, Manager. DeWitt Musio Corporation, U. H. Maxey, president; C. Coates, vice-president.
NORTON: Tegram, Mrs. Erma.
RICHMOND: Hermitage Country Club. Julian's Ballroom. Patrick Henry Hotel. University of Richmond.
ROANOKE: Lakeside Swimming Club & Amusement Park. Mill Mountain Hallroom, A. R. Rorer, Manager. Morris, Robert F., Manager, Radio Artists' Service. Wilson, Sol., Mgr., Royal Casino.
SOUTH WASHINGTON: Riviera Club.
VIRGINIA BEACH: Gardner Hotel. Links Club. Rose, J. E. Village Barn.
WASHINGTON
SEATTLE: Meany Hall. West States Circus.
SPOKANE: Davenport Hotel.
WEST VIRGINIA
BLUEFIELD: Florence, C. A. Renaissance Club. Walker, C. A.
CHARLESTON: Irandon, William. Embassy Inn, E. E. Saunders, Manager. Fonteneau, Roy. White, R. L., Capitol Book-ing Agency.
FAIRMONT: Carpenter, Samuel H.
HUNTINGTON: Epherson, Tiny, and Hew-ett, Tiny, Promoters. Marathon Dances.
MORGANTOWN: Elks' Club.
WHEELING: Lindelof, Mike, Proprietor, Old Heidelberg Inn.
WILLIAMSBURG: Albert, Irving.
WISCONSIN
ANTIGO: Langlade County Fair Grounds & Fair Association.
APPLETON: Apple Creek Dance Hall. Sheldon Stammer, Mgr., Konzelman, E. Mackville Tavern Hall. William Bogacs, Manager. Miller, Earl.
ARCADIA: Schade, Cyril.
BARABOO: Dunham, Paul L.
BELOIT: Illinois Tavern, Tom Ford, Proprietor.
CHIPPEWA FALLS: Northern Wisconsin Dis-trict Fair Assn.
CUSTER: Ironk, Karl. Glodoake, Arnold.
DAKOTA: Passarelli, Arthur.
HEAFORD JUNCTION: Kilinski, Phil., Prop., Phil's Lake Nakomis Resort.
JAMESVILLE: Cliff Lodge.
JUMP RIVER: Erickson, John, Manager, Community Hall.
JUNEAU: Triangle Inn Dance Hall, Peter Kirchofer, Prop.
KENOSHA: Emerald Tavern. Grand Ridge Tavern. Prince Tavern. Shangri-La Nite Club.
LA CROSSE: McCarthy, A. J. Mueller, Otto.
LEOPOLD: Brackob, Dick.
MADISON: Bascom Hall.
MADISONVILLE: Bell, Joe., Manager, Baker-ville Pavilion.
MERRILL: Battery "F," 120th Field Artillery.
MILWAUKEE: Caldwell, James. Liberty Hall, Tony Buxbaum, Operator. Thomas, James.
MT. CALVARY: Siljack, Steve.
NEW LONDON: Veterans of Foreign Wars Organisation.
SCONOWOC: Jones, Bill, Silver Lake Resort.
PHILIP: Liebel, Rudy.

