

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXVIII

NEWARK, N. J., FEBRUARY, 1940

NO. 8

SWEEPING VICTORY IS WON BY FEDERATION

Opera-On-Tour Injunction Reversed By New York State Appellate Court

The right of organized labor, more especially the American Federation of Musicians, to seek by lawful and orderly means to block the introduction of labor-saving devices as a means of preserving the employment opportunities of its members was upheld by the Appellate Division of the Supreme Court of New York on January 26 in a three to two decision.

This decision, written by Justice Joseph M. Callahan with Justices Townsley and Dore concurring, reversed an order of, and set aside an injunction issued by, Supreme Court Justice Kenneth P. O'Brien.

In the majority opinion the court enunciated the principle that a labor union has the right to endeavor to prevent the use of any mechanical contrivance which would tend to cause unemployment.

It pointed out that the musicians were not trying to force the employer to use additional features which he did not need, but endeavored to compel the use of live musicians instead of mechanized music.

The court recognized that this action taken by the musicians is justified as a legitimate endeavor of labor, even though it may result in some loss or injury to the employer.

The decision also establishes the right of the Federation to call on another labor organization within the same industry for sympathetic action in the prevention of unemployment since the other organization also has a direct interest in the problem.

The court commented on the question of whether labor-saving machinery can be considered progress, especially where its use destroys employment opportunities. It sees no reason why it is not a legitimate object of working men to attempt by lawful means to limit what it refers to as "alleged progress" when such progress results in direct injury to them.

The decision is a victory for the Federation since it confirms our right to have an agreement with a sister organization which has for its purpose mutual protection. It also sustains our contention that we have the right to try to prevent the use of contrivances which deprive our members of employment. All this is proper when done by lawful and orderly means.

The court held that both the musicians' and stage hands' organizations had attempted to accomplish their purpose by lawful means.

In his decision, Justice Callahan pointed out that the labor union had deliberated carefully on the effect that the use of "canned" music in the theatre and motion picture houses would have on unemployment among musicians and determined to oppose the use of mechanical music in all places where orchestras might be hired.

"The defendants, in order to secure what they believed to be their economic betterment, are endeavoring to prevent the use of a mechanical contrivance which is in the nature of a labor-saving device," the court said. "Such conduct on defendants' part is justified as a legitimate endeavor of labor, even though it results in some injury to plaintiff."

"It is contended by plaintiff that the objection to the use of machinery is an attempt to arrest progress," he said. "While many may deem this to be true, there are those who question the fact that we 'progress' where we use machinery to such an extent that we destroy the opportunity for men to live by em-

N B C LAUNCHES OPERA INTERMISSION FEATURE

Will Further Metropolitan Fund Drive— President Roosevelt Endorses Campaign

NEW YORK.—A new feature of the weekly N. B. C. Met Opera broadcasts, an important part of the nationwide radio campaign for funds to aid the Metropolitan Opera Association, was launched February 3, during intermissions of N. B. C.'s presentation of "Lucia di Lammermoor" from the stage of the Metropolitan Opera House.

Designed to bring to the radio audience a cross-section of American opinion on the value to this country's culture of Metropolitan Opera, the first speakers scheduled on the new intermission feature were Lily Pons, Metropolitan coloratura, and Mrs. August Belmont, chairman of the Metropolitan Opera Guild, and vice-chairman of the radio division of the Metropolitan campaign.

Sounded Keynote

The talks by Mrs. Belmont and Miss Pons followed by one week the address with which David Sarnoff, president of the Radio Corporation of America and chairman of the National Broadcasting Company, formally opened the Metropolitan radio campaign during N. B. C.'s matinee broadcast on January 27, sounding the keynote of the new series.

Miss Pons, in costume as the heroine of the Donizetti opera, spoke from her dressing room at the Metropolitan immediately after her appearance in the famous "mad scene."

Mrs. Belmont's talk was given during the first intermission, between Act I and II, of "Lucia di Lammermoor."

The series will be heard hereafter as a regular feature of N. B. C.'s Opera broadcasts supplementing other N. B. C. programs already announced on behalf of the Metropolitan campaign. Future intermission broadcasts will feature stars, past, present, and future, veteran employees of the Metropolitan, and listeners, writers and leaders of musical enterprises in other cities.

Met Devotees Scheduled

Also scheduled to face N. B. C. microphones are Metropolitan regulars—muscle-lovers who save their pennies and wait in line to buy standing room; hack drivers who regularly tune in on N. B. C.'s broadcasts, and other little-known personalities from the vast opera audience.

The National Broadcasting Company also is sponsoring a letter-writing contest, offering to the writer of the best 100-word letter on "What the Metropolitan Broadcasts Mean to Me" a trip to New York and the honor of being the guest of N. B. C. and the Metropolitan Opera at the glamorous opening night of the 1940-41 season. Further details of this contest also were announced during the February 3 broadcast of "Lucia."

On this broadcast Milton Cross read a letter from President Roosevelt to David Sarnoff endorsing the campaign. In the letter President Roosevelt expressed the opinion that the Metropolitan Opera, through its broadcasts, was the opera of all the people of America.

The radio division of the Metropolitan campaign is headed by David Sarnoff as chairman, and serving as honorary vice-chairmen are Mrs. August Belmont and Miss Lucrezia Bori.



Wherever Raymond Paige appears as musical director you will find a large orchestra. Coming East some eighteen months ago, Paige originated the "Ninety-nine Men and One Girl" musical program from New York City. This year we find him in Pittsburgh, directing a 100-piece orchestra selected from members of the Pittsburgh Symphony and KDKA orchestras in the "Musical Americana" program for Westinghouse Electric Company.

Pictured from left to right are Raymond Paige, Kenneth L. Watt, promotion director of the program; Milton Cross, Musical Americana's announcer, and Deems Taylor, Master of Ceremonies.

ployment and thus create vast numbers of permanently unemployed.

"In any event, we see no reason why it is not a legitimate object of workmen to attempt by lawful means to limit such alleged 'progress' when it results in direct injury to them."

"The court at Special Term held that the concerted refusal to work, on the part of these two unions, was wrongful. It also held that no labor dispute existed, but merely an economic question. Merely because an economic question is involved does not decide whether there is a labor dispute. Most labor disputes involve questions of an economic nature, directly or indirectly. In the present case, the economic problem may appear more prominently because the issue raised concerns the use of a labor-saving device and the effect of such use on employment.

"The right to use the concerted efforts of labor to secure employment has long been recognized in this State.

"That the defendant stage hands' union

is aiding the musicians' campaign by sympathetic action would not make defendants' action unlawful, for the stage hands have a direct interest in the subject. The economic welfare of both unions is closely related to the theatrical profession.

"The limit placed on union activity is said to be that it 'cannot extend beyond a point where its direct interests cease.'

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

"In the present case the product of the

(Continued on Page Thirty-two)

International Musician

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

Subscription Price - Thirty Cents a Year

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

Vol. XXXVIII. No. 8



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Anyone knowing the whereabouts of Joseph A. Fratanuono, drummer, kindly immediately contact the National Secretary's office, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one George Kosta, violinist, kindly communicate with Fred C. Fejfar, Secretary, Local 255, Yankton, South Dakota.

Anyone knowing the whereabouts of one Franklin M. Woolsey, bass player, kindly communicate with Fred C. Fejfar, Secretary, Local 255, Yankton, South Dakota.

Anyone knowing the whereabouts of Jack Condon, pianist and accordionist, and Allen Fritz, drummer, kindly contact F. A. Zalesky, Secretary, Local 504, Box 397, Fort Dodge, Iowa.

Information is requested as to the Local in which Bob Anderson, formerly connected with the Ray Keyes Band, holds membership. Kindly send all data to National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

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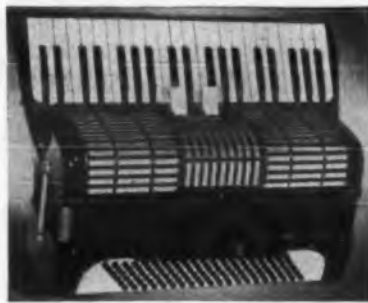
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• Stage Shows •

NOT so many years ago the spectacle—or should we say “audicle”?—of a swing band leader being starred in a major film production and double featuring himself on the same program with a personal performance would have been incredible. In those days audiences had all but gone deaf and “numb”. Folks spent millions of hours, collectively speaking, watching blue lights flicker on a silver screen, their ears as inert as mushrooms. Then, voices began to sound, music to play, laughter and crying to be heard. By this very token they became more enthusiastic, more ready for entertainment, until, today, we have the phenomenon of a Kay Kyser (who to most of his audiences has heretofore been but music on the air) stepping without a pause into a leading film role very successfully. Truly, audiences have learned that they have ears as well as eyes, and that the greatest attractions are those which satisfy both.

TOP-FLIGHT BANDS

THIS Kay Kyser, by the way, in his double billing of film star in “That’s Right, You’re Wrong” and as swing leader appearing personally, is smashing records with all the gusto of a bull in a phonograph shop. On January 7th, the County Center at White Plains, New York, grossed \$7,023 and turned thousands of people away for both matinee and evening performances after the theatre’s 5,000 capacity had been stretched to 6,000 and the firemen had shut the doors. For the afternoon vaudeville show, starting at two-thirty, the “standing room only” sign had to be hung out a few minutes after twelve o’clock. The like of this has never before been known at this theatre for any sort of event. On January 17th Kyser romped onto the stage of the Southern Theatre in Columbus, Ohio, with his professorial “posers, puns and persiflage” and met with the same spectacular success.

GENE KRUPA’S BAND led off when the Walter Reade Circuit resumed vaudeville January 11th, beginning at the St. James Theatre in Asbury Park, New Jersey. The circuit, embracing forty-two theatres, hasn’t played flesh attractions in many years.

The Holme Theatre, in Philadelphia, operated by Fox and Sabolsky, has added Saturday vaudeville, with receipts on the first night of the tryout more than double the usual.

The Rivoli, in Seattle, will continue vaudeville, with subsequent run feature films. During the holidays the Swedish Bell Ringers were headlined there.

The Globe, in Bridgeport, Connecticut, reports best New Year’s Eve business in years, with local vaudeville presented, and the admission price tripled. Did a runaway business.

The RKO-Schine Strand, in Syracuse, will start a regular five-act vaudeville program every Friday and Saturday. The Musicians’ Union is cooperating with the management in backing the return of vaudeville.

The Pantages opened in Birmingham on Christmas Eve with a complete vaudeville company including a ten-piece band.

In Springfield, Mass., the Court Square and the Paramount continued their vaudeville policy after the holidays.

The Orpheum, in Omaha, Nebraska, will get vaudeville at least twice a month.

Vaudeville is being given an impetus in Ohio. Larger units are to play in Lima, Mansfield, Portsmouth, Coshocton, Lorain, Chillicothe, Springfield and in Shea theatres in Zanesville, Newark, Ashtabula, New Philadelphia, Ohio, and Jamestown, New York, and Bradford, Pennsylvania. Units are also to go into Richmond, Indiana, and Sandusky, Marion, Hamilton, Middletown and Lancaster, in Ohio. Other cities which will play small units are Wellston, Wilmington, Logan, Hillsboro, Greenville, Xenia, St. Mary’s and Circleville, all in Ohio. In Iowa, also, the biggest vaudeville bookings in years are announced. The vaudeville houses in Indiana, in Franklin, Bedford and Auburn, have been added to the records of the United Booking Association. Each is using four acts, two days a week. Because of unprecedented success in the Palace Theatre, Lockport, New York, Harry Goldsmith, executive of the Shrine Theatre chain, is installing vaudeville in one of his Rochester houses. More to follow, if this is a success.

The Conierford Circuit is seeing to it that the following theatres get at least one day of vaudeville a month: Family Theatre, Scranton; Irving Theatre, Wilkes-Barre; Irving Theatre, Carbon-

dale; Strand Theatre, Berwick; Lyric Theatre, Honesdale; Ritz Theatre, Hawley, Pennsylvania; Capitol Theatre, Binghamton, New York; Fay’s Theatre, Providence, Rhode Island. In Scranton, Pennsylvania, instead of being on a three-day program, vaudeville was put on a daily schedule during the Christmas-New Year’s holiday at the Family Theatre.

Atlanta is blossoming out with stage shows, three theatres offering vaudeville now. The Roxy had Hal Kemp’s orchestra week ending January 25th. A. B. Barcus’s unit opened January 12th at the Paramount, followed by Phil Spitalny.

Competition can be too obstreperous sometimes. Shortly after the Minnesota in Chicago reopened with vaudeville billings, the Orpheum there began using big stage attractions. Result, the former theatre closed January 12th after operating combination policy for six months. An airtight picture booking pool in that area had something to do with the closure, too.

New York

GLEN GRAY’S ORCHESTRA at the Paramount played for a four-week stretch, ending January 16th: first week’s receipts were \$30,000; second, \$60,000; third, \$48,000; and final, \$22,000. Bob Chester’s Band began its second week there January 24th, with the first seven days adding up to \$45,000, mighty good, what with the bitter cold weather.

At the Strand, Abe Lyman’s Orchestra pushed across in its first week, Christmas week, \$46,000, in the New Year’s week \$41,000, and in its third week \$25,000. Adds up to a rosy profit all along. Shep Field’s Orchestra at the Strand grossed \$39,000 for the week ending January 18th. In his second, and final week, ending January 25th, he pranced out to the tune of \$28,000.

Frankie Masters at the State Theatre, netted, with the help of Sheila Barrett and Johnny Downs, a smart \$31,000 for the week ending January 11th.

Buffalo

WEEK ending January 11th Harry James’ Orchestra on the stage of the Buffalo Theatre counted coins up to \$23,500 on a ten-day trip, plus a midnight show. When Paul Whiteman’s Band came in, it got a fine reception, but miserable weather clipped wings of take. Grossed \$17,000 for week ending January 25th.

Cincinnati

DICK POWELL, topping the variety layout, brought in a good \$15,000 the week ending January 18th at the Shubert.

A sensational \$37,000 was the intake of the Kay Kyser Band week ending January 25th at the Albee.

Cleveland

AT the Palace Dick Powell practically had the town eating from his hand, despite poor opening week ending January 25th. Wound up with \$16,000.

Baltimore

JOHNNY DOWNS led off at the Hippodrome for week ending January 25th to a fine \$15,000.

Chicago

FOR the week ending January 4th, the Ted Lewis unit on the stage of the Oriental Theatre (with Charlie McCarthy helping out) grossed a gigantic \$31,000.

Pittsburgh

AT the Stanley, Bob Crosby’s Orchestra didn’t come up to their expected record. However, for the week ending January 4th they drew a not-to-be-expected \$29,800. For the week ending January 11th, Ted Lewis, taking over from Crosby, blazed down the home stretch like a forest fire, licking up a splendid \$23,000. Eddie Duchin chalked up \$17,000 there, for the

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Horace SMITH, *radio artist, Los Angeles*
George THOW, *Robert Armstrong Orch., radio*
Michael VENA, *Ramona and her Orchestra*
Ray WOODS, NBC, Washington, D. C.

week ending January 25th. Low returns accounted for by coldest weather in four years.

Indianapolis

TED LEWIS came off at the Lyric, week ending January 25th, with only a fair \$11,000. Not so bad, though, seeing that the cold wave froze up all assets but those the coal man got.

Minneapolis

EVEN with Bob Zurke on the stage, the week ending January 11th, at the Minnesota, brought only a mild \$7,000.

At the Orpheum, week ending January 4th, Buddy Rogers got a good \$14,000. Tommy Dorsey jogged along to a spanking \$16,500, week ending January 11th. For the following week, Lawrence Welk's Band headed the stage show to the tune of \$13,000, this despite the bitter cold.

LEGITIMATE

New York

THE Alfred Lunt and Lynn Fontanne production of Shakespeare's "The Tam-

ing of the Shrew" played an entire week at the Alvine Theatre, beginning February 5th, for the benefit of the Finnish Relief Fund.

The supply of tickets for twenty theatre brokers was withheld entirely the first week in January by the Broadway producers and managers in an attempt to curb speculation in the sale of choice seats for plays and musical comedies. The producers' action, said Milton R. Weinberger, counsel to the League of New York Theatres, was based legally on the opinion of Morris Cooper, Jr., a Supreme Court referee, which was subsequently affirmed by Justice Samuel Hofstadter in the case of the Acme Theatre Ticket Office against the League. In spite of this, the brokers threatened to retaliate by instituting court action, if deliveries of advance tickets are not made according to schedule, on the charge that the league is a part to an "illegal conspiracy in restraint of trade."

Receipts amounting to between \$4,000 and \$5,000 from five holiday performances of "Tobacco Road" were stolen at a pistol point in New York, by a bandit who held up the treasurer at the box office as he was preparing to deposit the money in a

bank, January 2nd; \$4,000 or so seems like a lot of money, but when one considers the show was playing on that day its 2,556th performance, it seems like a mere drop in the bucket. Anyway, they said at the theatre that the money was insured.

"Hamlet" ending a five-week return engagement, brought in receipts amounting to \$18,110. "The Man Who Killed Lincoln" closed after five performances January 20th. "John Henry" lasted no longer. Paul Robeson, leading man in "John Henry" has filed pay claim for \$5,600. The play cost around \$80,000 and Sam Byrd who presented it is reported having used his entire bankroll on it.

At the 46th Street Theatre, "DuBarry Was a Lady" is holding forth, ringing up a merry \$30,000 in the week ending December 30th. The following week, with nine performances, it soared to \$34,000, and the week after that had \$31,700 to show. Then for the seven days ending January 20th, it had \$32,000 tucked away in its coffers.

At the Winter Garden "Hellzapoppin'", doing systematically good work, showed, for the week ending January 20th over

\$27,000. The three previous weeks had checked up to \$33,000, \$25,000 and \$28,000.

"The Streets of Paris", a good revue, crossed the finish line at the Broadhurst to the tune of \$18,000, for week ending January 20th. For three previous weeks, it had whirled the wicket at \$18,000, \$17,000 and \$18,000. Moved to the Majestic January 22nd.

"Too Many Girls" at the Imperial, staging love and football at Pottowatomie, on December 30th, the end of its tenth week, counted \$33,000, then, in its eleventh week, slumped a bit to \$26,000, thereafter, on a crescendo, brought in, in its twelfth week, \$27,000, and in the week ending January 20th, \$28,000.

At the Majestic "Yokel Boy" landed \$16,000 for the week ending December 30th, and closed January 6th with a final week's intake of \$19,000. Scheduled for road.

At the Alvin, "Very Warm for May", making one grateful that smooth music still exists, warmed up to a goodly \$16,000 week ending December 30th, partly because it reduced its ticket top. However, it was taken off January 6th, after an eight-week run.



CARMEN MIRANDA. Starred in "THE STREETS OF PARIS," Musical Revue

For the week ending January 20th, "Pine and Needles" at the Windsor, kept its steady pace, turning in \$7,500. The three previous weeks had rolled in \$10,000, \$8,000 and \$8,000.

Clickety-click goes "The Male Animal" at the Cort, audiences crazy to see what makes the "wheels go 'round". Week ending January 13th, seven performances netted it \$13,500. The week ending January 20th, it collected \$16,000.

In its first week ending January 20th with spotty attendance, "Vanities" at the St. James, recorded takings of \$12,500. "Folies Bergere" at the same time was waiting hopefully for word-of-mouth praise to better its attendance at the Broadway.

Washington

HEALTHY interest evidenced, but variable notices kept "Three After Three" at the National to \$20,500, for the week ending January 13th.

At the same theatre, the San Carlo Opera Company played eight operas in six days and collected \$17,500 for the week ending January 20th. The presence of the Italian Ambassador on the opening night and of the Japanese Ambassador for "Butterfly" helped swell receipts.

Philadelphia

THOUGH practically the only show in town, "Three After Three" at the Forrest skidded to a puny \$15,000 for the week ending January 6th. The next week "Mamba's Daughters" was there, rating a bit less than \$11,200. The week ending January 20th favorable comments helped "Mamba's Daughters" to cross the tape at \$13,600. Then it checked out.