POTOSI: Stoll's Garage. Turner's Bowery. RANDOLPH: Randolph Firemen's Park Association. REEDSVILLE: Bubolz Grove and Hall. Robert Bubolz, Prop. RHINELANDER: Waverley Beach Dance Hall. Hank Turban, Mgr. ROTHSCHILD: Rhyner, Lawrence. SNEBOYAN: Kohler Recreation Hall. SLINGER: Bue, Andy, alias Buege, Andy. SPLIT ROCK: Fabitz, Joe, Manager, Split Rock Ballroom. STEVENS POINT: Midway Dance Hall. STOUGHTON: Barber Club, Barber Brothers, Proprietors. STRATFORD: Kraus, L. A., Manager, Rozellville Dance Hall. STURGEON BAY: DeFoe, F. G. SUPERIOR: Willett, John. TIGERTON: Mielchiske, Ed., Manager, Tigerton Della Resort. TOMAH: Cramm, E. L. VALDEB: Pigeon Lake Resort, Joseph Mallman, Proprietor. WAUSAU: Vogl, Charles. WAUTOMA: Passarelli, Arthur. WITTENBERG: Dorahner, Lee, Manager, Shepley Pavilion. WYOMING CASPER: Oasis Club, The, A. E. Schmitt, Manager. Wainwright, C. I., Booking Agent. CHEYENNE: Wyoming Consistory. DISTRICT OF COLUMBIA WASHINGTON: All States Democratic Club. Alvin, Ray C. Ambassador Hotel. Herenquer, A. C. Burroughs, H. F., Jr. Canning, T. W. Columbian Musicians' Guild. W. M. Lynch, Manager. Constitution Hall. D. A. R. Building. Dude Ranch. Faeher, Matthew J. Hayden, Phil. Hi-Hat Club. Hule, Lim, Manager, La Page Restaurant. Hurwitz, L., Manager, The Coconut Grove. Kavakos Cafe, Wm. Kavakos, Manager. Kipnis, Benjamin, Booker. Lynch, Ruford. Melody Club. Pirate's Den. CANADA ALBERTA CALGARY: Dowsley, C. L. BRITISH COLUMBIA VICTORIA: Shrine Temple. MANITOBA WINNIPEG: Brandon Fair. ONTARIO CORUNNA: Pier, William Richardson, Proprietor. HAMILTON: Delta High School Auditorium. Dumbbells Amusement Co., Capt. M. W. Plunkett, Manager. Technical High School Auditorium. Westdale High School Auditorium. LONDON: Cooley, Sam A. Palm Grove. NIAGARA FALLS: Niagara Falls Badminton and Tennis Club. Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall. OTTAWA: Fitzlayson, Lieut. W. B. Lido Club. PETERBOROUGH: Collegiate Auditorium. Peterborough Exhibition. BARNIA: Blue Water Inn, Thomas Kemsley, Proprietor. TORONTO: Andrews, J. Brock. Central Toronto Liberal Social Club. Clarke, David. Cockerill, W. H. Eden, Leonard. Eisen, Murray. Henderson, W. J. LaSalle, Fred, Fred LaSalle Attractions. Legge, C. Franklin, and Legge Organ Co. O'Byrne, Margaret. Savarin Hotel. Silver Slipper Dance Hall. Urban, Mrs. Marie. WOODSTOCK: South Side Park Pavilion. QUEBEC MONTREAL: Beauchamp, Gerard. Johnson, Lucian. Wynness, Howard.