At the Locust steady pickups brought the total for "Kiss the Boys Goodbye" to \$8,000 for the week ending January 20th.

Boston

IN its first week "Mamba's Daughters" at the Shubert fell below expectations but brought best returns of any show in town at that, garnering, for week ending December 30th, \$10,000. In its second week it rated \$8,500.

"Tonight We Dance" at the Wilbur drew for its first week, ending December 30th, a tepid press and lukewarm patronage. Rang up \$7,000. It wound up with a mere \$4,000 week ending January 6th.

At the Plymouth, in its sixth week, "Tobacco Road" lined the nicotine path with gold dollars, \$7,000 for that week, and \$7,000, too, for the following week ending January 6th.

Drastic revisions were in order for "John Henry". So the critics noted when it brought in but a meager \$6,500 for the week ending December 30th. It closed to the dirge of \$4,000 the week ending January 6th.

"Two on an Island", despite weak reviews, was helped by verbal praise to late-in-the-week packed houses. Chalked up a strong \$11,000 week ending January 20th.

Buffalo

"KISS THE BOYS GOODBYE" grossed only a little over \$4,000 for full week's engagement at the Erlanger, week ending January 6th.

Baltimore

"THE UNCONQUERED" at the Maryland, expensively set-up, but with only fair-to-middlin' drawing power, added up to but \$4,200 week ending December 30th. Then it closed. At the Maryland, "The Male Animal", a comedy of fresh laughs, ended its opening week, January 6th, with a smashing \$9,600.

Eight thousand nine hundred dollars was brought into the coffers at Ford's in their production of "Outward Bound",

week ending January 6th. The next week the wintry weather didn't help "Kiss The Boys Goodbye" and it slipped to \$4,700 for week ending January 13th. The next week "Ladies and Gentlemen" in the same theatre built up steadily to a fine \$14,400, thanks to personal popularity of Helen Hayes.

Pittsburgh

PUSHING into the smash class, "Hot Mikado" at the Nixon ran up \$23,000 for the week ending with the old year. The last week of "Tobacco Road", ending January 13th with plenty of standees, rated \$10,500. It is scheduled to return in March. The following week, ending January 20th, "Three After Three" was at the Nixon and bitter cold had paralyzed the city, keeping folk by their firesides. The gross, therefore, reached only a fair \$16,000.

Cleveland

NINE near-capacity performances netted for "Hot Mikado" \$19,000 week ending January 6th. The following week "Man Who Killed Lincoln" at the same theatre opened with a flourish which went limp in mid-air, result of no-name cast and "so-what?" notices. Crept to the tape with \$5,500, the week ending January 13th. "My Dear Children", however, need never worry about its bread and butter. Despite freezing weather, John Barrymore's vehicle brought in a heart-warming \$21,000, the week ending January 20th.

Cincinnati

"LEAVE IT TO ME" at the Taft wasn't up to scratch and closed a week's engagement December 30th, with less than \$20,000 to show. The week ending January 6th brought "Abe Lincoln in Illinois" to the Taft. Helped along by big advance sale, it netted a good \$18,000 in spite of severe cold spell.

Detroit

"KISS THE BOYS GOODBYE" exceeded expectations with a highly satisfactory \$9,500 for the week ending December 30th. The following week, at the same theatre, "The Man Who Killed Lincoln" got dour reviews and skidded to a stop at a mere \$5,000. The week after that, ending January 13th, "Springtime for Henry" with the accent on Edward Everett Horton brought a lusty \$18,000.

Indianapolis

"TOBACCO ROAD" at the English for the week ending December 30th tallied up to only \$8,000, not so bad at that, considering the blizzards. The week ending January 6th, "Easy Virtue", with Connie Bennett in the cast, secured \$5,000 in spite of icy roads.

St. Louis

HEAVY snowfalls seemed to bring the customers in even faster at the American to see "Abe Lincoln in Illinois" last week of the old year. Eight performances rang up \$23,000, best showing of current season. "Leave It To Me", during the next week, garnered a good \$24,000, giving it a lead over "Abe". Nine performances of "Springtime For Henry" grabbed off a nice \$14,000, for week ending January 20th.

Chicago

AROUND the turn of the year John Barrymore of "Dear Children" gave way like a gentleman to Constance Bennett's "Easy Virtue". Mr. Horton in "Springtime for Henry" moved out of the Grand to make way for Abe Lincoln, of Raymond Massey vintage. Then the "Hot Mikado" struck up at the Federal Theatre with that wild-fire Bill Robinson leading the dusky cast.

In its thirty-third week (ending December 30th) "My Dear Children" at the Selwyn, upped to an excellent \$14,000, and the next week finished its stay with a remarkable \$15,000. No enforced leave-taking, this. The following week at the Selwyn, notices only fair-to-middlin' but strong advance fanfare for Constance Bennett's "Easy Virtue" added up to a total just short of \$11,000. Not up to scratch but good profits anyway. In its second week "Easy Virtue" couldn't withstand the poor reports and wilted to less than \$8,000 for the week ending January 20th.

"Springtime For Henry" in its seventh week (first week in the Grand) with its headliner reputation, coined \$9,000 for the week ending December 30th. The next week, its closing session, it managed \$8,500 and started on the road for a series of one nighters. Following it was "Abe Lincoln in Illinois" which brought up receipts to a smashing \$18,300 for its first week ending January 13th. It held practically to capacity the second week, ending January 20th with a fine \$18,500. Show laid off to permit Raymond Massey to go to Washington for a White House showing of the "Abe" film.

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At the Harris "The Man Who Came To Dinner" made sell-outs the rule and drew, for its first four weeks (December 25th to January 20th) \$18,000, \$20,500, \$18,000 and \$17,000 respectively. There were turnaways at practically every performance.

"Scandals" at the Erlanger scored good write-ups and, as the only musical in town, zoomed, for the week ending December 30th (its first) to a good \$20,000. The second week it smashed through with nearly \$30,000 in the money bags. Its third, profiting from several conventions in town, piled up \$24,000. In its fourth week, ending January 20th, packed to the doors, it realized another \$24,000. Moved out the following week, however, George White figuring it had already skimmed off the cream.

"The Hot Mikado" didn't fare so well, the week ending January 13th, since public was surfeited with local colored versions of same topic. But fine press notices helped and brought total up to \$14,000. It picked up the week after and, with the help of strong press, drew \$18,000.

Kansas City

THE three-day stand of "Golden Boy" at the Music Hall took an awful wallop from snow, ice and cold, rating, for performances on the 11th, 12th and 13th of January, \$4,000. "Leave It To Me" pulled in \$6,000 for three performances Sunday and Monday, 14th and 15th.

Maurice Evans' "Hamlet" had two performances February 3rd, and Eva La Gallienne's "Hedda Gabler" came in for three nights and a matinee February 8th, 9th and 10th. Bill Robinson's "Hot Mikado" was booked for three nights and matinee February 11th, 12th and 13th. On March 4th, 5th and 6th George White's "Scandals" will have the boards. Ethel Waters will have two performances March 16th and Horton's "Springtime for Henry" will come with the spring weather, April 22nd and 23rd.

Portland

EVA LEGALLIENNE, at the Mayfair, playing for three nights and one matinee January 4th and 6th delighted Portland, Oregon, audiences. "Master Builder" and "Hedda Gabler" were practically sellouts, the three days rating a luminous \$8,500.

San Francisco

APPEARING at the Curran in "Hedda Gabler" and "The Master Builder" Eva LeGallienne drew \$10,000 for the week ending December 30th. For the next two weeks Katharine Cornell in "No Time for Comedy" was in possession at the Curran, ringing up a terrific \$24,000 for the initial session and \$27,000 for the final round. "I Married an Angel" at the Curran for the week ending January 20th, came through with a fair \$17,000. "Hamlet" at the Geary Theatre the same week came out a bit ahead of it, with \$19,000 to show.

Los Angeles

"I MARRIED AN ANGEL" at the Biltmore, fell below expectations with a rather dismal \$12,000 its rating for the week ending December 30th. The next week, with an extra New Year's Eve performance, it took in around \$13,000, and with this checked out. The following week, ending January 13th, a four-hour version of "Hamlet", with Maurice Evans as the melancholy Dane, wound up a four-day session, January 13th with a smashing \$16,000. The following week "No Time for Comedy" garnered but \$13,000.

At the El Capitan "She Couldn't Say No" did very good business for the week ending December 30th, adding up to a pleasant \$9,000. The next week, its final, it was helped by New Year's Day buying to a satisfactory \$13,000. Checked out January 6th.

At the Hollywood Playhouse "The Vagabond King," a Federal Music Project presentation, rang up a good \$4,000 for the week ending December 30th. In the following week, it got but pale support, however, realizing a mere \$2,100. January 13th it folded up its tents with a final stanza sung to the doleful tune of \$2,000.

Seattle

KATHARINE CORNELL and Francis Lederer playing "No Time for Comedy" at the Metropolitan wound up a three-night-and-two-matinee session with a satisfactory take of \$13,600, week ending December 30th. Four nights and one matinee for "Thanks for My Wife" in its premiere week rang up to \$6,500 week ending January 20th. Ballet Russe with three nights and two matinees, took in a splendid \$16,000, week ending January 20th.

EMBELLISHMENTS by Jan Hart



JAN HART

VARIATIONS: The past month has witnessed an unexpected but most pleasant revival of MacDowell's compositions in the New York concert halls. . . . Plans have been completed for the establishment of a "Recorded Music Library" in New York, a rental library of phonograph records. Albums may be borrowed on a weekly basis. . . . Careful tests have proven that varnish or the lack of it makes no detectable difference in good new violins. Thus the theory that Stradivarius violins owe their exquisite tone to the secret varnish used by the master appears to be exploded. . . . Tennyson is said to have objected to song-composers in general on the ground that they made the tune go up when he felt it should go down, or vice versa.

TRILLS: The musical magazine *Key* is heading a campaign to bring to light the names of the hidden music-makers on the film and in radio. . . . Few have been the great battles of Europe not fought over again by orchestras and bands. The most distinguished of the "battle pieces" is Beethoven's "Wellington's Victory"; or the "Battle of Vittoria." The battle was fought in 1813, and the composition was completed within the same year.

MEDITATION: Jist-a-wonderlu! Do those three representatives from the major networks who acted as judges in a recent contest for original ideas from radio editors know that practically the same idea as that which won the prize was submitted to and turned down by both N. B. C. and C. B. S. only a few weeks previously? . . . Who of the old masters will be the next contributor to the "Hit Parade"? . . . Why didn't Paul Robeson show up at the Dutch Treat luncheon? . . . Have the publisher's decided who really wrote the "Three Trees"? . . . Why doesn't some leader feature strings for a change? . . . Hm, wish I could play a harp.

GLISSANDO: Tin-Pan Alley marches backward and old tunes slide to the front. Among the old-timers leading in the current revivals are: "Ma (He's Making Eyes At Me)," published by Mills; "You Tell Me Your Dream (I'll Tell You Mine)," released by Marks Music Corp., and of course Bing Crosby's all-time favorite, "I Can't Believe That You're in Love With Me" (Mills). . . . Then there's poor "Danny Boy"—following Larry Clinton's variation entitled "This Is My Song." Exclusive Music has set Danny up with new lyrics and called him "My Colleen." . . . After an absence of twelve years from any recording studio, W. C. Handy recently recorded four of his original numbers for Varsity (U. S. Record Corp.) including, of course, those two famous old Blues—"St. Louis" and "Beale Street." . . . Double-trouble: Lionel Hampton's recording of "I Can't Get Started," coupled with "The Munson Street Breakdown" (Victor).

RECORD NOTES: The new birth of the phonograph is another of the phenomena of the day, but proves the rapidly growing interest in good music . . . over 60,000,000 records and about 370,000 radio phonographs were sold last year. . . . The industry was definitely established in the early Twentieth Century, however. Thomas Edison applied for a patent on a phonograph in 1877. . . . In 1896 the disk was invented and the process of repressings from a matrix—then recordings got in their way without delay. . . . By 1925 over 100,000,000 records had been sold and over \$2,000,000,000 had been spent in America on records and phonographs. . . . Then came radio . . . followed years of a record depression . . . and now, a record renaissance. (Data from "Record Renaissance," by Gama Gilbert, *New York Times Magazine*.)

The records of the month in the classical field include:

(a) Columbia Recordings:

Mozart's "Linz" Symphony K425 by Beecham with the London Philharmonic. Six English Folk Dances. The Folk Dance Octet, conducted by Arnold Foster. "Ad-a-Part" record. (Note: On these records all but one part of the composition is recorded, making it possible for music students to learn and perform various sonatas, trios, etc., when they cannot find ensemble players in their communities. Each record and album set contains a complete score with the instrument part written out in full.)

(b) Victor Recordings:

Shostakowicz: Symphony No. 5 Op. 47, by Stokowski and Philadelphia Orchestra. Rhythm in the Jungle—African drums, chants and dances, recorded by Laura C. Boulton, issued in Victor album. Mozart: Concerto No. 4 in D Major for Violin and Orchestra, with Fritz Kreisler and the London Philharmonic Orchestra, conducted by Malcolm Sargent.

Popular tune recordings, at the head of the list, include:

(a) Bluebird:

"Between 18th and 19th on Chestnut St." and "Somebody Told Me," Charlie Barnet. "Confucious Say" and "I Want My Mama," Blue Barron Orchestra. "In the Mood" and "Irish Washerwoman," Four King Sisters.

(b) Columbia:

"Darn That Dream" and "Peace Brother," Benny Goodman Orchestra. "You're A Lucky Guy" and "Three Little Words," Gene Krupa Orchestra. "Drifting and Dreaming" and "At the Balalaika," Orrin Tucker Orchestra.

(c) Decca:

"You're A Lucky Guy" and "You're Just a No-Account," Louis Armstrong and Orchestra. "All the Things You Are" and "It's a Blue World," Tony Martin. "When I Grow Too Old" and "Jumpin' the Blues," Al Cooper's Savoy Sultans.

(d) Victor:

"Starlit Hour" and "Deep Night," Tommy Dorsey Orchestra. "Gaucho Serenade" and "As 'Round and 'Round We Go," Sammy Kaye Orchestra. "Holy Smoke" and "Somebody Told Me," Bob Zurke Orchestra.

(e) Varsity:

"Angel" and "I Want My Mammy," George Auld Orchestra. "Boomp A-Daisy" and "Indian Summer," Will Osborne. "High Society" and "Muskrat Ramble," Roy Eldridge Orchestra.

BOOK NOTES

Music Lovers Encyclopedia, edited by Deems Taylor; published by Nelson Doubleday, Inc., New York City.

"A Smattering of Ignorance," by Oscar Levant; published by Doubleday, Doran & Co., New York City.

"Music Here and Now," by Ernst Krench; published by W. W. Norton & Co., New York City.

"Music in the Modern World," by Rollo H. Myers; published by Longmans, Green & Co., New York City.

"From Ragtime to Swingtime," by Isidore Witmark and Isaac Goldberg; published by Lee Furman, Inc.

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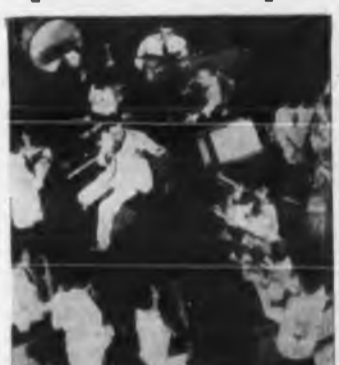


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Television

WHETHER Television shall remain in the experimental stage for several more years, or become standardized (at the risk of the sets becoming obsolete in the near future) and put on a commercial basis still remains the all-important question before the Federal Communications Commission today. Needless to say, this is one of the most difficult problems the Commission has had to face in many years.

Throughout its recent session the FCC has encountered extreme differences of opinion concerning the regulatory policies and allocating methods of this new industry.

The proposed standards offered by the Radio Manufacturers' Association, presumably regarded with much favor although never endorsed directly by the FCC, have met with much opposition by the majority of the parties appearing before the Commission.

The majority were not in favor of limited commercialization, and demanded either no restrictions or no money-making at this stage of development. They also insisted upon greater flexibility of the proposed standards if the FCC fails to permit television operators to go on an unrestricted commercial operation basis. Various objections were also raised against the allocating formula recommended by the special FCC last year. Then, too, experts suggested the necessity for more wattage. And there were complaints about the minimum antenna height requirements. Concerning this, it was argued that New York had an unfair advantage over all other cities because of its high buildings available for transmission sites, and should be given the least desirable channels to equalize things.

The Allen B. Dumont, Zenith, Philco and CBS representatives were all agreed that more time should be allowed for further research and continued experimentation now in process before deciding definitely the technique that should be employed. Mr. Dumont advised against any policies tending to standardize on 411 lines and 30 frames.

Concerning the present sharing of channels between CBS and Philco, Dr. Peter Goldmark, CBS's chief engineer, stated the present arrangement was satisfactory now but would not be suitable for regular service. Stations must have exclusive rights to their channels if they are to be successful, he declared.

One of the few in favor of the RMA standards was C. A. Priest, General Electric engineer, who stated that the RMA plans were the best possible compromise, in his opinion, to avoid unlimited experimentation which might hinder its progress, the industry must make up its mind to be satisfied on one particular point in the technique development, and attempt to build from there.

Recognizing and emphasizing the need for protecting the public against obsolescence, Paul W. Kesten, vice-president of CBS, advocated three possible courses which might be followed to insure such protection, or at least warn the public.

First, he suggested the commission might authorize commercial operation with present tested methods, preventing any material changes for a period of eight to ten years. Secondly, expansion of operations should be delayed until it is proven that sets could be modified with little difficulty or expense to keep up with technical advances. His third idea is to go ahead at once, but with constant warnings to the public that their sets may be antiquated almost over night. Mr. Kesten believes that steady programs are necessary to stimulate growth, and predicts that a second service in New York would stimulate the sale of 10,000 to 15,000 sets in a year. However, he urges that standards be sewed up for a long period, if adopted at all.

RMA is the only organization so far which has attempted to fix specifications.

TWO important television developments are scheduled for public demonstration during 1940, reports David Sarnoff, president of RCA. First, there is the improved projection of large screen images of a size adequate for theatre presentation, and secondly, the development of relay stations using frequencies of 500 megacycles and upwards. The latter is an important step toward a television network. Engineers are also planning to telecast the inaugural in 1941.

A MOST enthusiastic and ardent member of the television brigade is Thomas Lyle Riley, one of a group of directors employed by the National Broadcasting

Company to produce and arrange the telecast shows.

Mr. Riley believes that once a national network is established, television will become the most perfect medium for the transmission of the creator's ideas to other persons, and will offer a golden opportunity for employment of a combination of artistic forms.

In comparing television production technique with that of the stage and the movies, Mr. Riley points out that in many respects direction is identical, although one important thing must be kept in mind, namely, the limitation of scope of the iconoscope cameras. One camera can cover only a small area, but the television director, by using several cameras, can shift from set to set during the action as a moving picture director does. Also, television can use all the camera tricks used on the screen.

However, Mr. Riley continues, television production cannot be too closely compared with stage or screen production for several reasons. First, the tempo must be speeded up to maintain interest and also to save time. Then, too, in choosing television material the director must remember that the result of his work (like that of the radio producer) will be projected into the home, and must be selected accordingly.

The roving mobile unit broadcasts, the unrehearsed vox pop shows and the dramatic and musical shows will be the most popular types of programs in the future, is Mr. Riley's opinion.

GENERAL ELECTRIC COMPANY has invested more than \$1,000,000 on television during the past week, it was reported at the FCC hearing. Also, over \$300,000 has been spent on the tele-station built in Northern New York to serve the Schenectady-Albany area. It changes have to be made to conform to the new rules of the commission, it is estimated that over \$60,000 will have been wasted by this company in the erection of the station.

IN 1928 the average life of a home radio was five years. Now seventy-five per cent of the radio receivers are retained on an average of seven years, according to Julius Weinberger of the RCA, in a report to the Institute of Radio Engineers.

The production of broadcast receivers will be the backbone of the industry for at least five years, declares Mr. Weinberger, and will continue to exceed the manufacture of television sets for another ten years.

It is estimated that there are over 35,000,000-odd radio sets in the United States to date.

COMPARING the average production cost of television with that of movies, the FCC Television Committee stated that the average cost of a motion picture production is approximately \$300,000, and that the approximate cost of a television program in New York City for one week on a 12-hour per week broadcast basis is \$15,000. Thus, the licensees must be financed adequately and be certain of sufficient revenue from the service offered if television is to become a real service to the public.

In its report the FCC stated: "Not only must this huge cost be shared by several licensees, but also many stations interconnected in a program distribution system appear at this time to be necessary before adequate program service to the public is possible."

A NEW frequency modulation system which reproduces sound with clarity and will eliminate any distortion in telepictures has been invented by Major Edwin Armstrong of New Jersey. The system requires its own type of transmitter and receiving set. Most of these receivers are equipped to tune in both the regular radio stations and the new frequency modulation transmitters.

It is also believed that the tremendous difficulties and expenses necessary for a

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television network by coaxial cable might be eliminated by the Armstrong f-m system.

THERE are seven television channels, and unless the dials correspond with the channel numbers, the viewer is certain to get lost in the search for stations. Hence, manufacturers of television receivers have learned that co-operation on several features is necessary to avoid public confusion in tuning.

BOOK publishers are displaying much enthusiasm over a new idea which is being tried out on television programs, namely, book reviews. Recently Miss Mabel Cobb, radio script writer and actress, gave an interesting review of Thomas Craven's "Treasury of Art Masterpieces." Although the colors in the pictures were lost, of course, Miss Cobb turned the pages quickly enough so that the viewer saw the book as though looking at it himself, as she read from the author's words about each painting.

In another book review of "World Famous Paintings," edited by Rockwell Kent, Miss Cobb sat with the book in her lap and showed the pictures to a friend, as if at home. As she continued with the discussion of the pictures the camera shifted to a full-screen view of the pages.

THE FCC is doing its best to maintain the neutrality of the United States by supervising more closely than ever all broadcasts originating within the territory of the United States which might contain any unauthorized information of value to the belligerent powers.

The commission watches not only the broadcasting channels, but also those used by ships, both domestic and foreign, aviation and television to make sure that nothing is released through our radio facilities that might endanger our neutral standing.

TO give the readers of this column an idea of the types of television shows being produced in New York, we print the following program schedule which was produced during the first week of this month:

Week of January 29-February 3

STATION W2XBS—NEW YORK CITY
(Video frequency—45.25 mc.)
(Audio frequency—49.75 mc.)

SUNDAY (January 28)

2:30—3:30 Skating at Rockefeller Center Skating Pond.

8:30—9:30 Sunday Varieties featuring Ben Yost's Varsity Eight, Hopi Indian Songs and Dances, and Paul Wing's Spelling Bee.

WEDNESDAY (January 31)

2:30 "The Right and Wrong of It," feminine hats and hair-dos, presented by Elizabeth Watta.

2:45 "Burn 'Em Up Barnes," film serial, episode VIII.

3:05 "Imprisoned Freshness by Birds-Eye," film.

3:15—3:30 "How to Improve Your Photo-

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graphs," featuring Nicholas Haas, Fellow of the Royal Photographic Society.

8:30—9:00 "The B & O Presents," a documentary telecast with scenes and incidents from the history of the Baltimore & Ohio Railroad, the B & O Chorus, etc.

9:00—11:00 Preliminary Bouts of the New York Daily News' Golden Gloves Amateur Boxing Tournament at Ridgewood Grove Sporting Club. Sam Taub, announcer.

THURSDAY (February 1)

2:30 "Isle of Moon," film.

2:40 "Silence," film.

2:50 "Trail of the Great Divide," film.

3:10 "Let's Go to the Zoo," film.

3:20—3:30 "Over and Under," film.

8:30—10:00 Wrestling Bouts at Ridgewood Grove Sporting Club. Sam Taub, announcer.

FRIDAY (February 2)

2:30—3:44 "Secret of Stamboul," film feature, with Valerie Hobson and Frank Vosper.

8:30—9:00 "June Moon," play by Ring Lardner and George S. Kaufman, with Julie Grant, Ray Mayer, James Spottswood, Hugh Rennie, Richard Grime, Ann Seymore and Vicky Cummings. Directed by Reginald Hammerstein.

SATURDAY (February 3)

2:30—3:50 "Little Men," film feature, with Ralph Morgan.

7:30—8:00 "Art For Your Sake," studio feature with Dr. Bernard Myers.

8:30—9:50 "Mill on the Floss," film feature, with Geraldine Fitzgerald, Frank Lawton and Victoria Hopper.

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- KING, double, used, silverplated, lacquered, overhauled, 84.00
- KRUSPE, double, new, German silver, Weidner model, 200.00
- KRUSPE, double, shopworn, brass, 195.00
- KRUSPE, double, Hornor model, new, brass, 195.00
- KRUSPE, double, new, brass, new model, 210.00
- RICKTER, double, slightly used, A 1 shape, brass, 110.00
- ALEXANDER, double, brass, shopworn, 295.00
- ALEXANDER, single 1b, 5 valves, brass, new, 250.00
- KRUSPE, single 1b, 5 valves, brass, new, 200.00
- SCHMIDT, single 1b, 5 valves, brass, slightly used, 125.00
- CONN, single 1b, 4 valves, used, brass, lacquered, 90.00
- KING, single 1b, 4 valves, brass, slightly used, 89.00
- HELY, single 1b, 4 valves, silverplated, slightly used, 89.00
- ALEXANDER, single F brass, used, good condition, 100.00
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Top-Flight Bands

THE troubadours of modern times—the swingsters—come closer to the hearts of their hearers than perhaps any other type of musician. Is it because they hear its beat so well that they can sense better than any others just what the public wants? The recent tendency, they tell us, is toward the old-fashioned tunes, simple melodies, unsophisticated rhythms. They predict a revival, within the next few years, of many of the old favorites, such as "Oh, Johnny, Oh", and "Alexander's Ragtime Band". If such be the case, it will be interesting to see what sort of concoction this mingling of the old and the new will produce.

Mad Manhattan

VAN ALEXANDER, who nicely dovetails the crafts of composer and band leader, ended a two-week Fiesta Danceteria engagement in January (which he had begun with the playing of "Alexander's Ragtime Band") to follow Bob Chester into New York's Paramount January 31st.

GENE KRUPA, "Idol of the Alligators," began an engagement January 19th at the Fiesta Danceteria, New York.

WILLIAM ADLER is double-shifting at the Cafe Louis XIV, Rockefeller Center, and at Hotel Ambassador's Trianon Room. This is Adler's third year at the Ambassador.

CARLOS COBIAN and Del Courtney play for the dancing at the Trianon Room of the Hotel Ambassador.

DUKE DAILEY, replacing the Woody Herman band at the Famous Door, Manhattan, is playing a February 3rd-to-24th date there.

ELLA FITZGERALD was forced to defer her entrance into the Famous Door, New York, until February 24th because of pre-Broadway dates out of town.

EDDIE LEBARON has become Number One band leader in the Rainbow Room, in Rockefeller Center, New York. He leads an augmented orchestra, while Morris Ring presides over the rumba and conga ensemble.

SHEP FIELDS, with Rhythms that Ripple, succeeded Abe Lyman at the New York Strand beginning January 12th and was held over for a second week, beginning January 19th. Shep is at the head of a star musical revue presenting such well-known radio artists as Claire Nunn, Hal Derwin, Jerry Stewart and Danny Gray.

EVERETT HOAGLAND took over when Benny Goodman left the Waldorf Astoria right after New Year's. Freddie Martin follows Hoagland.

DUKE ELLINGTON played a one-nighter at the Savoy Ballroom in Harlem, New York, on January 7th, before starting off to Boston for his opening at Southland the day after. By the by, in the Down Beat swing band contest this year, he jumped from eighth to sixth place.

PAUL WHITEMAN'S orchestra wound up its engagement at the New Yorker January 6th, and, after a two weeks' vacation, opened at Shea's Buffalo on the 19th for a theatre tour, going January 26th to the Strand, New York, for a four-weeker. Members of his orchestra presented him, on his birthday, with an elaborately carved iron gate showing on a plaque the signatures of all his employes. The gate will be hung at the entrance to his "Walking Horse Farm".

BOB CROSBY has stolen Mildred Bailey, Queen of Swing. We hasten to explain: Bob replaced Benny Goodman as conductor of the Camel Caravan program on January 6th, and Mildred stayed with the Caravan. Bob and his Dixieland Artists went into the New Yorker on January 6th.

MEYER DAVIS will direct an all-bachelor orchestra at the swank Leap Year Ball to be held at the Ritz, New York, on February 29th.

BASIL FOMEEN and his men remain at the Belmont Plaza, New York City.

RAMONA and her Men of Music had a re-engagement at Leon and Eddie's, going there on the heels of Lenny Hayton. They didn't check out until January 25th, due to a holdover.

PHIL ROMANO'S orchestra at the Gay Blades Ice Casino, New York, has an organist, Rose Diamond, who is delighting patrons with her arrangements of Viennese waltzes.

BOB GRANT and his men were at the Savoy Plaza, New York, in January.

DICK WARREN and his orchestra has been engaged for the newly-opened Tapestry Room in the Park Lane Hotel, New York.

DICK STABILE went into the Essex

House, Casino-on-the-Park, on the 12th of January for an indefinite engagement, replacing Frankle Masters. Stabile's first appearance in New York for three years.

AL DONAHUE'S band played at the President's Ball at the Waldorf Astoria Hotel, New York, January 30th. He is also scheduled to play for Governor Lehman's daughter's debut. The engagement was set when the Governor promised Al to let him play swing and Al promised Lehman to have at least one Viennese waltz. So everybody's happy, including Hilda Jane Lehman.

GEORGIE AULD and the ex-Artie Shaw orchestra are making dance history at the Roseland Ballroom on Broadway. Alterations in the band since he has taken it over are: Harry Pelsinger, tenor sax, replaced Tony Pastor; drummer Henry Adler (who was with Larry Clinton, and, more recently with Louis Prima) took the place of Ralph Hawkins, who played only two nights under Artie, anyway.

GRAY GORDON took Bobby Parks' place at the Arcadia Ballroom, New York, January 31st, for a three-weeker.

CARLOS MOLINA will stay at La Conga until the end of June.

BOBBY PARKS' band is back in New York at Arcadia Ballroom.

BLUE BARRON is merrily starting in his fifth month at the Green Room of the Hotel Edison, and it looks as if he would be permanently adopted there.

Bean Town Bands

JACK TEAGARDEN went into Southland Cafe, Boston, on the 22nd of January.

TEDDY POWELL, after a fortnight at the Raymor, returned February 5th to the opposition Southland, Boston. Powell now has a hot-to-the-touch unit within his own band. Calls it "Teddy Powell's Teddy Bears".

COUNT BASIE will preside at the Southland Cafe, from February 19th to March 16th, a long stretch for the Southland, which usually has them sign on the dotted line for two weeks or less.

BUNNY BERIGAN made Boston beam when he started a month at the Ritz-Carlton there, January 13th.

East Coasters

KAY KYSER led his band at the President's Birthday Ball in the Mayflower Hotel, Washington, on January 30th. Earlier in the day he was a guest at a White House luncheon. Incidentally, the success of his first film has resulted in a second film deal for him.

WILL BRADLEY and **BOB ZURKE** furnished the hot stuff at the firemen's ball in Buffalo, January 20th.

WHARTON FORD had a seance at the Nineteenth Hole in Greenwich, Connecticut, last month. Raised up spirits there, that is.

Quaker State Quickies

BENNY GOODMAN played the Schenectady Winter Carnival Ball in the local Armory February 3rd, and then went into the Stanley Theatre, Pittsburgh, the week of February 9th. He will open at the Coconut Grove, Los Angeles, March 19th. Goodman's orchestra was voted by Down Beat's annual poll the favorite swing band of 1939. Tommy Dorsey the prize sweet band, Glenn Miller second in both classes.

HERMAN MIDDLEMAN went back into the Show Boat, Pittsburgh, at its re-opening as the Yacht Club. Janet Heller did the vocals.

HOWDY BAUM began, early in January, a two-weeker at Senator Theatre, Pittsburgh.

Southern Swingsters

RITA RIO and her All-Girl Orchestra appeared for a week at the Roxy Theatre in Atlanta, Georgia, beginning January 14th.

CHIC HERR and his Velvetone orchestra began making evenings sonorous at

Sweeping the Band world

- ABATO Jimmy Glenn Miller
- ABBOT Larry Gus Haenschen
- ADLER Rudy N. B. C.
- ALLEN Willard State Lake (hi)
- BARDACH Bunny Bobby Byrne
- BASSIE Clarence Benny Goodman
- BENEKE Tex Glenn Miller
- BINYON Larry Radio
- BROWN Eddie Roxy N. Y.
- BUBECK Charles Ozzie Nelson
- BURNS Bob Erno Rapee
- BYRNE Don Bobby Byrne
- CAYEL Milton N. B. C.
- CHASE Frank Radio
- CHOLDEN Abe Johnny Green
- COHAN Murray Radio
- DALE Chuck Abe Lyman
- DALLOLIO Moe Vincent Travers
- DORSEY Jimmy Jimmy Dorsey
- DOTY Mike Lennie Hayton
- DREILINGER Art Raymond Scott
- ESTES Buff Benny Goodman
- EVANS Alfie N. B. C.
- FRAZIER Charlie Jimmy Dorsey
- FREEMAN Hank Artie Shaw
- GASSOWAY John Bob Zurke
- GELINAS Gabe Jan Savitt
- GORNIAI Ross Radio
- HAUPT Hank Jack Lennay
- HAYNER Herbie Jimmy Dorsey
- HERFURT Skeets Radio Cal
- HERRINIAN Bill Ben Bernie
- HOWARD Al Harry Salter
- HUCKO Mike Will Bradley
- ISSENHUTH Dale Radio, Cal
- KEMP Hal Hal Kemp
- KLINK Al Glenn Miller
- LAVAL Paul Paul Laval
- LOMBARDO Carmen Guy Lombardo
- LYTLE Jimmy Radio
- LYTLE Hub Jack Teagarden
- MARCHESE Herbie Alton Roth
- MCINTYRE Hal Glenn Miller
- MERRILL Reggie C. B. S.
- MYERS Frank Ben Bernie
- MONDELLO Toots Benny Goodman
- MURPHY Jimmy Ozzie Nelson
- PASTOR Tony Tony Pastor
- RAILSTON Art Cava Lona
- ROBINSON Les Artie Shaw
- RODIN Gil Bob Crosby
- ROSS Hank C. B. S.
- RUBINWITZ Sam Jimmy Dorsey
- RUFFO Musky Teddy Powell
- SCHWARTZ Wilbur Glenn Miller
- SEODOLA John Lennie Hayton
- SHERTZER Humie Tommy Dorsey
- STONE Bill Ozzie Nelson
- STONEBURN Sid Radio
- TERRY Pete Erno Rapee
- TRUCKER Sid Mark Warnow
- URBALSKI I. H. Radio Cal
- VAN LIPS John Jack Teagarden
- WADE Charles Dan Varlies
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When writing Advertisers kindly mention the **INTERNATIONAL MUSICIAN**

the Hotel DeSoto, Savannah, Georgia, January 19th.

HARRY CANDULLA is dispersing melow melodies from the Atlanta Biltmore Hotel, Atlanta.

JOHNNY HAMP drew, last week of January, a six-week holdover at the Ansley Hotel, Atlanta, Georgia.

TOMMY DORSEY and his orchestra were entertainers for the first week of semi-annual convention of the American Retailers Association, held at St. Louis from January 29th to February 10th.

FREDDY MARTIN took over at the Chase Hotel, St. Louis, February 2nd.

XAVIER CUGAT will come over from the Colony Club, Chicago, February 22nd, and take charge for a month at the Chase Hotel, St. Louis.

ENRIC MADRIGUERA and his men went into the Jung Hotel, New Orleans, in the middle of January, after a successful engagement at the Baker Hotel, Dallas.

LARRY CLINTON shifted to the Roosevelt Hotel, New Orleans, for a four-weeker, January 18th. It is the first time for him in that city—in fact, first time so far south or west.

MICK STUART introduced "Swing Football" to the Claridge Hotel dance customers in Memphis by tossing balloon footballs to dancing couples (eleven, who are singled out by stub numbers). Each couple, to score a touchdown, must get two "footballs" with consecutive numbers on them, and then dance to the "goal".

ARTHUR WARREN is at the Boca Raton Club in the Florida city of that name, remaining there until April 1st.

PHIL SPITALNY and his all-girl orchestra presented their Hour of Charm



PHIL SPITALNY

broadcast from the stage of the Olympia Theatre in Miami, Florida, January 7th.

EDDIE McDONALD was at the Carousel, Miami Beach, Florida, in the middle of January.

BOBBY PETERS and his Continentals were at Hotel George Washington, Jacksonville, Florida, for a four-week stretch, beginning the middle of January.

MAX PLATTNER'S orchestra of eighteen will make things gay at the Palm Room of the Tamp Terrace, Tampa, Florida, this season.

Ohio Hi-Di-Hoes

DEL COURTNEY, en route to play an engagement in the South, took time out to play for the formal dinner dance, January 11th, for the elite of Canton, Ohio, given at the Belden Hotel in that city. The manager's name, by the way, is "Del Courtney". They are not related, had never met before.

RUDOLF FRIML, JR., and his orchestra had a six weeks' stay, beginning the middle of January, at Hotel Desher Wallick, Columbus, replacing Ray O'Hara, who trekked west for a February 1st opening at Denver's Bronx Palace Hotel. Friml then will go on to Providence for a bout at the Providence Biltmore Hotel.

HERBIE KAY took over the Bronze Room at Hotel Cleveland, January 4th, where Everett Hoagland had held forth before going to New York's Waldorf Astoria.

HENRY BUSSE began his first date with Akron-Youngstown theatres January 19th. His orchestra goes into Hotel Roosevelt, New Orleans, starting February 15th, for a minimum of four weeks.

AL KAVELIN concluded his stint at Toledo's Commodore Perry Hotel February 10th, and moved his "Cascading Chords" down to the Hotel Baker, Dallas, for a month, starting February 18th.

Windy City

JOE SANDERS followed Bob Chester into Chicago's Blackhawk Cafe.

OZZIE NELSON pulled into the Blackhawk Cafe February 14th, taking over after Joe Sanders.

PINKY TOMLIN and his band opened at the Drake Hotel, Chicago, December 30th.

BUDDY ROGERS and his orchestra have squatters' rights at the Drake Hotel at the present writing.

ORRIN TUCKER'S Bonny Baker is the big talk around town now, and if you haven't heard her singing "Oh, Johnny, Oh" in the Empire Room in the Palmer House, Chicago, you've never really heard "Johnny".

EDDY DUCHIN will have either a March or April opening at the Palmer House, Chicago.

WOODY HERMAN'S date at the Sherman Hotel, Chicago, moved up two weeks, began February 9th. He'll be there four weeks, all told.

LEONARD KELLER went back February 6th to the Hotel Bismarck, Chicago, after an absence of some three years. He succeeded Art Kassel.

TED FIO RITO, Chicago musician, plays nightly in his Congress Casino floor show at the Congress Hotel, Chicago.

TED WEEMS and his band began an engagement at the Edgewater Beach Hotel, Chicago, early in January, and then put on a show at the thirty-third semi-annual convention of the American Retailers' Association, at St. Louis, February 5th.