SHERBROOKE: Eastern Township Agriculture Association. STE. MARQUERITE: Domatke D'Estherel. MISCELLANEOUS American Negro Ballet. Blaufox, Paul, Manager, Pee Bee Gee Production Co., Inc. Bowley, Itay. Brau, Dr. Max, Wagnerian Opera Co. Carr, June, and Her Parisienne Creations. Curry, R. C. Darktown Scandals, Ida Cox and Jake Shankle, Mgrs. Darragh, Don. Del Monte, J. P. Edmonds, E. E., and His Enterprises. Eillis, Robert W., Dance Promoter. Fiesta Company, George H. Boles, Manager. Gabel, Al. J., Booking Agent. Ginsburg, Max, Theatrical Promoter. Gonia, George F. Hanover, M. L., Promoter. Helm, Harry, Promoter. Helney, Robt., Trebor Amusement Co. Hendershott, G. B., Fair Promoter. Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoxie Circus, Jack. Hyman, S. Jazsmania Co., 1934. Kane, Lew, Theatrical Promoter. Katz, George. Kauneonga Operating Corp., F. A. Scheffel, Secretary. Kessler, Sam, Promoter. Kinsey Players Co. (Kinsey Comedy Co.). Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawton, Miss Judith. Lester, Ann. London Intimate Opera Co. Mack, Charlie, Manager, Chatterbox & Cavalcade of Lafts Units. McConkey, Mack, Booker. McFryer, William, Promoter. McKay, Gail B., Promoter. McKinley, N. M. Marcan, Joe., Manager, "Surprise Party" Co. Miller's Rodeo. Monmouth County Firemen's Association. Monoff, Yvonne. Mumm, Edward F., Promoter. Nash, L. J. National Speedathon Co., N. K. Antrim, Manager. O'Hanrahan, William. Opera-on-Tour, Inc. Rogers, Harry, Owner, "Frisco Follies." Rudnick, Max, Burlesque Promoter. Santoro, William, Steamship Booker. Scottish Musical Players (travelling). Shavitch, Vladimir. Snyder, Sam, Owner, International Water Follies. Sponsor, Len. Steamship Lines: American Export Line. Savannah Line. Wilson Line. Thompson, J. Nelson, Promoter. Todd, Jack, Promoter. "Tinkle Ears Smith Barn Dance Follies Co." Walkathon, "Moon" Mullins, Proprietor. Welsh Finn and Jack Schenck, Theatrical Promoters. Wheelock, J. Riley, Promoter. White, Jack, Promoter of Style Shows. Wiley, Walter C., Promoter of the "Jitterbug Jam-boree." Wise and Weingarden, Managers, "Mixed Nuts" Co. Wolfe, Dr. J. A. Yokel, Alex, Theatrical Promoter. "Zorine and Her Nudists." THEATRES AND PICTURE HOUSES Arranged alphabetically as to States and Canada ALABAMA MOBILE: Lincoln Theatre. Pike Theatre. ARIZONA PHOENIX: Rex Theatre. YUMA: Lyric Theatre. Yuma Theatre. ARKANSAS NOT SPRINGS: Best Theatre. Paramount Theatre. Princess Theatre. Spa Theatre. State Theatre. PARIS: Wiggins Theatre. CALIFORNIA BRAWLEY: Brawley Theatre. CARMEL: Filmart Theatre. CROMA: Crona Theatre. DINUBA: Strand Theatre. EUREKA: Liberty Theatre. Rialto Theatre. State Theatre. FERNDALE: State Theatre.

FORT BRASS: State Theatre. FORTUNA: Fortuna Theatre. GILROY: Strand Theatre. HOLLYWOOD: Andy Wright Attraction Co. LONG BEACH: Strand Theatre. LOS ANGELES: Ambassador Theatre. Burbank Theatre. Follies Theatre, J. V. (Pete) Frank and Roy Dalton, Operators. Million Dollar Theatre. Harry Popkin, Operator. LOVELAND: Rialto Theatre. MARYSVILLE: Liberty Theatre. State Theatre. MODESTO: Lyric Theatre. Princess Theatre. State Theatre. Strand Theatre. PALM SPRINGS: Plaza Theatre. UKIAH: State Theatre. YUBA CITY: Smith's Theatre. COLORADO COLORADO SPRINGS: Liberty Theatre. Tompkins Theatre. CONNECTICUT BRIDGEPORT: Park Theatre. DARIEN: Darien Theatre. HARTFORD: Crown Theatre. Liberty Theatre. MYSTIC: Strand Theatre. NEW BRITAIN: Rialto Theatre. NEW CANAAN: Play House. NEW HAVEN: White Way Theatre. SOUTH NORWALK: Theatre in the Woods, Greek Evans, Promoter. TAFVILL: Hillcrest Theatre. WESTPORT: Fine Arts Theatre. WINSTED: Strand Theatre. DELAWARE MIDDLETOWN: Everett Theatre. FLORIDA HOLLYWOOD: Florida Theatre. Hollywood Theatre. Ritz Theatre. LAKELAND: Lake Theatre. WINTER HAVEN: Grand Theatre. Ritz Theatre. IDAHO BLACKFOOT: Mission Theatre. Nuart Theatre. IDAHO FALLS: Gayety Theatre. Rio Theatre. REXBURG: Elk Theatre. Romance Theatre. ST. ANTHONY: Rialto Theatre. Roxy Theatre. ILLINOIS CARLINVILLE: Marvel Theatre. CHAMPAIGN: RKO Orpheum Theatre. RKO Virginia Theatre. FREEPORT: Winnieshiek Players Theatre. GENEVA: Fargo Theatre. LINCOLN: Grand Theatre. Lincoln Theatre. ROCK ISLAND: Riviera Theatre. STREATOR: Granada Theatre. INDIANA GOSHEN: Lincoln Theatre. New Circle Theatre. INDIANAPOLIS: Civic Theatre. Mutual Theatre. NEW ALBANY: Grand Picture House. Kerrigan House. TERRE HAUTE: Rex Theatre. VINNENNE: Moon Theatre. IOWA COUNCIL BLUFFS: Liberty Theatre. Strand Theatre. OUBURU: Spensley-Orpheum Theatre. MARSHALLTOWN: Family Theatre. SIOUX CITY: Self Theatre Interests. STATE CENTER: Sun Theatre. WASHINGTON: Graham Theatre. KANSAS EL DORADO: Eris Theatre. INDEPENDENCE: Beldorf Theatre.