ART KASSEL wound up his Bismarck Hotel, Chicago, stay February 5th. He will go back in April to fill his eleventh engagement there.

Wide West

RED NICHOLS is sounding forth from the Muehlebach Hotel, Kansas City.

BILL BARDO cut short his stay at the Trocadero, Henderson, Kentucky, to begin a monther at the Hotel Nicollet, Minneapolis, January 27th.

COL. MANNY PRAGER, sprout of the Ben Bernie nurseries, shot out first blooms the week of January 7th at Hotel Radisson, Minneapolis, directing his own orchestra there.

FATS WALLER and his band were warmly welcomed at Blatz's Palm Gardens, Milwaukee, January 21st, for a fortnight's stay.

WALTER POWELL, with his trombone and his funny-bone, was at Lantz's Merry-Go-Round in Dayton, Ohio, in January.

REGGIE CHILDS will go to the Hotel Muehlebach, Kansas City, for two weeks, beginning March 13th.

SONNY KENDIS is remaining indefinitely at Detroit Athletic Club.

Sun-Kissed Ensembles

KEN BAKER fortnighted it at Casino Gardens in Ocean Park, California, middle of January, then turned over to Jimmy Walsh, who took his crew back there for a spell.

JAN GARBER made a shift in January from Topsy's, Los Angeles, to St. Francis Hotel, San Francisco. He followed Jimmy Grier into the Victor Hugo, Beverly Hills, February 14th.

RUBE WOLF and his orchestra have returned to the Paramount Theatre in Los Angeles.

GUY LOMBARDO bowed himself in at the Coconut Grove, Los Angeles, February 8th, for a sign-up through March 18th.

IVAN SCOTT and his society music are making things hum at the Trocadero, Hollywood.

MANNY STRAND took up where Archie Bleyer left off at Earl Carroll's Hollywood nitery last month.

STUFF SMITH and his band would probably have been at the Off Beat Club, Chicago, yet, except for the fact it burned to the ground. After that he returned to his old stamping ground, Hollywood, to open at the New Onyx Club, January 16th, for a long stay.

EMIL COLEMAN bade adieu to the Waldorf Astoria Hotel, New York, January 3rd, to conquer new fields in the just completed Ciro's in Hollywood. Stops to gather a few datelets on the way out.

SKINNAY ENNIS was playing at the new Casa Manana Ballroom near Culver City, California, until February 8th.

Long Star Sparklets

JOSEPH SUDY and his orchestra said goodbye to the Adolphus in Dallas on the 18th of January and headed for Miami's Palm Club.

HERBIE HOLMES' band, with record-making nights at Milwaukee's Schroeder Hotel behind them, began regaling the patrons of the Adolphus Hotel, Dallas, January 24th.

ENRIC MADRIGUERA clicked so de-

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cisely at the Baker Hotel, Dallas, that he has a bid to return in the Spring to unshutter the roof garden. January 10th saw him traipsing into the Jung Hotel, New Orleans.

JOHNNY BURKARTH celebrated the holiday season at Casino Park, Fort Worth.

Touring Teams

HARRY JAMES began, January 21st, to take in a series of Connecticut spots. Went the rounds in rapid succession of: State Theatre, Hartford, January 17th; Ritz Ballroom, Bridgeport, January 21st; Hamilton Park, Westbury, January 25th.

LITTLE JACK LITTLE finished his run at the La Salle Hotel in Chicago January 18 and bagged a flock of one-nighters throughout the Midwest. Appeared at Laramar Ballroom, Fort Dodge, Iowa, January 24th; Eagles Ballroom, Milwaukee, Wisconsin, January 28th; Danceland, Cedar Rapids, Iowa, January 25th, and Lincoln, Nebraska, February 2nd.

WILL OSBORNE is off on another theatre tour (Glenn Miller succeeding him at the Hotel Pennsylvania, New York), beginning with the Senator Theatre in Pittsburgh, week of January 5th, and then on to the Plaza Hotel, Miami, Florida.

DON BESTOR had ten nights in the Mural Room of Baker Hotel, Dallas, beginning January 6th. He played four dates on tour—Des Moines, Iowa, January 25th; St. Joseph, Missouri, January 27th; Omaha, Nebraska, January 28th, and at the Skyline Ballroom, Sioux City, Iowa, January 30th.

JAN SAVITT and the Top Hatters left the Lincoln Hotel, in New York City, February 9th for an extended tour of one-nighters, through Allentown (Pennsylvania), Cincinnati and Toronto.

Radio

MORACE HEIDT, "the Midas of the Long Arm", has made the \$1,000 awards practically every week of late, as part of his "Pot o' Gold" program. A Mr. Lee McCoy, house painter and bachelor, says he has been besieged with proposals of marriage ever since receiving his award; when William F. Demming, mail carrier, got the telephone call announcing his winnings, he shouted, "Don't write. Telegraph!"

SAMMY KAYE took over Larry Clinton's "Sensation and Swing" show beginning January 1st.

RUSS MORGAN signed for the Fitch Band Wagon program in New York, January 28th.

JIMMY DORSEY began, December 29th, to broadcast from the Hotel Sherman, Chicago, featuring that baffling sax-flute effect.

BOBBY BYRNE, at the Roseland in Brooklyn, is broadcasting over a national hook-up Saturdays and Sundays at 3:30 P. M.

Jimmy On The Jump

JIMMIE LUNCEFORD, "America's road band king, has a new Theme Song, "Jazznochracy Blues", this of his own penning. He's formed his own publishing house, "New Era Music Publishing Company", so that he can feed his songs faster to his ravenous public. These activities, however, do not prevent him from keeping up with his road schedule. February takes him to at least twenty auditoriums and ballrooms in Texas and California. Perhaps half a year will elapse before the popular band attraction will be free to return to its stamping ground in New York City.

Killer-Diller-Miller

GLENN MILLER opened an engagement of three months at the Cafe Rouge of the Hotel Pennsylvania, New York City, on January 4th. Miller, who slid to fame on elbow-grease, by no means features himself. He is content that his band is tops among the top-fighters. Incidentally he has been picked as the outstanding band leader of America for 1939, according to a poll of "The Orchestra World" magazine. He has been signed by Chesterfield's for three programs a week, on Columbia network. Pretty blonde Marion Hutton and Ray Eberly are his regular singers, supplemented by the Andrews Sisters.

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SOPRANI

News Nuggets

ERSKINE HAWKINS is so superstitious, they say, that he directs with his fingers crossed. Anyway, once lately, on the way home from a recording date, it flashed across his mind that he had just made his thirteenth platter. Right-about orders were given, and Erskine led off with a fourteenth record before he could breathe easily again.

IRVING FIELDS, recently at the Top Hat, Union City, New Jersey, has undergone a nominal operation of late, his first name being changed from "Irving" to "Freddie".

BEN BERNIE has undergone alterations of a more drastic order. He had an emergency appendectomy at Doctor's Hospital in January. Latest reports were he is doing fine.

PHIL HARRIS has been putting in seventeen hours a day since he started work in Jack Benny's new picture. He is on the set all day, and from nine to two A. M. conducts his orchestra at the Wilshire Bowl.

STUART ALLEN, as well as singing with Richard Himber's unit, is fronting a band of his own.

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DAVE HERMAN, erstwhile with Abe Lyman, has started a band of his own.
METRONE magazine gives the highest "A" rating to the following eight orchestras: Bob Crosby, Jimmie Dorsey, Duke Ellington, Benny Goodman, Jimmie Lunceford, Ray Noble, Red Norvo and Artie Shaw.

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Symphony Orchestras

At the two-day session of the major orchestra managers' association held in Detroit recently, at which were represented sixteen of the major symphony orchestras, it was shown that the total expenses of the organization last year were \$4,880,900, with a total earned income of \$2,882,390, leaving a deficit of \$1,998,600.

Regarding the deficit, Arthur Judson, the New York manager, asserted that there should be a definite effort to get more people interested in symphonic endeavor, not with a view to eliminating this deficit, but with a view to making cities continue their orchestras despite it. No orchestra ever operated without one, he added. Already orchestras are firmly established as institutions of art and learning worthy of support just as are art museums, universities and libraries, as attests the approximate \$2,000,000 contributed to them last year. There was a general resolution made to the effect that in 1940 no campaign should be waged on the basis of "save our symphony" and such hullabaloo, but purely on the basis of art.

Los Angeles

In the midst of its twenty-first annual season, the Los Angeles Symphony Orchestra has been under the joint conductors of Mr. Coates, Bruno Walter and Leopold Stokowski. This year the ensemble is \$3,000 ahead in seat sales thus far, over last year.

Warner Janssen, whom Sibelius designated as "probably the most gifted living interpreter of my works" directed the concert of the Los Angeles Philharmonic Symphony Orchestra, December 29th, in a concert which raised five thousand dollars for Finland. The soloist, Rose Pauly, soprano of the Metropolitan, sang six songs of Sibelius. Souvenir parchment programs autographed by stars were auctioned off to augment the contributions.

In the middle of January the orchestra moved into new quarters, the Pantages Theatre, happily accessible, acoustically good and structurally beautiful. Its convenient location will insure a much wider attendance and a salutary mingling of townfolk, movie-world inhabitants and those concert patrons who are attracted to good music anywhere. Further cause for congratulation is the securing this season of such guest conductors as Bruno Walter, Leopold Stokowski and Albert Coates, each of whom is now a resident of the community and each of whom has the ability not only to interpret impartially but to arouse the enthusiasm of the hearers. The season has been definitely fixed at sixteen weeks.

San Francisco

With Leopold Stokowski conducting the San Francisco Symphony Orchestra through works of Moussorgsky, Ravel, Beethoven, Schubert and Debussy, the season of Civic Auditorium concerts opened January 12th.

The next attraction, beginning January 30th and continuing throughout the week, was the Ballet Russe de Monte Carlo, accompanied by the San Francisco Symphony Orchestra, Pierre Monteux, conductor.

Verdi's Requiem, one of the most spectacular choral works ever to be heard in San Francisco, will be given with the Municipal Chorus and the San Francisco Symphony Orchestra March 1st, under the directorship, again, of Pierre Monteux.

To fill the place left vacant by the late Ernest Schelling, Rudolph Ganz has been engaged as conductor of the four Young People's Concerts of the San Francisco Symphony to be given next Spring. His is the type of personality that can be entertaining to children while he is instructive.

Seattle

JANUARY offered Seattle music lovers two symphony concerts and the Russian Ballet. On January 5th the popular low-priced concert with a varied program calculated to please everyone, including Schubert's "Unfinished" and Sibelius' "Finlandia" was heard. On January 8th the fifth subscription concert brought to music lovers a performance of Randall Thompson's Symphony No. 2 and Bruch's Concerto No. 1 for Violin played by the orchestra's concertmaster, Frits Siegal. The Ballet Russe de Monte Carlo came into town on the wings of public acclaim, January 18th, for five performances. Among the presentations were "Ghost Town" and "Bacchanale", the latter a surrealist fantasy originating in the re-

sourceful brain of the Spanish painter, Salvador Dali.

In the concert of February 5th the third Rachmaninoff concerto was played by the young prize-winning Samuel Sorin. Later he will appear with the Philadelphia Symphony Orchestra in Carnegie Hall.

Houston

ROBERT CASADESUS, pianist, was guest artist at the December concert of the Houston Symphony Orchestra. Albert Spalding, violinist, will be the assisting artist at the February concert.

Dallas

JASCHA HEIFETZ gave Dallas citizens two of his spirit-quickening performances of the Beethoven Violin Concerto when he played there, with the Dallas Symphony Orchestra, on January 21st and 22nd. The conductor, Jacques Singer, directed the orchestra in the playing of Weber's Overture to "Der Freischütz" and Sibelius Symphony No. 1 in E minor.

Portland, Oregon

A NEW orchestra of sixty members came into existence on January 16th, brain child of various cultural-minded organizations in the city of Portland: i. e., the Musicians' Mutual Association; the Oregon Music Teachers' Association, Inc.; the Oregon Federation of Music Clubs, and the Oregon WPA, the latter headed by Frederick W. Goodrich. The conductor, Leslie Hodge, last spring conducted the Portland Federal Symphony Orchestra. The season, consisting of eight concerts at three-week intervals, opened January 16th. Well-known suites, overtures and symphonic poems ranging from Respighi's "Pines of Rome" to compositions by George Gershwin, Deems Taylor and Victor Herbert were presented.

Kansas City

KANSAS CITY is old enough to remember the time when art of any kind was looked at askance. The struggle with nature was too keen, the odds on its side too great, for men to relax their vigilance one instant for contemplation and appreciation. Now, however, this erstwhile fur-trading post has awakened to the importance of cultural activities in making worth while the existence won with such fierce struggle from prairies and wastes. The Kansas City Philharmonic Orchestra, in its seventh season, has grown not only in talent and experience, but also in the appreciation accorded it by citizens of this community who know it to be indispensable, just as schools are indispensable. As a token of their esteem, they have housed it in the Music Hall, one of the most beautiful auditoriums in the nation.

Already this season the Kansas City Orchestra has toured to many surrounding cities, for its services are regional rather than local. In its home town, during the first week in January, Villa-Lobos' "Chorus No. 10" was performed, Karl Krueger conducting. The Westminster a cappella Choir of the University of Kansas assisted. The orchestra also presented a concert at the Central Congregational Church in Galesburg, Illinois, on January 11th. Compositions by Von Weber, Franck, Sibelius, Mendelssohn, Debussy and Liszt were played.

Dubuque, Iowa

THE first concert of the 1940 season of the Dubuque Symphony Orchestra, in January, was attended by three thousand music lovers from Iowa, Illinois and Wisconsin. Guest artist of the evening was Nino Martini, and the conductor was Wendell Schroeder.

Minneapolis

ON January 5th when Nino Martini appeared with the Minneapolis Symphony

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Leedy

Orchestra he faced an audience which made up in enthusiasm what it lacked in numbers. With a voice somewhat lacking in volume (scarcely a defect in radio work but noticeable on the concert stage) he yet conveys in every tone dulcet quality most pleasant to noise-wracked ears. Mitropoulos rollicked his orchestra through the "Bartered Bride" overture and gave a fine reading of the emotional mazes of Tchaikovsky's "Romeo and Juliet" overture.

The ninth concert, of January 12th, presented the Ballet Russe de Monte Carlo, in de Falla's "The Three Corners Hat", Shostakovich's "Rouge et Noir" and Barodin's "Prince Igor". In two extra performances of the Ballet, on January 13th, afternoon and evening, "Scheherazade" was a glamorous display of Oriental splendor and "Petrouchka" a burlesque presenting Massine in one of the greatest roles.

The world premiere of a new symphony by the young St. Paul composer, John Verrall, was presented January 26th by the Minneapolis Symphony Orchestra. This "Symphony No. 1" is the inclusion of modern vivid orchestral coloring and striking harmonies within the formal lines of the old classical works. A second highlight on the program was the performance—for the first time in Minneapolis—of the "Preludio Glucoso" by the young Italian composer, Riccardo Castagnone. Dimitri Mitropoulos conducted.

Indianapolis

JASCHA HEIFETZ, violinist, was the soloist in the fourth pair of concerts of the Indianapolis Symphony Orchestra, January 5th and 6th, performing Beethoven's Concerto for Violin. As the final composition on the program, the Symphony No. 2 in D major by Sibelius was given its first performance in Indianapolis. At its conclusion the conductor, Fabien Sevitzky, established the national Jean Sibelius Fund, Inc., the proceeds of which are to be sent to Sibelius himself, to be used as he sees fit in the aid of his fellow-countrymen. Since Sibelius is most closely associated with the spiritual life of his brave country, Mr. Sevitzky feels that such a movement will honor the composer as well as assist his distressed people.

The concert of January 14th was particularly interesting in that it presented as soloist young Joseph Bloch, an Indianapolis pianist, who played Cadman's

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"Dark Dancers of the Mardi Gras". Julio Mazzocca, first clarinetist of the orchestra, played at the same concert the Rhapsody for Clarinet by Frederick Converse, in its world premiere.

Chicago

JUST turned eleven, winsome Patricia Travers made her debut December 26th with Mr. Stock and the Chicago Symphony Orchestra, playing Saint-Saens' B minor Concerto for Violin. She displayed a gleaming tone and flawless rhythm with an instinct for tenderness and compassion. The response which assumed the proportions of a demonstration, as she drew her last bow, will be a memory to stir her virtuoso blood. But, if she is lucky she will have ringing in her ears, too, the morning-after warnings of her teacher, "Never play sharp for the sake of brilliance, Patricia!"

Lacking the usual impressive rendition of Strauss' "Ein Heldenleben", the Theodore Thomas Memorial Concert, given

January 4th, had works of Beethoven, Brahms and Wagner to give it heroic qualities. But, rather than being magnificent, the music was read in a compassionate, even gentle mood. A rare quality of tenderness emanated from the Brahms' Third Symphony and from the "Coriolanus" Overture of Beethoven.

On January 9th that talented pair of pianists, Vitya Vronsky and Victor Babin, made their second appearance of the season with the Chicago Symphony playing the Mozart Concerto and adding as encores Rachmaninoff's Barcarolle and Mr. Babin's arrangement of the Rimsky-Korsakoff "Dance of the Buffoons".

A Sibelius program with Isaac Stern making his Chicago debut in the playing of the Violin Concerto was the offering for January 11th. Stern's technique is commanding, his tone singing clear. "Karelia" and "Finlandia" were other compositions on the program.

Hans Lange conducted three programs given the week of January 15th, for which the guest soloists were pianists Diana

Brodsky and Beveridge Webster. The latter played the Fuleihan Concerto No. 2 and Liszt's "Totentanz".

Alexander Kelberine (pianist) was soloist with the Woman's Symphony Orchestra in their concert of January 16th, playing Pizzetti's Concerto for Piano and Orchestra.

This coming October the Chicago Symphony Orchestra enters its fiftieth anniversary. An important part of the celebration will be the performance of works written for the orchestra especially for this occasion. Those who have been commissioned to write are Alfredo Casella, Reinhold Gliere, Zoltan Kodaly, Nicolas Miskovsky, Darius Milhaud and William Walton. A contest is being held for a suitable composition by an American composer, the prizes \$500 and \$300, the closing date July 1, 1940.

Egon Petri returned on February 13th to give a third performance of the Busoni Concerto, the work with which he scored such a tremendous success with the orchestra in November.

Grand Rapids

THE well-known American tenor, James Melton, was guest soloist at the concert of January 19th given by the Grand Rapids Symphony Orchestra under the direction of Karl Wecker. Two of the arias in which Mr. Melton was heard were Lenki's aria from "Eugene Onegin" by Tchaikovsky and Walther's Prize Song from "Die Meistersinger" by Wagner. The latter half of the program was given over to Cesar Franck's D minor Symphony.

Cincinnati

THE Cincinnati Symphony Orchestra, Eugene Goossens conductor, performed Emerson Whithorne's "New York Days and Nights" suite, Op. 40, at its concert in the middle of January.

During the week of January 22nd, the orchestra toured the South, and, returning, in its concerts of January 26th and 27th played "Song of the Nightingale" by Bernard Rogers. Eugene Goossens conducted.

Cleveland

THE New Year started off auspiciously for the Cleveland Orchestra with two concerts in the opening week, January 4th and 6th. The soloist on both occasions was the young pianist and composer, Oscar Levant, who played the Gershwin Concerto for Piano and Orchestra in F major and conducted his own composition, "Dirge", a memorial to George Gershwin. Another American composer, William Grant Still, was represented on the program by his Symphony in F minor. Sir Edward Elgar's transcription of the Bach Fantasia and Fugue in C minor earned the place of highest honor, however. Rudolph Ringwall conducted both concerts.

Dr. Artur Rodzinski's return to Cleveland on January 8th made possible his conducting of the concerts of January 11th and 13th in programs which presented Mozart's "Eine Kleine Nachtmusik" and Beethoven's Seventh Symphony. Dr. Rodzinski also added to his already large repertoire of American composers by presenting Howard Hanson's Symphony No. 3.

The concerts of the third week of January were given for the benefit of school children of Cleveland. Booklets containing music-appreciation material on the compositions represented had been distributed beforehand to eligible pupils. An all-French program was chosen for the orchestra's January 25th and 27th dates, the thirteenth pair in the regular symphony series. It opened with the Lully-Mottl Ballet Suite, heard for the first time in Cleveland under Dr. Rodzinski's baton. After this came the Cesar Franck Symphony, broad and limpid as a lake in the mountains. Then "Clair de lune", like a moon on that lake. Sibelius' Fifth Symphony was an offering of the concerts of February 1st and 3rd. Then Wagner was represented with the Siegfried Idyll and three excerpts from "Die Walkure", Wotan's "Farewell", "Magic Fire Music", and "Ride of the Valkyrie".

The first series of "Twilight" concerts proved so popular in Cleveland (the last



ARTUR RODZINSKI, Seven Years Conductor the Cleveland Orchestra

one was given January 21st and was an all-Wagner program) that a second series is to be offered, the dates of the six concerts, February 4th and 25th; March 3rd, 10th and 24th; April 14th. The tickets, as usual, are but twenty-five, fifty and seventy-five cents.

Detroit

THE "greatest woman cellist of the day", Raya Garbousova, was guest soloist with the Detroit Symphony Orchestra in the pair of concerts given January 4th and 6th, Franco Ghione conducting. She played the same concerto—the Haydn D Major—that she played in 1934 in Detroit during her first American tour. Again, as at that other performance, she took her critics and audiences by storm.

The "Emperor" Concerto of Beethoven was played on January 18th by Adele Marcus, one of the most talented of the younger American pianists, making her first appearance as soloist with the Detroit Symphony Orchestra, under Franco Ghione's direction. In her coast-to-coast tour Miss Marcus has already established herself as a pianist to be reckoned with, and this concert further proved her outstanding abilities.

The violinist, Joseph Szigeti, whose single bow-stroke on the open string is a revelation of musicianship, played with the Detroit Symphony Orchestra in the concerts of January 25th and January 28th, his first appearances in Detroit since 1926. The orchestra's conductor, Franco Ghione, arranged an all-Brahms program: Variations on a Theme by Haydn, Concerto in D major for Violin and Orchestra, and Fourth Symphony in E minor. The Brahms Concerto ranks as one of the most important works in the literature of the violin, and it is a momentous occasion when so great a violinist is heard in its interpretation.

At one of the many commemoration concerts given to mark the centennial year of the birth of Peter Ilyitch Tchaikovsky, the Detroit Symphony Orchestra played, on February 3rd, a program consisting entirely of works of this melancholy Russian. Franco Ghione conducted and the concertmaster of the orchestra, Ilya Schkolnik, was soloist.

Pittsburgh

SERGEI RACHMANINOFF was the soloist in the concert of January 5th, playing his own Concerto No. 2 in C minor, giving it just such treatment as a father gives his own child, every phrase considered, every variation in tempo and dynamics tenderly directed. Works of Handel and Thompson gave staid lines to the program, and an excerpt from the Octet of Mendelssohn a warm lustre. The program was repeated January 7th.

A week later the violin soloist, Hugo Kolberg, played under the conductorship of Fritz Reiner, the Tchaikovsky Concerto in D major, a composition dedicated to Leopold Auer who once said the technical difficulties were insurmountable. Fortunately he changed his mind, and the composition has since become one of the most popular in violinists' repertoire. On the same program "Foster Gallery", episodes based on the melodies of Stephen Foster, received its world premiere, coincident with the celebration in that city in honor of this beloved writer of folk-songs who died there January 13, 1864.

At the pair of concerts, January 19th and 21st, Josef Hofmann, pianist, presented the Schumann Piano Concerto with the Pittsburgh Symphony Orchestra.

Igor Stravinsky conducted the Pittsburgh Symphony in its two concerts of January 26th and 28th, in which were programmed Tchaikovsky's Second Symphony and his own "Petrouchka" and "Jeu de Cartes".

Central Florida

THE Symphony Orchestra of Central Florida, under Alexander Bloch, will open its season of four concerts on January 16th. This organization is affiliated with Rollins College.

Birmingham

THE Birmingham Civic Symphony of seventy-six pieces was assisted by glee clubs of the Alabama Polytechnic Institute, the University of Alabama, and the Alabama College at Montevallo, when it broadcast over a nation-wide hook-up January 20th from the Municipal Auditorium in Birmingham. The program was called "A Symphony of the New South" and presented musically and dramatically, to a radio audience estimated at five million, the history of the South.

St. Louis

THE French conductor, Charles Munch, made his American debut here when he conducted the St. Louis Symphony Orchestra the last week of December. In the concert of the week of January 21st, Carlos Chavez was guest conductor.

February 1st was the closing date for the St. Louis Symphony Society's \$1,000 prize contest for a new American work. The judges were Vladimir Golschmann, conductor of the orchestra, Rudolph Ganz and Eugene Goossens. To date the winners have not been announced.

Baltimore

IN order to provide a full-time job for the members of the Baltimore Symphony Orchestra and to get the necessary sustaining fund without which the orchestra can hardly continue, the forming of an organization called Symphony Guild is contemplated. It will be concerned with raising money to secure adequate preparation under competent conductorship.

Howard Barlow, the new conductor of the Baltimore Symphony, received a tumultuous ovation January 7th, on his conducting of the Suite from the opera "Peter Ibbetson", by Deems Taylor. Mr. Taylor was also forced to rise from his place in the audience to acknowledge the applause.

The fact that the concerts of the Maryland Symphony of the same city are offered in another period altogether (the concerts ended on December 3rd) and that indeed many of the same musicians are members of both this and the Baltimore Symphony banishes all thought of the likelihood of the two organizations "competing".

Philadelphia

FOR its concerts in the week of January 6th, under Eugene Ormandy, the Philadelphia Orchestra had as guest artist Selma Amsansky, soprano, who sang Ravel's "Scheherazade". The program further included Charles O'Connell's transcription of the Bach chorale, "Herzliebster Jesu". The Negro soprano, Dorothy Maynor, has been engaged for the pair of

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concerts, March 23rd and 25th. With the departure of Leopold Stokowski for San Francisco and Los Angeles the announcement was made that he would conduct eleven concerts of the Philadelphia Orchestra next autumn and five in the spring of 1941, two more than under his contract for 1939-40.

After a concert, January 30th, in Richmond, Virginia, and one January 31st in Baltimore, with Eugene List soloist, the Philadelphia Orchestra returned to its home city and gave, on February 2nd, 3rd and 5th concerts which presented José and Amparo Iturbi, pianists.

Scranton

ORIGINALLY engaged to conduct four concerts for this season only, George Sebastian has been named permanent conductor of the Scranton Philharmonic Orchestra.

Washington

THE Brazilian pianist, Gulomar Novaes, appeared as soloist with the National Symphony Orchestra in its concert of January 17th, in the North American premiere of Hector Villa-Lobos's "Momo Precoce". She also played the Mozart Concerto in E flat.

Rumson, New Jersey

ANOTHER symphony orchestra recently come into being is the Rumson Symphony Society which made its debut the week of January 22nd in its home town. Walter Pfeiffer is the conductor.

Jersey City

ONE of the newer luminaries in our galaxy of symphony orchestras is the Jersey City Philharmonic Symphony Society of sixty members, formed this season. In its initial concert it presented the tenor, James Melton, known not alone for his radio and concert engagements but also for his singing of operatic roles with the Chicago and San Carlo Opera companies. The conductor, twenty-nine-year-old J. Randolph Jones, led the orchestra skillfully through the subtleties of Cesar Franck's D minor Symphony as well as through the swaggering Bolero of Ravel and other lighter numbers.

The organization wishes especially to thank Local 526 of the A. F. of M., stating that its consideration has been "as heartening as it has been indispensable".

Elizabeth, New Jersey

IN its concert of January 22nd, conducted by August May, the Elizabeth Philharmonic Orchestra had the master pianist, Josef Hofmann, as guest soloist.

Newark

THE Cleveland Symphony Orchestra, under the direction of Artur Rodzinski, gave a concert February 7th in the Mosque Theatre, Newark, under the auspices of the Grifith Music Foundation. On February 21st the same sponsors will present Arturo Toscanini and the N. B. C. Symphony Orchestra.

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New York City

IN the concert of January 4th, when Stravinsky appeared as guest composer-conductor of his own works, though all went smoothly, the "perfect" interpretation was not forthcoming. The fault must be conceded to lie more with those who expect composers to be equally good interpreters of their own works, than with the particular composer under discussion. Certainly nothing could dim the charm of "Petrouchka" nor the fantasy of "L'Oiseau de feu".

The first Tchaikovsky program to be given in New York, in this year which is the one hundredth anniversary of his birth, was that on January 7th. Here Igor Stravinsky again directed—to better purpose than in conducting his own works—the Symphony in C minor, No. 2. Op. 17, an early and rather sprawling specimen of Tchaikovsky's genius. As guest artist on the second half of the program, Erica Morini set afire all the passion that lies dormant in the mad Russian's Co-

certo in D major. No doubt of it, here genius meets genius, as storm-laden cloud meets cloud, with what flashes and reverberations may be imagined. The outstanding woman violinist of this day, Erica Morini has tone, temper and originality, a triple endowment which takes her far in competition with great violinists even of the opposite sex.

It seems a pity that there were any seats left vacant at the concert of January 10th in which Sergel Rachmaninoff was soloist. For it was no parlour trick—his playing of the Beethoven C major concerto. On the contrary, clarification of the composer's intention was little short of marvelous. The Bruckner composition which followed—his Seventh Symphony—suffered the fate of all anticlimaxes. It was, sad to say, a sign for a rather startlingly general exit. However, let it be said, the majority stayed to listen to an honest and, at times, poignant performance.

The concert of January 13th and 14th had as soloist twenty-year-old Anatol Kaminsky, violinist, playing the Glazounoff Concerto. Born in Siberia, he has yet spent almost half of his life in America and most of it, it would seem, with a violin under his chin, judging from the fluency of his technique and the smoothness of his tone. The good taste he displayed in his interpretation of the temptingly dashing Glazounoff augurs well for his handling of other music.

Dorothy Maynor, young Negro soprano, one of the season's most unusual offerings, appeared as soloist with the Philadelphia Orchestra, January 16th. The audience which came with anticipation thoroughly aroused was pleased even beyond its expectations. "Bravos" and thunderous applause were the response to her singing of the aria "Depuis le jour" from Charpentier's "Louise" wherein, through the alchemy of music, she became indeed French, of the France of Charpentier. The other arias were also marked by delicate shadings and tonal flexibility. Mr. Barbirolli and the orchestra gave Miss Maynor the careful support she deserved.

The fragrant music of Edward MacDowell was given honor due it when Ernest Hutcheson played the Piano Concerto in D minor with the Philharmonic-Symphony Orchestra at Carnegie Hall, January 18th. John Barbirolli conducting. Mr. Hutcheson brought out all the tenderness and romantic flavor inherent in this work but there was still the conviction that this charm was the sweetness of a faded rose laid away in old lace.

At the concert of January 21st, Barbirolli offered three works of Franz Schubert, the five "Deutsche" (written when the composer was sixteen), the rarely heard Second Symphony (written in 1815), and the Symphony in C major (written in 1828). The earlier works showed an amazing sense for phrasing and feeling for color, but did not exhibit the same originality as his later works.

A concert for the relief of Czecho-Slovakians and consisting entirely of works of Czech composers was given by the New York Philharmonic-Symphony Orchestra, January 24th. Germaine Leroux, pianist, was soloist.

Simon Barer, the Russian pianist, played the Tchaikovsky Concerto in B flat minor with the Philharmonic-Symphony Orchestra January 25th, 26th, 27th, and 28th.

The Cleveland Orchestra, under Artur Rodzinski, appeared February 6th at Carnegie Hall, its first New York visit in five years.

Eugene Ormandy conducted the orchestra December 26th in compositions of Telemann, Mozart and Richard Strauss (his Don Quixote). The solo instruments representative of Don Quixote and Sancho Panza were played by Benar Heifetz (cello) and Samuel Lifschey (violinist). The mood stressed was that of quiet resignation rather than that of erratic blundering.

At the concert given by the Philadelphia Orchestra at Carnegie Hall, January 23rd, the distinguished pianist, Rudolf Serkin, contributed a masterly playing of the Brahms D minor Concerto, with just the thrust and the sensitivity required for this composition. The orchestra and conductor (Eugene Ormandy) were completely at one with him, making for a mighty cumulative effect.

Norwalk, Conn.

THE second concert of the season of the Norwalk Symphony Orchestra will take place February 27th, Edward Kreiner conducting. The soloist will be Emily Roosevelt, soprano.

Bridgeport, Conn.

THE first performance of Castelnuovo-Tedesco's song, "The Three Kings", in its new version with orchestral accompaniment, was given by Henry Blanchard, baritone, when he appeared as guest solo-

ist with the Bridgeport Symphony Orchestra, December 27th.

Boston

AMERICAN works by Paul Allen and Bainbridge Crist were presented when the Boston Civic Symphony Orchestra, Joseph Wagner conducting, gave the second concert of its fourteenth season, January 25th.

When the Women's Symphony Society of Boston made its debut on January 16th, Alexander Theide was the conductor and its motto Chaucer's:

"I am a wooman, needes most I speke Or elles swelle til myn herte breke."

The Boston Doctors' Symphony Orchestra, composed entirely of physicians, is also conducted by Alexander Theide, who was formerly concertmaster with the Cleveland Symphony Orchestra and the Philadelphia Symphony Orchestra.

Greenfield, Mass.

THE Pioneer Valley Symphony of Greenfield, Massachusetts, a group composed of fifty members—housewives, bookkeepers, machinists, dentists, printers, electricians, salesmen—held the first of the three concerts of its season December 10th.

New Haven

MABEL DEEGAN was the assisting artist in the performance of the Sibelius Violin Concerto, January 22nd, by the New Haven Symphony Orchestra. Hugo Kortschak conducted the program.

Vermont

A WAITRESS pauses with a pre-occupied air, puts down the meat dish before her customer and disappears. Before it is time to ask for the pie he sees her in the back of an old Ford truck chugging down the hill, one arm firmly encircling a harp. A red-shirted husky shunts down a telegraph pole in a blinding sleet storm, yells last directions to a crew of repair men and shoves himself into the driver's seat of his jalopy alongside a violin case, ready for a sixty-mile drive through the storm. A barber skims his razor neatly down the last snowy patch on his client's face, whispers a few hasty words to an assistant, and rushes for the door, trombone tucked under arm. A locomotive engineer pulls into the side tracking, reaches for a glittering horn standing in the corner and hops down into the snow. "Fine day for ducks—and horn players" he shouts to the watchman, as he strides into the storm. A stenographer gives a last decisive jab to her typewriter, hoods it, and puts on her coat. "Wrap up those hands warm", shouts one of her co-workers. "I want to see them whizzing up and down your cello tonight." And so the musicians stomp in through mud and slush, from Woodstock, from Barre, from Burlington, from White River Junction, from Rutland, from Montpelier. And all because a certain Alan Carter had an inspiration and determined to make it an actuality.

A former member of the New York Cremona Quartet, Alan Carter decided Vermont was the state for him and that it lacked only a symphony orchestra. (Incidentally he had fallen in love with and married a Vermont girl, Barbara Kent, daughter of Rockwell Kent.) He found an unused barn and sent out a proclamation that he was starting a symphony orchestra in it for Vermonters. At first they straggled in, like scared puppies after a storm, but gradually the full import of the movement began to dawn on them. Joe Seff, a mailman and trombonist, Wilbur Minkler, stonecutter and bull-fiddler, Gertrude Conway, stenographer and cellist, Walter Clark, engineer and French horn player, Tom Manyan, Rutland attorney and cellist, Mrs. Mary McNamara, flutist, wife of a federal attorney, Albert Smith, salesman, Jean Hallett, saleswoman, Betty Anthony, waitress, all came to the barn and came ready to give every ounce of their energy to accomplish the end in view.

The result? Well, what is usually the result when people are resolved on accomplishment? The Vermont Symphony played at the World's Fair last year. The Vermont Symphony had Olin Downs, most reserved of critics, acclaim it (in *The New York Times*) one of the "most important manifestations of American musical culture".

The Vermont Symphony Orchestra holds two regular rehearsals a week (in sections) and has "feeder" orchestras established all over the state. It is now in its fourth season and is going stronger than ever. A fine achievement resulting from one man's inspiration and grit!

Rochester

THE Rochester Civic Orchestra featured an American Composers' Concert when



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It broadcast over the N. B. C. Blue Network January 4th. Dr. Howard Hanson, conductor, long known as champion of American composers, directed the orchestra in a premiere performance of "Scherzo" by Homer Keller, as well as in a "Suite of Choreographic Impressions" by Robert Braine. Other composers whose works were heard were David Stanley Smith, Wayne Barlow, Edward Burlingame Hill, Bernard Rogers and Paul White.

A week later, on January 11th, another program, also presenting the works of American composers, was broadcast. Jose Iturbi, eminent Spanish conductor-pianist, directed. American composers' concerts will be heard over the N. B. C. Blue Network February 22nd and April 25th.

Brooklyn

THE Civic Orchestra, under the direction of John Barnett, gave a concert January 7th in the Brooklyn Museum. The soloist of the afternoon was Bianca Polack, pianist.

Syracuse

A personality to be reckoned with in the musical world was presented to Syracuse audiences when Alexander Kelberine, Russian-American pianist, appeared with the Syracuse Symphony Orchestra as guest artist in its fourth concert of the season, January 11th.

Claudio Frigerio appeared as guest soloist with the Orchestra in its concert of February 1st. Dr. Nicholas Guallillo conducted. According to Deems Taylor, musical critic, Frigerio's voice is "one of the most beautiful existing today".

Buffalo

IN its fifth concert of the season, the Buffalo Philharmonic Orchestra was host to Kurt Paur, pianist, playing the Liszt Concerto. A program refreshingly diversified, it contained, besides the Liszt work, a Handel Concerto Grosso, the Mozart G minor Symphony and Jaromir Weinberger's "Under the Spreading Chestnut Tree".

Vancouver

THE Vancouver Orchestra is still carrying on bravely, as attests a concert recently given under the direction of guest conductor Grigori Garbovitsky and including works of such masters as Weber, Tchaikovsky, Emanuel Bach, Glinka, Glazounov and Smetana. Again the need is stressed for popular support of the symphony as a vital cultural asset to the city and as a means of livelihood for many of its musicians.

Montreal

THE tenth season of the Montreal Orchestra, Douglas Clarke, conductor, is one of exceptional interest. The programs are selected for their ability to make

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Listeners forget, for the time being, the gloom and apprehension of war. At the third concert of the season the fine singing of Yves Tinayre delighted the ears. At the fourth concert Weinberger's "Under the Spreading Chestnut Tree" was given its first performance in Canada. In January Percy Grainger made three appearances with the orchestra. The season will close on March 17th.

Switzerland

SWITZERLAND, an oasis of quiet in a desert of tumult, is still holding to her ideals of peace. Last summer the Lucerne Festival continued even though it was almost drowned out by the rumble of war. And this year plans are being made for a continuance of the programs, ignoring wartime difficulties. Arturo Toscanini has already been asked to conduct, which is about as good a beginning as any festival could make.

Helsinki

THE Helsinki City Orchestra recently passed its twenty-fifth anniversary. Long may it live!

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War involves such a train of unforeseen and unsuspected events that no man can calculate the end.

—THOMAS PAINE.

Electrical Transcriptions

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

This is to officially advise you that the International Executive Board has modified the wage scales and working conditions for the recording of electrical transcriptions to read as follows:

Electrical Transcriptions for Commercial and Library Service

For each 15-minute recorded music, to be on one side of a disc, with or without commercial continuity or announcements, the rehearsing and recording of which does not exceed one hour, per man \$18.00

If 15 minutes of recording is finished and additional recording is made, then for each 5 minutes or less of recorded music, per man, extra 6.00

For each such extra 5 minutes of recorded music, 20 minutes may be used for recording and rehearsal.