KANSAS CITY: Art Theatre. Midway Theatre. LAWRENCE: Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Fatley Theatre. Varsity Theatre. LEAVENWORTH: Abdallah Theatre. Lyceum Theatre. M'PERSON: Ritz Theatre. PARSONS: Ritz Theatre. WICHITA: Civic Theatre. WINFIELD: Ritz Theatre. KENTUCKY ABINGDON: Capitol Theatre. Grand Theatre. BELLEVUE: Sylvia Theatre. COVINGTON: Family Theatre. Shirley Theatre. LOUISIANA LAKE CHARLES: Palace Theatre. MONROE: Seigle Theatre. NEW ORLEANS: Globe Theatre. Tudor Theatre. WEST MONROE: Happy Hour Theatre. MAINE PORTLAND: Cameo Theatre. Derring Theatre. Keith Theatre. MARYLAND BALTIMORE: Belnod Theatre. Boulevard Theatre. Community Theatre. Forrest Theatre. Grand Theatre. Jay Theatrical Enterprise. Palace Picture House. Regent Theatre. Rivoli Theatre. State Theatre. Temple Amusement Co. ELKTON: New Theatre. MASSACHUSETTS ATTLEBORO: Bates Theatre. Union Theatre. BOSTON: Casino Theatre. Park Theatre. Tremont Theatre. BROCKTON: Majestic Theatre. Modern Theatre. CHARLESTOWN: Thompson Square Theatre. FITCHBURG: Travelling Theatre. Snyder, Sam, Owner. NAVERHILL: Lafayette Theatre. HOLYOKE: Holyoke Theatre. LEOMINSTER: Capitol Theatre. LYNN: Comique Theatre. LOWELL: Capitol Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Tower Theatre. MEDFORD: Medford Theatre. Riverside Theatre. NEW BEDFORD: Baylies Square Theatre. ROXBURY: Liberty Theatre. SOMERVILLE: Capitol Theatre. Somerville Theatre. SOUTH BOSTON: Strand Theatre. STOUTON: State Theatre. MICHIGAN BAY CITY: Temple Theatre. Washington Theatre. DETROIT: Adam Theatre. Broadway Theatre. Downtown Theatre. DOWAGIAC: Century Theatre. EAST GRAND RAPIDS: Ramona Theatre. GRAND HAVEN: Crescent Theatre. GRAND RAPIDS: Rialto Theatre. Savoy Theatre. LANSING: Garden Theatre. Orpheum Theatre. Plaza Theatre. MY. CLEMENS: Bijou Theatre. Macomb Theatre. NILES: Riviera Theatre. SAGINAW: Michigan Theatre. SAULT STE. MARIE: Colonial Theatre. Soo Theatre. Temple Theatre. MINNESOTA MINNIBING: Astor Theatre. NEW ULM: Lyric Theatre. Time Theatre. MISSISSIPPI GREENWOOD: Lyric Theatre.