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They do not apply to auditions. All such services come under local autonomy.

Overtime in rehearsals only, for each 15 minutes or less, per man 3.00

The above wages and working conditions are effective immediately and supersede all previous wage scales and working conditions for electrical transcriptions.

You will note that the above wage scale and working conditions apply to both commercial and library transcriptions and from this date forward there is to be no differential whatsoever in the wage scale for commercial and library transcriptions.

Radio Announcements

DURING its mid-winter meeting, the International Executive Board received several requests for modification of the rule which forbids orchestras announcing their itinerary on sustaining programs.

This rule was promulgated by the International Executive Board because of the fact that these announcements created unfair competition between members of the Federation, giving those orchestras who were in a position to play over the radio a great advantage over those who did not have this privilege.

For the same reason the International Executive Board denied all requests for the modification of this rule and further decided that any local that did not properly enforce the rule or that permitted a violation of it in its jurisdiction would by such action eventually place its charter in jeopardy.

All locals and members should govern themselves accordingly.

The Price of Liberty

A SHORT time ago Joseph Stalin, dictator of Communist Russia, was re-elected to his seat on the Moscow municipal soviet. His majority was exactly 100 per cent—every vote was cast for him. According to the press dispatch telling of this, it was obvious that the most strenuous

methods were used by officials to get out the largest possible vote.

Those who have watched the technique of dictatorship can judge what those methods were—you support the man in the saddle "or else." And this little event, while it didn't make the headlines, is a biting commentary on what happens when the people surrender their rights and liberties to iron-clad political rule. No one attempts to win over the opposition by argument, as in a democratic nation—after all, machine guns, exile and brutal persecution are temporarily more effective instruments for keeping in power. The man who raises his voice in dissent gets short shrift indeed.

Here in America we pride ourselves on the fact that we may still speak our minds—that no man is master of our destinies—that the forces of dictatorship have been kept firmly in leash. But pride in this is not enough. It cannot too often be repeated that the price of liberty is eternal vigilance at home. We can unconsciously surrender rights until one day we awake to realize, too late, that liberty is gone.

America watches events abroad with wonder and horror. Let America also learn from them.

Space

ALTHOUGH we have again added eight pages to THE INTERNATIONAL MUSICIAN, we nevertheless do not have sufficient space for all departments in this issue. The Editorials have again been reduced to a minimum, the Band Concert page eliminated and other news items curtailed.

In this instance, the lack of space is caused by a large increase in advertising. As advertising is our chief source of revenue, we certainly cannot complain about this condition and trust that our readers will bear with us until such time as the situation is adjusted to the satisfaction of all.

Our Advertisers

AND while on the subject of our advertisers, may we call your attention to the fact that the advertising this month is the heaviest in many years. This is a result of the many improvements that have been made possible during the past two years and by the fact that our members are now beginning to show their appreciation by purchasing the products of those reliable firms who advertise in THE INTERNATIONAL MUSICIAN.

We now have the business; we can keep it through the continued co-operation of all the members of the American Federation of Musicians. Each member must do his part by patronizing our advertisers and by always stating that they saw the "ad" in THE INTERNATIONAL MUSICIAN.

Robt. Fechner's Achievement

(From the Washington Post)

ROBERT FECHNER has been so closely identified with the Civilian Conservation Corps that the success of that organization must be counted as a part of his record of public service.

Early in the Roosevelt administration Mr. Fechner was called to Washington to organize the CCC. From that day until his untimely death, Mr. Fechner had devoted virtually all his energy to the development and supervision of the CCC. Indeed, his devotion to that task and his long hours of work to make it a success are said to have been one reason for the ailment which led to his death.

Under the careful direction of Mr. Fechner the CCC has become a symbol of human reclamation. A total of 2,500,000 young men have learned the discipline and healthful routine of CCC camps. Taken from the road, from street corners and from homes in distress, young men were taught to work and given a new outlook on life. The useful tasks they have performed are numerous, but the greatest achievement of Mr. Fechner was in rescuing these young men from blind alleys and giving them new opportunities they could not otherwise have enjoyed.

TRADE TALK

Conn's Stroboscope

The Conn chromatic stroboscope is a new and modern device developed by C. G. Conn, Ltd., for the rapid and precise measurement of the frequencies of sound by an entirely visual method. With this ingenious electrical device, musical pitch in the range of the piano keyboard may now be measured precisely and rapidly by an entirely visual method. Tone is picked up by a sensitive microphone and presented to the eye as a pattern seen in a revolving window in the unit to the left of the operator. If the tone is flat with the equally tempered scale based on A-440 cycles per second, the pattern moves to the left. If the tone is sharp with this standard, the pattern moves to the right. If the tone is in tune with the tempered scale of A-440, the pattern stands still.



THE STROBOSCOPE IN USE

Not only can the tone be immediately judged to be flat, sharp, or in tune, but the amount of flatness or sharpness with reference to the equally tempered scale of A-440 can be measured in units of 1/100th of a semitone. By moving a pointer (in the unit to the right) until the pattern is made to stand still, a reading on the dial in the unit to the right will indicate in hundredths of a semitone how flat or how sharp is the note in question. The actual measurement is as simple as reading your radio dial.

Chiron Company Moves

Andrew Verville, president of the H. Chiron Co., Inc., manufacturers of Vibrator Reeds, has moved the firm into new and larger quarters at 1650 Broadway, New York City. Due to the war, there was a slight delay at first in filling orders, but deliveries are arriving on schedule now.

Holton Company Enlarges Plant

Frank Holton & Co., Eikhorn, Wis., reputable manufacturers of high-grade band instruments, are very proud of the large increase in sales in 1939 over the preceding year. This is an effective acknowledgment of the public acceptance of the many improvements made in the new models introduced last year. It is also an endorsement of the Holton policy of giving full value on every instrument to the consumer.

Had the factory been in a position to supply the demand during the rush season, the sales increase would have made a record unequalled in its forty-two years of business.

Recently they have installed new, modern machinery that insures increased production so as to be able to take care of the anticipated demand for Holton instruments.

The advertising campaign of Frank Holton in "The International Musician" has no doubt played an important part in the increased business enjoyed by this company.

Exclusive Publications, Inc.

Exclusive Publications, Inc., is starting a comprehensive advertising campaign in "The International Musician" beginning with this issue.

New writers signed by Exclusive Publications, Inc., include Al Siegel, Dave Rose, Walter Gross, Horace Henderson, Lupin Flen and the team of Abe Tuvim and Paul Baron. The rising sister duo of Kay and Sue Werner, though not among the regularly contracted writers, are also prominent right now on Exclusive's list for their "My Wubba Dolly" hit which is fast mounting in popularity over the country.

These new artists are important additions to Exclusive's top-notch writing group along with Duke Ellington, Phil Lang, Will Hudson, Ray Sinatra, Johnny Hodges, Cootie Williams, Jimmy McHugh, Hoagy Carmichael, Fats Waller, Harold Arlen, Zex Confrey, Fletcher Henderson, Benny Goodman and Don Redman.

Al Siegel first came on the popular

music scene right after the World War. Jazz was asserting itself. The public clamored for it at white heat. The hotter the better.

Realizing the voice was in reality an instrument and should be treated as such, Siegel started arranging songs to fit his own special ideas. He did not approve of a singer moaning or shouting through a chorus minus any set point or meaning. He then began "orchestrating" the voice.

He penned complete arrangements around the voice, tossed out meaningless verses and then stumbled on the prologue and interlude for a popular song. It was revolutionary. It was development of this style of delivery which is used by practically every singer on the stage, screen or radio today. Lots of these same performers before the public are former Siegel pupils.

Ethel Merman is a Siegel graduate. He worked on her voice for a long time; taught her to hang on to a top note, throw away certain gestures in delivering a song, and groomed her style to a high degree of polish. That was for "Girl Crazy," Miss Merman's initial show—and her presentation of "I Got Rhythm" is now history.

In Hollywood, Siegel has worked with Carole Lombard, Martha Raye, Shirley Ross and many others on the vocal stanzas for their various screen assignments. His experience covers all the current trends in popular music and singing—from honky tonk jazz to smooth swing and hep five.

Siegel has set down his gleanings from this colorful career in a book labeled "By Special Arrangement", which treats all phases of song delivery in down-to-earth manner.

In discussing Siegel, Mr. Mills has said: "I consider Al one of the most skillful writers to come under my banner. His arrangements are famous and his flair for the popular groove is also in a class by itself".

Conrad and Company

Conrad and Company of Ridgefield Park, N. J., is a firm owned entirely by members of Local 802, New York, N. Y. This firm states that it is unnecessary for any clarinetist or saxophonist to worry about the war affecting their supply of reeds, as Conrad makes its product entirely in the United States.

Artists who have endorsed Conrad's long-wearing product include Artie Shaw, Jimmy Dorsey, Rudy Vallee, Woody Herman, Bud Freeman, Toots Mondello, Tommy Dorsey, Benny Goodman and Glenn Miller.

United States Record Corporation

Under the capable direction of Eli E. Oberstein, long prominent in the phonograph record industry, the United States Record Corporation has in a short space of time forged ahead in the record world.

Marketing its products under the trade names of "Royale" and "Varsity", the United States Record Corporation has already released over 2,000 selections, ranging from swing to symphony.

Among the latest records released are two featuring William C. Handy, composer of the famous "St. Louis Blues" and well known as the "Father of the Blues".



ELI OBERSTEIN

Both of these records will be twentieth century musical history for they feature one of America's beloved jazz composers doing four of his better-known compositions. Mr. Handy sings the lyrics of "Way Down South Where the Blues Begin" and "Loveless Love", and does quite a bit of solo trumpeting in "St. Louis Blues" and "Beale St. Blues".

Assisting Mr. Handy in these recordings were several well-known old-time Dixieland musicians, Edmund Hall, "Pop" Foster, Luis Russell, J. C. Higginbotham, Bing Madison and Sidney Catlett.

These, as well as all other Varsity and Royale records produced in the New York studios of the United States Record Corporation, are made in full accordance with the regulations of the American Federation of Musicians.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

THE FAITHFUL FEW

When the meetin's called to order,
And you look around the room,
You're sure to see some faces
That from out the shadows loom
That are always at the meeting,
And stay until it's through;
The ones that I would mention
Are the always faithful few.

They fill the vacant offices,
As they're always on the spot,
No matter what's the weather,
Though it may be awful hot;
It may be damp and rainy,
But they are tried and true—
The ones that you rely upon
Are the always faithful few.

There's lots of worthy neighbors,
Who will come when in a mood,
When everything's convenient,
They can do a little good.
They're a factor in the order
And are necessary, too;
But the ones who will never fail us
Are the always faithful few.

If it were not for these faithful ones,
Whose shoulders at the wheel
Keep the order moving onward
Without a halt or reel,
What would be the fate of others
Who claim so much to do?
They surely would go under
But for the faithful few.

—R. C. TAYLOR.



Chauncey A. Weaver

SOMETIME during the year 1940, Local No. 15, A. F. of M., of Toledo, Ohio, expects to celebrate the Golden Anniversary of its founding. December 23, 1889, was the natal date of what is today known as the Toledo Musical Protective Association. The spirit of musical organization had long preceded this date, but only with indifferent success, until its formal affiliation with the present-day institution which flowed out of the National League of Musicians of the earlier day. Local No. 15 is one of the stable and dependable units of the Federation, dominant in its particular field, well officered, and earnestly determined to drive ahead for a thoroughly organized jurisdiction. The contemplated future program already includes an earnest purpose to establish a Toledo Symphony Orchestra. Dr. George King Raudenbush, one of the well known musicians in northern Ohio, is in charge of the movement, and is carefully laying the ground work for a hoped-for permanent success. At the election held on Wednesday, January 10th, we notice that President John C. Hahn, Vice-President R. E. Bruning, Secretary Hal Carr, and Treasurer B. Van Buren were returned to their positions without opposition. We have not learned of the personnel of the Local Executive Board, but have no doubt those chosen will supplement the efforts of the other officers named. *The Toledo Musician*, from which the foregoing information is gleaned is a twelve-page newsy sheet.

In lumbering February with so many holidays challenging popular observance, it is a strange omission that groundhog day was so completely overlooked.

Iowa is somewhat chagrined that California seems to have completely overshadowed it in the matter of the season's snowfall.

Your first installment of Federal Income Tax will be due on the 15th of next month—if you are eligible—and of course we hope you are.

Once again the spotlight of publicity has been turned on Villa del Rio, the Floridan Garden of Eden, owned and presided over by our long-time friend, Joseph F. Miyares of Tampa. On one or two former occasions we have exhausted the vocabulary of rhapsodical acclaim in trying to describe this locale of charm. This time we are going to largely quote from a current issue of the *Coronet*. This magazine displayed a picture of Miyares surrounded by a bouquet of feminine beauties, and then adds thereto the following comment:

"Because he was lonely, Joseph Miyares turned his Florida home into a mecca for young people. He weekly entertains an average of about 200 guests, mostly high school couples. Those who misbehave are sternly ushered out and forever banished. All males must wear their coats, even in summer. "Chaperons attend every party. Miyares became a large-scale host in 1938 when he

bought Villa del Rio on Hillsborough River. A swimming pool, aviaries, pagodas, an alligator pool, boats and a sweet-bay tree jungle were added.

"The estate is not for rent. Miyares loans it to reputable organizations, charging a modest \$5.00 fee for gateman, lights, cleaning of pavilions and grounds. Parties end at 11:45 'so everyone may be on the way to bed by midnight.' A Tampa divorcee master, Miyares remains a bachelor."

Of course there is a theory upon which persistent Floridan bachelorhood might be explained. In a garden patch of 100 per cent female pulchritude, the faculty of discriminating selection is not always easily exercised. Nevertheless we are constrained to believe that concealed in Cupid's quiver is a dart which will some day find its destined mark.

Tempus fugit! The next National A. F. of M. Convention only four months away.

Indianapolis is getting ready and will be ready when the opening convention date arrives.

*To you the year will doubtless bring,
Ambition blazing like a fire;
But flaming zeal will make you sing
A different song—with taxes higher!*

In some cities the newspapers do not seem to know that a Local unit of the American Federation of Musicians exists. In other cities the press realize that the musicians are very much alive. The City of Cleveland belongs to the last-named class. In a recent issue of the *Cleveland Press* appears the following editorial which reflects very handsomely on Local No. 4:

This newspaper is free to discuss what we consider the mistakes of labor organizations, and the obligation therefore is twice as important that we recognize labor events of worth.

One at hand is the election of Leroy Repp to the presidency of the Musicians' Union to succeed Milton Krasny, who retired because he is moving to California. Mr. Krasny has been an exceedingly good union leader; a progressive, a thinker, and a square shooter. Under him the union has prospered and gained respect, whereas it was not many years back that the union was engaged in several kinds of difficulties and did not have such respect.

Mr. Repp has been Mr. Krasny's chief lieutenant and a believer in his policies. His election victory was a smashing vote. The musicians' union apparently is going to continue to move ahead.

The adverse situation existing in some jurisdictions is within the reach of remedy. Locals should cultivate acquaintance with their home newspapers. Publications worth their salt are usually glad to obtain news items bearing upon community affairs. Keep in touch with city editors and the chances are far more than even that they will keep in touch with you.

Both World's Fairs expect to respond to an encore in 1940. Sally Rand promises to invest in a new fan and divide her time between the east and west, and the prospect for better business, therefore, is very bright.

February is a short month but March can make up for many delinquencies as well as furnish a few extra meteorological idiosyncracies.

Hitler glibly announces that the war will end during 1940 and will be followed by a "re-organized Europe." With himself, chief organizer, of course. This would be the most sensational denouement of its kind since Satan assumed jurisdiction of Hades.

Spring housecleaning wives, contemplating a general whitewashing feature as a part of their program, might try the Harry Bridges brand.

Waukegan Local (No. 234) has had a successful "hard times social." Where could they find inspiration!

Doubtless every read of the *INTERNATIONAL MUSICIAN* has frequently encountered the "and/or" phraseological blemish in his or her reading and been puzzled in the matter of interpretation. We have noticed the thing in musical journals. We are glad to observe that the courts are beginning to take judicial cracks at the linguistic hybrid. In Nebraska the Supreme Court invalidated a special election in which the City of Columbus had submitted to voters the question whether the municipality should acquire an electric distribution system "and/or transmission lines." This phraseology, the court held, made it impossible for voters to determine exactly what they were voting for or against.

In Wisconsin the high court of that commonwealth denounced "and/or" as "... that befuddling nameless thing, that Janus-faced verbal monstrosity, neither

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DRUM EQUIPMENT

word nor phrase, the child of a brain of someone too lazy to express his precise meaning, or too dull to know what he did mean."

"Wells of purest English undefiled" are too richly available to justify their pollution by the use of noxious and indefensible phrase.

Ushered in by the initial music of the Yule-tide bells; in ample time for inclusion in the 1940 census, James W. Smith, Jr., arrived at 1111 Tower Avenue, Superior, Wis., on December 15, 1939, where he received a most cordial welcome by Mr. and Mrs. James W. Smith, Sr. Smith, Sr., is the able and energetic secretary of Local No. 260, A. F. of M. Smith, Jr., only displayed seven pounds and thirteen ounces, avoidpulis, upon arrival, but anatomical development is highly promising. Furthermore, the youngster is sounding new musical notes each day, which are interpreted as the augury of an artistic career later on. Congratulations to all concerned!

From the Canton, Ohio, Musicians' Local Bulletin we clip the following item which may furnish food for reflection to many locals who have meditated and debated the question of annual dues very earnestly, without coming to any uniformly satisfactory conclusion:

Local No. 111 has approximately 500 members, and for one very good reason, and this number is nearly double cities the size of Canton.

In most cities the size of Canton the dues average \$12.00 per year, while here in Canton the dues are \$3.00 or \$4.00 per year.

Our Local has four concert bands, and many of these band men work but a few engagements yearly. If our dues were \$12.00 per year, many of these men could not afford to continue their membership with our Local.

The civilized world is earnestly hoping that Finland will do to Russia what David did to Goliath.

The symphony idea has had a hectic struggle, but it is stirring the cultural soil, and slowly but surely breaking into

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light. It is interesting to contemplate what another quarter of a century may bring forth.

PEDAGOGICS

"ARRANGING"

By JOE BISHOP

Famous Arranger and Member of Woody Herman's "Band That Plays the Blues"

HOW TO REHEARSE AN ARRANGEMENT—(Tactics With Men)

LET us say that you have reached the point where you are finished with the preliminary essentials of the problem of arranging—and you have been assigned to make a "special" for a particular band. You have been assigned the tune, and you are all equipped and ready to go. Answer these questions:

How many men are in the band? What are the individual qualifications and limitations of each man? What tonal qualities can you expect from the brass and from the sax sections? Does the reed section present itself as the most likely subject for production work on the melody or for background? Is the rhythm to be merely background or are there sufficient soloists from within these ranks to take choruses? Do the men double on particular instruments? Would the effect of a particular chorus be better if the brass or reed worked in unison or solo? Is there to be a vocal? If a vocal is the build-up, is the singer capable enough to carry the whole brunt, given the proper background—or would it be best to offer the lyrics only as an attendant factor, concluding the arrangement not with a vocal chorus, but with an instrumental ending?

These are a few of the "right off the bat" queries which you must be able to answer immediately. Given the proper approach to your individual arrangement, and knowing all of these factors, you may then go ahead with the basic work. Your ideas and rewrites on the original theme can only turn out as well as the way in which the band can play them. Don't try for difficult passages or phrasings unless you know your men can capably handle these items.

Let us assume you have concluded the arrangement and brought it to a rehearsal. You must first have the respect of the men in the band. Musicians are pretty generally a co-operative lot, yet they are easily rattled. There should be a very definite minimum of antagonism between the arranger and the musicians. If the arranger is a member of the band, he should beware of expecting more from the men than he himself knows they can capably do. If the arranger is a soloist, he should try his best to share solos with the other men. Not merely from the angle of unselfishness, but primarily because the men, if talented themselves, can add more to an arrangement if their hearts are in their work throughout.

There should be a definite realization on the part of the arranger that he alone is the motivating force, and that his work is all-important—yet this feeling shouldn't be impressed upon the men any more than necessary for competent work. For the arranger must appreciate his men just as much as they should appreciate his work.

Assuming passages are left for soloists in the sax or brass sections. The arranger should be prepared to know that the tune calls for a jazz solo or a pretty solo. If the sax section includes both jazz and sweet soloists, he has his selection. He should know to whom the passage should be assigned before the men come to rehearsal. Musicians dislike being given a passage to play—and then having it taken away afterwards, regardless of whether or not the performance had anything to do with the reason. Although ensemble performance makes for the best results, there is a definite tendency for men to tire of ensemble work and for the band to lose much of its spark and zest. Herein the arranger should realize just where and when it is vital for him to feature solos. He should be able to analyze whether or not a rhythm solo has a good or bad effect on the future performance of the same or another tune. Musicians often get into a certain "groove" and when the number is complete, they often find difficulty in adjusting themselves to the next number.

The arranger's approach to his men, preserving the respect angle throughout, should be similar to the relationship between an athletic coach and a team. And if the arranger plays in the band as well, he must justify their respect from this angle as well.

Next month I hope to go into a short analysis of style and the evolution of styles in modern dance bands. I shall be happy to try to answer your questions about arranging if you will address me in care of THE INTERNATIONAL MUSICIAN.



JOE BISHOP

THE MODERN WAY TO DRUMMING ELASTICITY

By NAT SATTLER

Dean, Education Division, American Drummers' Association

THE very caption of our monthly column, "The Modern Way To Drumming Elasticity," becomes a subject of our column this month. We feel that elasticity, or flexibility, or whatever you choose to call it, is so important that we are devoting the major portion of our column to this subject.

In one of my early columns I endeavored to show the importance of flexible wrists and arm movements and the parts that they play in relation to the improvement of a drummer's technique—whether he be a rudimental exhibitionist, a concert drummer, or a specialist in swing (jazz).

One of the reasons why drummers—I refer to the "popular" field (jazz, show-band, dance-band, hotel, etc.)—have come into the spotlight during the past four or five years is not particularly due to the fact that swing is riding on a crest, but the plain unvarnished truth—that exhibitionism lends itself to this modern trend in popular music.

The outstanding drummer that is able to put on a show, and thereby sell his style, or technique—call it what you may—does so through his complete ability to relax! Relaxation and the ability to play fine drums are synonymous. Inversely, tension, contracted muscle, will not only result in producing bad habits, but will tie up his wrists, his arms, his feet (for pedal and sock pedal)—in fact, his entire body and, what is most important, it places a nervous tension upon his mind that prevents him from thinking clearly and playing as he desires.

Let's deal with the specific cause of the general "tie-up." Peculiarly, the snare drum in many instances has a tendency to be tilted toward the bass drum, instead of in its natural and rightful position. By tilting the angle toward the bass drum the average drummer feels that he can attain more speed and dexterity in reaching his tom toms and cymbals. To do this, however, it is necessary for him to bring the sticks in toward the body, sweeping them in an arc toward the tom toms or cymbals, or other accessories. This creates a tension on the shoulder muscles, and also causes his wrists to be bent in an improper and awkward manner. His roll, and other beats, become restricted, ragged, uneven and tied-up! The elbows become fastened to the chest, the back becomes stiff, the neck becomes rigid, the jaw gets set—and here you have the picture of a beautifully tied-up drummer working under a severe handicap and under severe tension.

The same drummer will tend to gallop his tempo, his sock pedal becomes ragged and eccentric.

Tension is wholly unnecessary in this enlightened age of drumming, and particularly disastrous, since leaders not only expect, but demand top-notch performance, relaxation and showmanship. Any drum book will show the correct position of the snare drum. I am interested in helping drummers correct bad habits—and any motion of either the right or left stick that does not follow an arc upward and downward, such arc to be a prolongation of the stick, and the sticks to be held in a natural position without tension, is incorrect. Complete freedom of the forearm muscle, relaxation of the wrist, proper control of the sticks, elimination of finger, wrist and forearm tension are desirable.

I have prevailed upon one of my associates—on the educational staff of the American Drummers' Association—to be guest in this issue with some of his fine material. This material has been prepared by Mr. Hubert Williams, formerly with Arnold Johnson, Frank Westphal, and other name bands. Hube. Williams is another great drummer out of the west, thoroughly schooled in all fundamentals, with a particularly fine sense of rhythm and its adaptations, tremendous experience, and founded in all of the traditions of modern jazz.

At the request of Ray Overholt, of Dayton, Ohio, and several other drummers, the material presented by Hube. Williams covers modern tom tom usage, as does the example of Jungle Rhythm that I am also inserting this month.

I wish at this time to thank the many readers of my column for their assistance, their suggestions, and assure you that it will always be my pleasure to comply with whatever request I possibly can, and assure you that I am very happy to hear from you at any time.

Ex. 1
Ex. 2
Ex. 3
Ex. 4

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"DRESSED IN BLUE" I'LL LEAVE 'HER' TO YOU

By JACK REBOCK

Please don't accuse me of being a poet;
Accept my assurance, I'm not and I know it.
It's one of those things that happen some time,
Wherein words put together make reason and rhyme.
Music more often is written for poems,
To color the lines and thus help you know 'em;
I'm in reverse with my use of acoustics,
I wrote the words, describing the music.
I'd like to determine right here if I can,
A point we can take up as man to man.
When spirits are low, the first thing we do
Is lower our heads and say, "Gee, I feel blue."
It doesn't add up to a sensible thing,
And here's where I throw my hat in the ring,
I'll tell you why I feel this way,
Then listen to what you have to say.
The blue in our flag is by no means sad,
And big blue eyes you'll agree aren't bad;
Therefore when something is bothering you,
Why associate it with the color blue?
If I met a pretty girl *dressed in blue*,
I'd take a look, maybe two, wouldn't you?
There's positive proof in this general act
That blue is a color, bound to attract.
If you play the number that's printed below,
Out the window the time-worn theory will go;
This 'gal' *dressed in blue* will dry your tears.
Then make you rise and give three cheers.
Don't take my word, find out for yourself;
If you don't like 'her', there's room on the shelf.
If 'she' meets your approval, will you take the time
To let me know by dropping a line?
My appreciation is understood;
It won't hurt you and will do me good.
To show I'm not selfish, I'll leave 'her' to you,
This beautiful 'creature', *dressed in blue*.

Watch the March INTERNATIONAL MUSICIAN for another swing solo called, "I Quote."

DRESSED IN BLUE

Jack Rebock

Slow Blues Tempo

The musical score for 'Dressed in Blue' is presented in a single system with a key signature of one flat and a 4/4 time signature. It begins with a 'Solo' section and ends with a 'LAST' section. The score includes various musical notations such as notes, rests, and dynamics.

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ANALYSIS OF BENNY BAKER'S UNUSUAL PLAYING ABILITY

By M. GRUPP

Internationally Known Specialist in Teaching Natural Wind-Instrument Playing
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M. GRUPP

BENNY BAKER head trumpeter for the past ten years with the National Broadcasting Co., is gifted with an invaluable quality which has been possessed by few other trumpet players: namely, he has the natural ability to adjust himself with ease to the numerous playing styles of various orchestras, regardless of whether they specialize in concert, modern, or any other style. Besides this, he is one of the greatest living trumpeters, especially for symphonic work.

Benny's Average Daily Routine

A description of an average routine for Benny during the course of a day's work will call forth all the recognition due this invaluable playing quality of his. Benny arrives at the N. B. C. sometimes as early as 9:00 A. M. The first musical unit with whom he may be playing first trumpet, might be a brass band or a modern orchestra, or a show, etc. The next hour may see him playing first trumpet with the N. B. C. Symphonic Orchestra under the direction of Arturo Toscanini. An hour later he might be seen playing first trumpet under the direction of Dr. Frank Black who conducts classical as well as modern orchestras. Then again he may be playing under the direction of Walter Damrosch, Josef Bontme, or with other concert or perhaps modern orchestras. And, in each of these orchestras he holds the first chair to the greatest satisfaction of each conductor and to the admiration of fellow orchestra members. One can therefore easily see that Benny is mentally and physically to trumpet playing built.

Accounting for His Great Ability

In making a study of his ability, I had Benny play for me certain difficult tonguing, slurring and technical passages, using both low and extremely high range. I made a study of this great trumpeter's natural instrumental and musical ability, and personality and physical make-ups. While he played, I was put in mind of a life-size stone figure which, as a young boy, I used to admire in one of New York City's parks. This statue, despite the fact that at intervals its inner mechanisms discharged through its lips various quantities of water-streams, remained always motionless with figure and head.

Plays With Unusual Composure

Benny plays with such relaxation, ease, and exactness that his head and body remain as motionless as that of this statue; the while his inner physical mechanisms, such as the breathing and tonguing apparatuses, function during the act of playing.

In his particular case, the total composure of body and head during the act of playing, makes possible for him the undisturbed functioning of his breathing, tonguing, and lip muscle apparatuses. This eliminates even the slightest of interference from organs and muscles unconcerned with those physical apparatuses employed in wind-instrument playing. On this account, he plays with exceptional freedom. It is an indisputable fact that no matter what may be the nature of the work, if it be accomplished

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Freedom and Coordination

This freedom of physical action makes possible perfect coordination between his mind and the organs and muscles involved in wind-instrument playing. I will endeavor to more specifically explain this. For instance, when an instrumentalist is about to play a certain note or passage, etc., he, of course, knows beforehand in his mind what he is about to play, his brain immediately gives the required command to the organs and muscles utilized in wind-instrument playing to execute the necessary functions. These physical equipments with some individuals respond to the commands of the brain to a more exact coordinative degree than with others.

Results of the Foregoing Facts

Benny's exceptional physical relaxation and extremely exact coordination of mind, organs and muscles are responsible for his free, effortless inhalation and exhalation, relaxed open throat, free flow of breath, comfortable long-lasting breath control, free lip movements and elasticity, relaxation of the base of his tongue, freeness of his tongue articulations (attacks), freedom of flexibility, unlimited endurance, unusual consistency, etc., etc.

Other Contributing Factors

In addition to all the above, Benny is exceptionally cool-headed. This quality also contributes to his ability for remaining almost as relaxed while playing as he is in everyday life. It must be remembered that cool-headedness is the result of self-control, and that self-control is the result of the utilization of common sense. Benny, in his musical make-up, has all these controls. This, together with the fact that besides being unusually talented, he is also alert and musically clever, make it possible for him to adjust himself with ease to the styles of whatever caliber of orchestras he happens to be playing with, to the utmost satisfaction of both leaders and audiences.

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Grand Opera

THE growing public interest in opera is doing much toward assuaging the apprehension felt by stockholders and public for the fate of the opera in New York. Financial problems of a serious nature have confronted the Metropolitan of late, due largely to the contemplated sale of the Metropolitan building by the present owners. In January the Metropolitan Opera Association entered into an agreement to take an option on the property in accordance with which it will have to pay, on May 31st, \$500,000 cash toward the entire purchasing price, \$1,970,000. To make such a payment possible and to meet current expenses, as well as establish a reserve fund, a campaign was launched January 25th to raise \$1,000,000 from the public. David Sarnoff, chairman of the Radio Division, departing from precedent, asked radio listeners (an audience estimated at 10,000,000 persons) to send in one dollar each. The company's general manager, Edward Johnson, believes that, through the Saturday broadcasts and the Sunday audition programs the public is becoming opera conscious and aware of its responsibility in maintaining this organization just as it maintains art museums and educational institutions.

This rise in the popularity of opera naturally assumes great importance since the United States, unlike Europe, and South America where opera is subsidized, must depend on guarantors, subscribers and the public in general for support. We are glad it is this way. It is the pride of this country that opera's development is due directly to the enthusiasm of the people rather than to the mandates of government. It is our opera and it is our trust to see that this—one of the stable, cultural means toward stemming the tide of world chaos—is protected and cherished.

New York

THE first "Tristan" of the season was presented on the afternoon of December 21st, with Flagstad singing Isolde, Melchior, Tristan, and a packed house to applaud them. Erich Leinsdorf conducted, his first essay at this opera. The performance was for the benefit of the Manhattan School of Music. On the evening of the same day delighted laughter greeted a performance of "The Barber of Seville", made even more sparkling by gay Lily Pons in the role of pretty Rosina and Richard Bonelli, in excellent voice, as Figaro. The comics that called forth the loudest snickers, however, were Norman Cordova as Don Basilio and Louis D'Angelo as Don Bartolo.

Lily Pons' first appearance this season in the role of Gilda, with the principal male roles ably sung by Lawrence Tibbett and Frederick Jagel, was an offering worthy of the date, Christmas night, and of the audience, which was in a jubilant holiday mood.

After the lapse of nearly seven years, "L'Amore Del Tre Re" ("The Love of Three Kings") was revived, on December 27th. This tragic tale of the aristocracy in Medieval Italy, enhanced by the music of Montemezzani, was first given under Toscanini's baton in 1914, when it received enthusiastic recognition. In the present performance it was Helen Jepson who played the part of the unfortunate Flora, and Ezio Pinza who, in the role of Archibaldo, sends her to her death. The consensus of opinion seemed to be that this was an opera of such rich symphonic texture that it should remain on the boards, but that there should be a general recasting to choose singers who are equal to the fervid emotional demands of the work. As presented that night, it was, as one critic candidly puts it, "a tidy and uneventful series of pretty sounds."

The "Faust" of December 28th, a benefit matinee for the Near East College, was conducted by Mr. Pelletier and had a casting of Meses. Jepson, Brownling and Votipka and Messrs. Bjoerling (his first singing of the title role), Brownlee, Pinza and Engelman. The evening of the 28th was made significant by the debut of Helen Traubel (a discovery of Walter Damrosch), in "Die Walküre". For her ability both to be dignified—as she was called on to be in the first act—and to portray convincingly the distraught and piteous Sieglinde—as was required of her in the second act—she was acclaimed by the immense audience gathered to hear her. Welcome, too, was Kirsten Flagstad, who sang the part of Brünnhilde with especial brilliance, and Schorr's Wotan, Kerstin Thorborg's Fricka, Norman Cordova's Hunding, and Lauritz Melchior's Walsung hero.

Iowa-born Harriet Henders appeared for the first time on the Metropolitan stage in the performance of "Rosenkavalier" December 29th, portraying the role of Sophie with sincerity and conviction and demonstrating fluid, round top notes. Mme. Lotte Lehmann sang with warm beauty the part of the Princess. Erich Leinsdorf conducted both this and "Die Walküre".

The Puccini opera, "La Gioconda", was presented December 31st. This opera of the old school, with all the strutting, posturing and flourishing it calls for, provides a good vehicle for fine voices. We are glad Giovanni Martinelli and Zinka Milanov, for instance, had an opportunity to display their versatility in the roles respectively of Enzo Grimaldo and La Gioconda.

With the New Year came Rigoletto again to the Metropolitan, in matinee performance, and the same evening "Tristan and Isolde". On January 3rd a performance of "Lohengrin" presented Rose Pauly for the first time in New York in the role of Ortrud. The audience, led to expect something rather sinister and plotting (in view of Pauly's "Electra"), were rather disappointed by a performance ultra-conventional. Mme. Flagstad's scene with Lohengrin (Melchior) in the third act was nearer the ideal of emotional intensity. Erich Leinsdorf's conducting was praiseworthy.

"L'Amore Del Tre Re" on the 4th repeated to a great extent the performance of the 27th of December. "Parsifal", given January 5th for the benefit of the Girl Scout Federation of New York, offered Alexander Kipnis, basso, making his first appearance with the Metropolitan as Gurnemanz. Parsifal was sung by Melchior and Kundry by Flagstad, both giving due emphasis to emotional and tonal values suggested in the score.

The debut of Jarmila Novotna on January 5th attracted an unusually large audience, which thoroughly relished the charming interpretation she gave the role of the seamstress, Mimi, in "La Boheme". Her voice, not outstanding for sheer beauty of tone, was nevertheless quite capable of emotional expression as well as brilliancy. Miss Novotna was repeatedly called back at the end of the first act. Mr. Bjoerling, as the Rodolfo, gave a colorful singing of the Romanza in Act 1; Miss Dickson's Musetta had both frivolity and pathos.

Lily Pons, singing her most popular characterization, "Lakme", is enough to fill any opera house, and the Metropolitan on the afternoon of January 6th was no exception. It was this role in which she made her debut in Alsace-Lorraine, and it was this role she again sang when it was revived for her in 1931. In January she warbled and sang the Hindu heroine to an enraptured and thronged house. Her bell song, taken at an exceptionally rapid tempo, never for an instant failed in clarity. Armand Tokatyán as Gerald was convincingly romantic and Ezio Pinza as Nilkantha made wherever he stood the center of the stage, both through the vividness of his impersonation and the skill of his vocalization. On the evening of January 6th, "Faust" was the offering, Mr. Pelletier conducting.

Marking the opening of the Metropolitan's seventh week was Herbert Janaseni, singing for the first time there the title role of "The Flying Dutchman". His was a warm and sympathetic conception of this mysterious figure of Wagner's early opera. Kirsten Flagstad sang the role of Senta, Kerstin Thorborg that of Mary; Rene Malson sang Erik. The season's fourth performance of "Boris Godunoff", on January 10th, had few changes in cast. Ezio Pinza was a very convincing Boris and Kerstin Thorborg sang Marina. Armand Tokatyán substituted for Charles Kullman as Dimitri. The conductor was Ettore Panizza.

Charming in the grateful role allotted to her, Bidu Sayao made her first appearance this season on January 11th, as Violetta in "Traviata". The poignancy of

her "Dite alla giovine" will remain with those who heard her for many a day.

"La Gioconda" was the offering of January 12th, and there was a matinee performance of "Manon" on the 13th. The latter was broadcast over the N. B. C. Blue Network. Mme. Rethberg sang "Lohengrin" of that same evening.

The eighth week of the Metropolitan Opera Season began Monday, January 15th, with a most artistically satisfying performance of "La Boheme" and was followed on the evening of the 16th by a benefit performance of "Lakme" with Lily Pons singing the title role. A capacity audience helped to swell the funds for the Children's Aid Society which had taken over the performance. "Meistersinger", conducted by Erich Leinsdorf, was presented January 16th before a large and enthusiastic audience, in a cast headed by Friederich Schorr whose Hans Sachs won special applause.

Mr. John Brownlee made his first appearance as Iago in "Otello" on January 17th—a mis-casting, it would seem, since his conception lacked the craftiness and effrontery that should have characterized it. Mme. Rethberg as Desdemona gave the role a moving and pathetic characterization.

The first appearance of Jarmila Novotna as Euridice in "Orfeo and Euridice" was an event of the matinee, January 20th. On the evening of that day, "Louise" was given a delightful performance—its first of the season—for the benefit of the French Benevolent Society and Hospital. The tri-color draped, with the American flag, over the boxes and the "Marsellaise" sung between acts were reminders both of the gay France of Charpentier's day and of the Paris of today, its lights blotted out by a uniform blackness. Many Frenchmen present—among them diplomatic officials—must have looked with nostalgic eye on the brief reproduction of the gay Paris of other days. Miss Grace Moore sang Louise with sincerity and feeling and René Maison sang the role of Julien with proper appreciation of the French style.