JACKSON: Alamo Theatre. Booker Theatre. LAUREL: Arabian Theatre. Jean Theatre. Strand Theatre. PASCAGOULA: Nelson Theatre. PAGO CHRISTIAN: Avalon Theatre. ST. LOUIS: A. and G. Theatre. YAZOO: Yazoo Theatre. MISSOURI JOPLIN: Gem Theatre. KANSAS CITY: Liberty Theatre. ST. LOUIS: Ambassador Theatre. Loew's State Theatre. Missouri Theatre. St. Louis Theatre. WEBB CITY: Civic Theatre. MONTANA BILLINGS: Lyric Theatre. NEBRASKA GRAND ISLAND: Empress Theatre. Island Theatre. KEARNEY: Empress Theatre. Kearney Opera House. NEW HAMPSHIRE NASHUA: Colonial Theatre. Park Theatre. NEW JERSEY ABBURY PARK: Ocean Theatre. ATLANTIC CITY: Royal Theatre. BELMAR: Rivoli Theatre. BOBOTA: Queen Ann Theatre. BOUND BROOK: Lyric Theatre. BUTLER: New Butler Theatre. CAMDEN: Apollo Theatre. Victoria Theatre. Walt Whitman Theatre. CARTERSVILLE: Ritz Theatre. CLIFTON: Strand Theatre. GLASSBORO: Glassboro Theatre. JERSEY CITY: Cameo Theatre, Mr. McKeon, Manager. Capitol Theatre. Fulton Theatre. Majestic Theatre. Monticello Theatre. Rialto Theatre. State Theatre. Tivoli Theatre. Transfer Theatre. LAKEWOOD: Palace Theatre. Strand Theatre. LITTLE FALLS: Oxford Theatre. LONG BRANCH: Paramount Theatre. LYNHURST: Ritz Theatre. NETCONE: Palace Theatre. NEWARK: Court Theatre. Essex Theatre. Treat Theatre, Orange St. PASSAIC: Palace Theatre. Playhouse Theatre. Rialto Theatre. PATERSON: Capitol Theatre. Plaza Theatre. State Theatre. PITMAN: Broadway Theatre. POMPTON LAKES: Pompton Lakes Theatre. Summit: Strand Theatre. TOMB RIVER: Traco Theatre. WESTWOOD: Westwood Theatre. NEW YORK AMSTERDAM: Orpheum Theatre. AUBURN: Capitol Theatre. BEACON: Beacon Theatre. Roosevelt Theatre. BRONX: Bronx Opera House. News Reel Theatre (Bronx) Tremont Theatre. Windsor Theatre. BROOKLYN: Borough Hall Theatre. Brooklyn Little Theatre. Classic Theatre. Gaiety Theatre. Halsey Theatre. Liberty Theatre. Mapleton Theatre. Parkway Theatre. Star Theatre. BUFFALO: Eagle Theatre. Old Vienna Theatre. CORTLAND: Cortland Theatre. DOLGEVILLE: Strand Theatre. FALCONER: State Theatre. GLENS FALLS: State Theatre. JOHNSTOWN: Electric Theatre. MT. KISCO: Playhouse Theatre.

NEWBURGH: Academy of Music. NEW YORK CITY: Apollo Theatre. Arcadio Theatre. Beacon Theatre. Belmont Theatre. Beneson Theatre. Rlenheim Theatre. Grand Opera House. Irving Place Theatre. Jay Theatre, Inc. Loconia Theatre. Olympia Theatre. People's Theatre (Rowery). Provincetown Playhouse. Schwartz, A. H., Century Circuit, Inc. Washington Theatre (145th St. and Amsterdam Ave.) West End Theatre. NIAGARA FALLS: Hippodrome Theatre. OLEAN: Palace Theatre. PELHAM: Pelham Theatre. Poughkeepsie: Liberty Theatre. Playhouse Theatre. SYRACUSE: Rivoli Theatre. TROY: Bijou Theatre. LONG ISLAND, N. Y. FREEPORT: Freeport Theatre. HICKSVILLE: Hicksville Theatre. HUNTINGTON: Huntington Theatre. LOCUST VALLEY: Red Barn Theatre. MINEOLA: Mineola Theatre. SAG HARBOR: Sag Harbor Theatre. SEA CLIFF: Sea Cliff Theatre. SOUTHAMPTON: Southampton Theatre. NORTH CAROLINA DURHAM: New Duke Auditorium. Old Duke Auditorium. GREENSBORO: Carolina Theatre. Imperial Theatre. National Theatre. HENDERSON: Moon Theatre. HIGH POINT: Broadway Theatre. Broadway Theatre. Paramount Theatre. KANAPOLIS: New Gem Theatre. Y. M. C. A. Theatre. LENOIR: Avon Theatre. NEWTON: Catawba Theatre. WINSTON-SALEM: Colonial Theatre. Hollywood Theatre. NORTH DAKOTA FARGO: Princess Theatre. OHIO AKRON: DeLux Theatres. BELLEFONTAINE: Court Theatre. Strand Theatre. FREMONT: Fremont Opera House. Paramount Theatre. LIMA: Faurot Theatre. Lyric Theatre. Majestic Theatre. MARIETTA: Hippodrome Theatre. Putnam Theatre. MARION: Ohio Theatre. State Theatre. MARTINS FERRY: Esiane Theatre. Fenray Theatre. PIQUA: State Theatre. SPRINGFIELD: Liberty Theatre. URBANA: Clifford Theatre. Lyric Theatre. OKLAHOMA BLACKWELL: Rays Theatre. Midwest Theatre. Palace Theatre. Rivoli Theatre. CHICKASHA: Ritz Theatre. ENID: Astec Theatre. Criterion Theatre. New Mecca Theatre. NORMAN: Sooner Theatre. University Theatre. Varsity Theatre. OKMULGEE: Inca Theatre. Orpheum Theatre. Yale Theatre. PICHER: Winter Garden Theatre. SHAWNEE: Odeon Theatre. OREGON MEDFORD: Holly Theatre. Hunt's Criterion Theatre. PORTLAND: Broadway Theatre. Moreland Theatre. Oriental Theatre. Playhouse Theatre. Studio Theatre. Venetian Theatre. SALEM: Hollywood Theatre.

Report of the Treasurer

FINES PAID DURING APRIL, 1938

Anderson, William	5.00
Acosta, Fernando	10.00
Allen, Hubert	13.54
Araujo, Juan L.	5.00
Archer, Bernard	5.00
Alberti, Jules	31.40
Beemster, T. J.	50.00
Bell, Bruce	15.00
Bensinger, Robert	5.00
Baker, Jack	10.00
Becker, David	25.00
Byers, Ben	28.00
Higdon, Jimmy	10.00
Huth, Archie	10.00
Bruce, Robert A.	2.00
Baker, Virgil	5.00
Bennett, Murray	5.00
Burke, Joe	9.50
Burstein, Harold	10.00
Brady, Floyd	5.00
Bynum, Clyde	5.00
Balley, Carroll	10.00
Bosch, Harold	25.00
Cardillo, Salvatore	50.00
Case, Fred E.	25.00
Conti, Eddie	25.00
Courtenay, Charles	15.00
Craze, Charles	5.00
Cadett, William	5.00
Carew, Truman	5.00
Coe, Russell	10.00
Calvert, George	50.00
Candullo, Harry	25.00
Coral, George	5.00
Crider, Ray	5.00
Crawford, George	8.38
Clark, Itoht, Henry	10.00
Conyera, Walter	5.00
Carter, Augustus	10.00
Christian, John	10.00
Condit, Carroll	10.00
Cornute, Cordella	5.00
Diaz, Henry	25.00
DeVoea, Lee	5.00
Dreman, Eugene	5.00
Drennan, Harry	5.00
Davis, Sam	5.00
Davis, Joe	5.00
Duchow, Lawrence	10.00
Dickenson, Victor	5.00
Dunham, Bert	25.00
Davis, R. A.	10.00
Duncan, Preston	10.00
Dodd, Barney	10.00
Davis, Gilbert	10.00
Espiritu, Alfred	5.00
Ellinwood, Don	10.00
Edelbrook, Elbert	5.00
Fishback, Cliff	5.00
Franklin, Leslie	5.00
Ferdinando, Felix	2.73
Friedman, Marcus	10.00
Farr, Edw. W.	10.00
Foster, John	5.00
Goldberg, James	25.00
Goodman, James A.	25.00
Goodman, Bernard	5.00
Gumlin, Joe	10.00
Hump, Russell V.	10.00
Henley, John	5.00
Holsinger, Hershel	5.00
Hekman, William	5.00
Hayden, Ernie	12.98
Hennel, Wesley	5.00
Hoagland, Everett	55.00
Horn, Jack	5.00
Hill, Tiny	1,000.00
Haglund, Glenn	15.00
Himmelpach, Jack	5.00
Hopkins, Claude	50.00
Hill, James	10.00
Heath, Daniel	10.00
James, Elmer	5.00
Jackson, Robert	10.00
Jones, Walter	5.00
Johnson, Jimmie	5.00
Johnson, Alonzo	10.00
Kahl, Leonard	25.00
King, Paul	5.00
Kreider, M. Luther	25.00
King, Don	4.83
Kenan, Virginia	25.00
King, James	3.00
King, Virgil	10.00
Kellogg, Clayton	10.00
Kelner, Dave	10.00
Lierow, Ellis	10.00
Lombardi, Ange	100.00
Lorman, Sidney	25.00
Lamar, Ayle	10.00
Little, Ralph E.	25.00
LaHar, Othel	10.00
Liebmann, Oscar	5.00
Lugo, Carlos	5.00
Local 570, Ironwood, Mich.	25.00
Marino, Phillip	25.00
Marvin, John W.	25.00
Morton, Norvell	15.00
Mann, James A.	10.00
Meyer, Jacob	10.00
Mills, Percy V.	5.00
Martay, Bela	10.00
Mills, Lincoln	5.00
Myart, Loyal	10.66
Mattson, Charles	10.00
Moore, Robert S.	5.00
Morsey, Phillip E.	10.00
Mot, Lloyd	10.00
Mulenberg, Phillip	10.00
Neville, Joe	10.00
O'Brien, Lawrence	10.00
Ortiz, Jose A.	5.00
Potter, Daniel	5.00
Pettitt, Bruce	5.00
Pope, Kent	5.00
Peterson, Wm. J. "Tweed"	10.00
Powell, Everard	5.00
Quetano, Larry	25.00
Quetano, Ray	25.00
Rogers, Joe	30.00
Russell, Isaac	5.00
Rosati, Henry	5.00
Rowles, Jimmie	5.00
Roberta, Daniel	50.00
Roberta, Louis	50.00
Roberta, Martin	50.00
Robbins, Alice	5.00
Struback, Michael	25.00
Stovall, Don	5.00
Simon, Elmon	5.00
Schurr, George	10.00
Sten, Rud	10.00
Sievers, E. G. "Red"	50.00
Scott, Dolice	25.00
Stochdale, Julian	10.00
Sands, Robert	5.00
Snaer, Albert	5.00
Selms, Lowell	10.00
Shapiro, Zeke	3.00
Tourangeau, Roland	50.00
Thornton, Rip	100.00
Toots, Hartley	5.00
Tackett, Clarence	10.00
Taylor, Esther M.	25.00
Thornton, Norman	5.00
Trotman, Erald	10.00

JACK TEAGARDEN with His Conn Trombone

Heads New Band!



COMPLETE PERSONNEL OF THE NEW BAND

Left to right, Saxophones: Art St. John, Johnny Van Epps, Eric Caceres, Clint Garvin and Hub Lytle. Trombones: Mark Bennett, Jose Gutierrez, Red Bone. Trumpets: Karl Garvin, Chas. Spivak, Alex Pitas. Drums: Clois Teagarden. Guitar: Allen Reuss. Piano: Johnny Anderson. String Bass: Arrie Miller. Vocalist: Metreduth Blake. Director: Jackson Teagarden.

UNIVERSALLY acknowledged to be the number one swing trombonist of the age... Winner of Metronome and Down Beat polls... For years swing trombone with Paul Whiteman and picked by him on his "all star band"—Jackson Teagarden now rounds out his amazing career by launching a band of his own that the critics say is destined to go places in a big way.

"Jack's" own hot trombone and his almost equally famous vocalizing get the spotlight in the new band, ably supported by a fine cast of talented musicians. Every artist was carefully selected for individual talent and harmonious blending into a smooth-playing ensemble worthy of the new maestro's name and fame.

Throughout "Jack's" climb to fame, he has been a loyal and enthusiastic Conn user. For many years he has used a Conn trombone exclusively in all his radio and dance work and for his numerous and highly popular recordings. He is now using a Conn Artist Special trombone and five of his picked artists also play late model Conns.

In new bands or old, wherever fine artists are grouped under great leadership, Conn instruments are invariably the outstanding choice. Why not give yourself this proved advantage for greater musical success? Ask your Conn dealer to let you try one of the easy-playing new Conns. Or write us for free book; please mention instrument.

C. G. CONN, Ltd., 523 CONN BLDG., ELKHART, INDIANA



ALL STARS—ALL CONN EQUIPPED

This group of distinguished artists from the new Teagarden band, includes 6 men who use Conn instruments. Left to right: Hub Lytle, hot tenor and arranger, new 30M Conqueror tenor; Eric Caceres, 1st alto and hot clarinet, new 26M Conqueror alto; Karl Garvin, hot trumpet, new 12B Copron trumpet; Mark Bennett, trombone, Conn Artist Special; Red Bone, trombone and arranger, Conn 4H trombone; Jackson Teagarden, director, Conn Artist Special.



ALL CONN TESTIMONIALS GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE

Valle, Louis Della	50.00	Davis, Ramona	32.72	Warakas, Walter	2.25
Vellrath, Werner	10.00	Deltosier, E.	5.00	Wilson, Stan	2.22
VanLoon, Charles	5.00	Desautels, V.	192.50	Welsensel, N.	85.00
Vagabond, Charles	5.00	Eckel, Charles	150.00		
Warfel, Robert C.	25.00	Farley, Eddie	20.00		
Whitfield, James	10.00	Friml, Rudolph, Jr.	20.00		
Wallace, Franklin	5.00	Gilbert, Alan	29.00		
Williams, Sammy	5.00	Giles, Murray	82.50		
Wise, Forrest	25.00	Gottlieb, Sam	2.25		
Woodman, Bill	5.00	Graystone Ballroom	25.00		
Walker, Sherdena	60.00	Hynes, John F.	30.00		
Wardlaw, Jack	50.00	Herbeck, Ray	2.16		
Woodward, Ida	25.00	Humber, Wilson	2.23		
Wills, Bob	10.00	Keyes, Wm. H.	15.00		
Wool, Jerry	10.00	Kratzinger, Eric	148.00		
Wilson, Carlton	10.00	Local 487, Brainerd, Minn.	30.05		
		Lube, Al	15.00		
		Lopez, Vincent	35.00		
		Love, Steve	5.00		
		Mitchell, Cy.	50.00		
		Met. Amus. Centre of Philadelphia	800.00		
		Niemann, Frank	5.00		
		Norvo, Red	87.00		
		Palmquist, Ernie	49.02		
		Price-Fowler	10.00		
		Provost, Eddie	10.00		
		Redman, Don	2.51		
		Randall, Ray	12.00		
		Riley, Mike	170.00		
		Starita, Al.	24.24		
		Stadium Concerts, Inc.	1,162.15		
		St. Clair, Charles	27.00		
		Schafer, Mark D.	10.00		
		Welman, Louis	20.00		
		Wagner, Sam "Bud"	70.00		
		Whitesides, Neil J.	5.00		
		Walnut Lake Pavilion	10.00		
		Wilson, Jerry	4.92		

CLAIMS PAID DURING APRIL 1938

Anderson & Sneed	125.00
Ashman, Eddie	8.00
Bleyer, Archie	30.00
Britton, Mill	30.00
Baumgart, F.	25.00
Brown, Cleo	45.85
Burke, Hal	5.00
Bruce, Robert	20.75
Bradshaw, Tiny	8.70
Contreras, Manuel	10.00
Candullo, Harry	5.40
Canham, Wm. B.	25.00
Cole, Llewellyn	88.55
Cappella, Ray	10.44
Calloway, Blanche	15.00
Coburn, Jolly	40.00

Respectfully submitted, H. E. BRENTON, Financial Secretary-Treasurer.

UPPER BRACKETS

"So you want to marry my daughter? What is your financial standing?"
"Well, sir, I've figured out every exemption possible; I've had the best legal advice that money would secure; I've done everything I could to dodge it—and I still find that I cannot escape paying an income tax."
"Take her. She's yours."—Telephone Topics.

NOTHING MORE

"Would you be happy if you had all the money you wanted?"
"I should be happy if I had all the money my creditors wanted."—Berlingske Tidende (Copenhagen).