The outstanding events of the ninth week of Metropolitan Opera, beginning January 22nd, were the first performance, this season, of Wagner's "Götterdämmerung" and the debut of Jean Dickenson as Phyllis in "Mignon". The "La Traviata" of the evening of January 22nd saw the first appearance of Jarmila Novotna in the role of Violetta. "Lakme" was sung January 24th. "Götterdämmerung", repeated on the 25th, offered more than usual interest, in that it was the occasion of Walter Oltzki's first appearance as Alberich and of Erich Leinsdorf's first conducting of this opera.

The Vassar Club of New York was the beneficiary of the performance of "Mignon" given on January 26th, in which Jean Dickenson made her debut at the Metropolitan. The proceeds—two million was the goal set—went to the club's scholarship fund.

The tenth week of the Metropolitan Opera Company, beginning January 29th, was outstanding in that it included the first performance of the Wagner Afternoon Cycle, the season's return to the Metropolitan stage of Paul Althouse, and the first appearance of John Carter as Froh in "Rheingold".

The above mentioned annual matinee Wagnerian cycle, consisting of the four music dramas of "Der Ring des Nibelungen" given without cuts, continued with "Die Meistersinger", and "Der Fliegende Holländer", presented from February 2nd to March 12th, at the Metropolitan Opera House. The opera sung on the second of February was "Das Rheingold".

Those operas of the tenth week were, in the order of their performance, "Die Walküre", "Der Rosenkavalier", "Louise", "Rheingold", "Manon", "Lucia di Lammermoor" and "Otello".

The Metropolitan Opera will present Mozart's "Marriage of Figaro" the middle of February, Herbert Graf, stage director.

A new Polish-American Opera Company with a cast of prominent artists supported by a symphony orchestra, chorus and ballet has been formed and will present on February 18th the popular Polish opera, "Halka" by Moniuszko under the direction of Walter Grigatis. The general manager is Louis Kowalski. Ladi Klepura, tenor, brother of Jan, will make his local debut in this opera.

Philadelphia

MAKING his debut in the city of his birth, Anthony Marlowe was the Sailor's Voice in "Tristan and Isolde" when that opera was given by the Metropolitan Opera Company, December 21st, in Philadelphia. Mr. Marlowe, thirty-four years old, will sing second tenor roles in the German, Italian and French repertoire. His first appearance at the Metropolitan in New York was in January.

On January 16th Puccini's "Madame Butterfly" was presented by the Philadelphia Opera Company, the third production of its current season. "Traviata" was presented by this company on February 6th, with the leading roles sung by

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crushed out their cigars with a decisive movement and bravely announced February 1st as the dead-line for funds. Subscribers to the amount of \$200 will be recognized as founder-members for the space of two years, will be privileged to help elect a board of governors (all to be men!) and will be automatically admitted to membership in the opera club with headquarters in the opera house. And, oh, yes, they will have their opera.

As an extra flourish to the opera season, and a good augury for the year 1940, "La Boheme" was given with rollicking gaiety and a lavish sprinkling of love scenes at the Civic Opera House on New Year's Eve. Here Jan Klepura was in his glory, with all the chance in the world to display his natural ebullience. The Mimi of the evening, Marta Eggerth (Mrs. Klepura), was so convincing in appearance that it was difficult to fasten the attention on a not-too-convincing voice.

Canton, Ohio

THE Canton Civic Opera, Inc., under the direction of Julius Toldi and Boris Goldovsky, in its first season, presented, on January 19th, Bedrich Smetana's joyous Czech opera, "The Bartered Bride". The conductor was Julius Toldi. The roles of Krushina and Ludmilla were taken by James Meena and Pauline Reed, respectively.

Los Angeles

LOS ANGELES which up to the present has relied for its opera on visits from the San Francisco Opera Company and other touring organizations is now in the throes of organizing its own company, called the Southern California Opera Company. In fact the casts, made up of fifty promising young principals between the age of twenty and twenty-eight, are already rehearsing for operatic productions next April.

The first productions will be "Faust", followed by "Pagliacci" and "Cavalleria Rusticana". All are to be given in English and histrionics are to be exploited since those in charge believe that opera in America has failed of full appreciation since the singing—and singing in a foreign language at that—has been stressed at the expense of good acting and understandable diction. There will also be a premiere of the recently finished opera of Albert Coates, "Gainsborough". After the season in Los Angeles is completed the opera company will go on tour, and the plan is eventually to give a season in New York City.

Those chiefly responsible for the enterprise are Vladimir Rosing, former director of the American Opera Company, his assistant, Mme. Villiers-Graf, formerly of Covent Garden and Albert Coates, English conductor.

St. Louis

THE Municipal Opera in St. Louis, on completing its twenty-first season lately, had a record unique in the history of operatic endeavor. For, never has a guarantor lost money from his investments in this enterprise; never has this organization failed to offer entertainment of the highest type; never has it halted in its efforts to improve. This policy has enabled it to erect attractive new stone pergolas this year and eventually to provide a completely reconstructed and modernized *al fresco* theatre with new dressing, wardrobe, reception and rehearsal rooms. Even in its present form, the Municipal Theatre has among its features the only revolving outdoor stage in the world, and beautiful pergolas to shelter fifteen thousand persons in case of summer showers.

Opera On The Air

LILY PONS' voice singing "Lakme" over the radio is the "lark at heaven's gate trilling." Yet we have grown blasé to this miracle which we bring about by a mere twist of the wrist. As opera after opera spreads over our continent on wings of ether, into hamlets, farms, outposts, as millions of heads bend to hear the pulse and away of it, it is time for us to pause in wonder that such beauty can be so neatly packaged and transported. "During the broadcast of the last act of 'Siegfried'", writes one correspondent from the Dominican Republic, "I sat by the radio and looked out upon a vast expanse of cane blossoms stretching out from our home on a sugar estate. The sky seemed envious of the lavender-gray glow of the blossoms and cast forth a glory of color as Siegfried found Brünnhilde."

On January 6th, in the afternoon, Delibes' "Lakme" was broadcast from the stage of the Metropolitan, Lily Pons singing the title role. On January 13th Massenet's "Manon" was given, Grace Moore singing the soprano title role, with a supporting cast including Richard Crooks, John Brownlee, Annamary Dickey and Nicola Moscona.

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Barbara Thorne, Fritz Krueger and Howard Vanderburg. Sylvan Levin conducted both operas.

Newark

"MADAME BUTTERFLY" was the offering of the Newark Opera Company, January 5th, at the Newark Opera House. The cast was headed by Anne Roselle, Rolf Gerard and Giuseppe Interrante.

Westwood, New Jersey

THE Municipal Opera Association presented "The Barber of Seville" under Martin Kingsley's direction, January 24th, in Westwood, New Jersey.

Scranton, Pennsylvania

THE American League for Opera of New York presented "Trovatore" in English February 2nd in the Temple Theatre, Scranton. Felix M. Gatz conducted. The principals included Lura Stover, Ellen Repp, Hubert Norville and Roger Alexander.

Atlanta

GRAND OPERA will return to Atlanta in April after an absence of ten years. Seems that the premiere of "Gone With the Wind" has had more than a temporarily invigorating effect on the citizens.

Chicago

AT the closing of the 1939 season of opera in Chicago, on December 16th, with a fair-to-middling performance of "Louise", the announcement was made that half of the proposed \$200,000 needed if the opera company is to continue had been raised. At a meeting of two hundred and fifty opera supporters the question was put squarely to them, and through them to the public at large: Did they care for opera enough to support it? Said supporters

Walter Damrosch took some seven million students in his N. B. C. Music Appreciation Hour with him to the Metropolitan Opera House, January 19th, when the entire second act of Verdi's "Aida" was broadcast from that august stage. Thirty-five hundred pupils attending from seventy-five public, private and parochial schools actually saw as well as heard the opera, in its entirety, the second of the season's junior performances of the Metropolitan Opera Guild. During the intermission, after the third act, Dr. Damrosch spoke to these children from the footlights, where he had hurried from the broadcasting studio. Other performances will be given for groups of Westchester and New Jersey students.

Jarmila Novotna, in this her first season with the Metropolitan Opera Company, was the gentle Eurydice in Gluck's "Orpheus and Eurydice" when that opera was broadcast January 20th. Kerstin Thorborg sang the role of Orfeo. Included in a cast composed entirely of women were Annamary Dickey (a Happy Spirit) and Marita Farrell (Love). The conductor was Erich Leinsdorf.

Buenos Aires

SOUTH AMERICA until this season looked to Europe for operatic talent. Now, however, with conditions making their release and the sailing from European ports extremely uncertain, the opera company of Buenos Aires has sent Floro Ugarte, musical manager of the Colon Theatre, here to induce some American singers to enter into contract with that organization for the season beginning May 25th. Three who have so far been approached are Frederick Jagel, Emanuel List and Lawrence Tibbett.

England

THE Glyndebourne Opera Company of England is bravely carrying on in spite of the war. Though opera in the premises of the theatre is out of the question (the buildings are now housing a few hundred babies and their attendants, sent there as a part of the London Evacuation Scheme), the company has recently gone on tour with "The Beggar's Opera", which can be adjusted to a narrow budget. The tour will take in all the important towns of England and Scotland. In fact, there is a chance of its coming to New York for the World's Fair.

Italy

THE highlight of the Turinese season is Giuseppe Mule's one-act "Taormina" in which Constantin Badescu, formerly of the Belgrade Opera, made his bow. In Bologna the cast of the first opera of the season, "Ballo in Maschera", included Beniamino Gigli who, however, gave but a fair performance. He was in much better voice in "Lescaut" in which he as

well as Mario Caniglia (one of the ten singers "missing" from Metropolitan boards) gave excellent performances. In Milan they are already preparing a gala performance of "Cavalleria Rusticana" for April 12th to celebrate the fiftieth anniversary of the first presentation of this opera of Mascagni. The composer himself will wield the baton.

The Tardy Ten

THOSE who have followed the fate of the ten Italian opera singers who were "detained" in their country will be glad to learn that two have already arrived, Alessio de Paolis and Giuseppe De Luca. The latter is expected to sing at the Metropolitan the title roles of "Rigoletto" and "The Barber of Seville" and Germont in "Traviata". As for the other eight as yet unaccounted for, the Italian government seems adamant in its purpose to keep them for home consumption, hoping to make them a means of preserving a gay front in the present difficult times.

To add to the Metropolitan's headaches, four or five of the German contingent have failed to appear. The one who did get here, Karl Laufkoetter, had his ship held up and inspected by a British man-of-war; but he presented his Metropolitan contract and was allowed to proceed in peace. The German singer, Erich Witte, had no such luck. The Italian liner on which he sailed was stopped and searched by a French warship, and he was taken off the boat, his wife continuing on her way to America. It is feared he will be interned for the duration of the war.

Between the Lines

AFTER an absence of two years from the Metropolitan, Gladys Swarthout will be back to sing in operas during March. Muriel Dickson, Scottish soprano of the Metropolitan Opera, has received her first American citizenship papers.

Lauritz Melchior sang his one-hundred-and-sixtieth Tristan at the Metropolitan Opera House on New Year's night.

Dr. S. J. Von Hirsch, conductor of the Metropolitan Opera's orchestra until late in the '90s when his hearing became impaired, has just passed his one-hundred-and-third birthday.

The Metropolitan Opera Company announces with sorrow the death on January 17th of Giuseppe Sturani, opera aide and former conductor. His was the task of figuring out the extremely complicated rehearsal schedules, and of arranging for substitutions in case of necessity, with due regard for special abilities and outside concert schedules. Ever methodical and painstaking, he was to a great extent responsible for the even working of the great backstage mechanism at the Metropolitan. Sturani has been succeeded by Frank St. Lager.

HERE, THERE AND EVERYWHERE

Musicians' Ball

LOCAL 305, San Luis Obispo, Calif., held its first annual Musicians' Benefit Ball at the Surfside Ballroom, Pismo Beach, Calif., on Thursday, December 14th. Four popular dance bands, Campbell's and Lloyd Kahrs' of Santa Maria and E. C. Schwafel's of San Luis Obispo, the Clam Diggers and an orchestra composed of WPA musicians of San Luis Obispo supplied the music.

Entertainers from the various night clubs in the county added to the festivities presenting novelty numbers. Those assisting were as follows: Frances Fay, Billy Phillips, Miss Lucille, Grace Smith, Winona Morgan and Rosita Mauret.

A large crowd attended the function, which was declared to be a great success and will be an annual feature of the Local.

Tops

THE following "ad" from a trade paper is probably the quintessence of swing-time verbiage:

TERRIFYING TENOR—AGONIZING ARRANGEMENTS, crucifying clarinet, grandiloquent griper, sporadic screwball. Nuff sed. **SKEE ELDER**, 3 Columbia Place, Albany, N. Y.

Southern Conference

THE mid-winter meeting of the Southern Conference of Locals was held in Houston, Texas, December 16th and 17th. Seventeen locals from eight states were represented by twenty-five delegates. Locals in attendance were as follows: San Antonio, Houston, Dallas, Austin and Port Arthur, Texas; Memphis, Nashville and Knoxville, Tenn.; New Orleans and Shreveport, La.; Tulsa and Oklahoma City, Okla.; Jackson, Miss.; Birmingham, Ala.; Little Rock, Ark., and Savannah and Atlanta, Ga.

The Conference was constructive and enthusiastic and worked out many plans for closer cooperation between the southern locals. Traveling Representative Stephens was a guest and discussed various matters of interest with delegates from a number of southern locals. Mr. F. E. Coffey of the Social Security Board and Mr. Hutton of the Houston Social Security office addressed the meeting, giving the delegates much important information in connection with the operation of the Social Security laws and the payment of benefits to those entitled to them.

Executive Officer J. "Bill" Parks represented the Federation. His address to the Conference was most constructive as it contained much information helpful to the delegates in matters of radio, Social Security and recorded music. Further information was imparted to the delegates by Brother Parks during the question and answer period.

On Saturday evening, December 16th, the Houston Local was host to the delegates and guests at a performance of the Sonja Henle Ice Revue, a fitting climax to the splendid program of entertainment

provided by Brother "Joe" Stokes and his committee.

Retires With Honors

ON Sunday, January 7th, at the Annual Meeting of Local 89, Decatur, Ill., Brother Charles P. Housum retired as an officer of the Local, having served the Decatur Local either as president or secretary for a period of thirty-five consecutive years. Brother Housum was a charter member of the Decatur chapter of the National League of Musicians and a charter member of Local 89 when it became affiliated with the American Federation of Musicians in 1899. He was the last secretary of the National League chapter and the first secretary of Local 89. He attended his first convention of the Federation in Indianapolis in 1903 and was elected delegate to the Indianapolis Convention in 1940.

Brother Housum was elected to the post of honorary president as a token of esteem and appreciation for his untiring services to the local and members. Congratulations, Charlie!

Quarterly Luncheon

LOCAL 691, Ashland, Ky., has inaugurated a luncheon feature to be given the first month in each quarter at the regular meeting of the Local.

Traveling Representative Stephens was a guest at the January luncheon and demonstrated his ability both as a speaker and as a connoisseur of their cuisine.

Installation

AT the January quarterly meeting of Local 309, Fond du Lac, Wis., E. J. Wenzlaff, president; C. J. P. Horn, vice-president; Wm. H. Jens, secretary-treasurer, and Lester Thuerwacher, sergeant-at-arms, were installed as officers for the ensuing year. Following the business session a sumptuous lunch and refreshments were served.

New Jersey State Conference

THE regular mid-winter meeting of the New Jersey State Conference was held on Sunday, January 21, 1940, at the Raritan Yacht Club, Perth Amboy, N. J.

In the absence of President Ernest Del Prete, Vice-President Chet Arthur of Asbury Park, N. J., opened the meeting at 2:00 P. M. The forty-nine delegates were welcomed by the Mayor of Perth Amboy, Edward Patton, and George C. Ruddy, president of the Perth Amboy Local and the host for the day. The guests included G. Bert Henderson, assistant to President Weber representing the Federation, and Leo Cluesmann of the National Office.

The matter of WPA certification was discussed by Mayor Patton who was made an honorary member of the Conference for the day. Brother Henderson addressed the delegates covering in detail the subject of wired music and recordings, the State Unemployment and Social Security taxes, WPA matters in general and the activities of the Federation concerning radio contracts.

The annual election of officers for the ensuing year took place during the meeting and the following were elected:

Chet Arthur, president; Emanuel Hurst, secretary; Philip Meyer, treasurer.

The spring meeting of the Conference will be held in Jersey City the third Sunday in May.

Rehabilitation

A CONCRETE example of how important the "March of Dimes" can be to those stricken by infantile paralysis and how it helped a member of the A. F. of M. is the case of Manny Rattiner, a member of the orchestra at the Cinderella Club in Greenwich Village, New York City.

A five-minute talk with Manny, who plays the trumpet and sings with the Cinderella Band, will convince even the most calloused person that a handful of dimes sent to President Roosevelt for the "March of Dimes" will serve the greatest of possible humanitarian purposes.

Manny Rattiner was stricken when he was a youngster. He spent sixteen years in hospital beds. He fought to live and fought to be able to get around, and eventually, with the help of effective medical treatment, he won out.

He still has trouble, limping as he does, to get around. But the courage which carried him along a decade and a half to victory over a dread ailment also gave him the strength to develop his talent for music. And a natural singing voice rounded out the picture.

You won't know, as you watch him work, that he was almost down for the count. His face doesn't show it and he asks and requires no favors as an artist. He has met fate on its own terms and beaten it at its own game.

Greensburg Banquet

LOCAL 339, Greensburg, Pa., concluded its annual meeting on January 7th with a sumptuous banquet at the Mission Inn. A feature of the program which followed was entertainment furnished by old-time members. Included were Bros. Barkell, member for thirty-six years; Roy, member for twenty-nine years; Lycett, member for twenty-one years; Getting Brothers and Bro. Miles, members for nineteen years, and Lynn, member for eighteen years.

The balance of the program was supplied by Bros. Plundo and Kelster and the Merlino Bros. H. N. Griffith, secretary of the Local, is now the only charter member. The old-timers, for the benefit of the younger members, cited a number of experiences they went through during the formative period of the organization.

Family Party

LOCAL 30, St. Paul, Minn., held its annual Family Party at the Junior Pioneer Hall on Monday, January 22nd. Nine hundred members and guests made this the largest and most successful affair since the inauguration of these events some twelve years ago. A dinner was served from 11 o'clock P. M. until late in the morning.

Entertainment was furnished by Bill Lee's Old-Tyme Orchestra, Red Dougherty's Swing Band, Jimmie Luncford's Orchestra and Norman Johnson's Clown Band. There were favors and souvenirs for all as well as plenty of the amber fluid.

The honored guests were Ben T. Greene, former president of the Local, and Mrs. Greene, who now reside in Clearwater, Fla. Others included secretary of the Superior, Wis., Local, James Smith, and his wife; Roy Flaaten, secretary of the Duluth, Minn., Local; and Palmer Anderson, Frank Hable, Jean Rolland and Martin O'Brien, all of Local 345, Eau Claire, Wis.

Veteran

ON January 21st, Frank L. Scofield, 84-year-old veteran of Local 238, Poughkeepsie, N. Y., who has been a member of the 21st Regiment Band for seventy years and director of that organization for the last fifty-six years, appeared as guest conductor of the Rhinebeck High School Band at the Rhinebeck Auditorium.

Brother Scofield left a birthday party to direct this number as a tribute to his pupil, Max Arnold, who received his entire training under Brother Scofield. The thunderous applause which followed the number directed by Mr. Scofield was a positive indication of the great esteem in which he is held by the music lovers of Poughkeepsie and vicinity.

Saxophone Centennial

ONE million saxophones have been sold in the United States during the past twenty years, according to statistics obtained by Paul Whiteman, who is national chairman of "The Centennial of the Saxophone" observance during the week of February 12th. To "P. W.", who opened a four weeks' engagement at the Strand Theatre, New York, last week, was given the honor by musical instrument manufacturers of being chairman of the 100th anniversary of the saxophone for the consistent recognition he has given the instrument over a period of twenty years. The saxophone, invented by Adolphe Sax, a Belgian, was first accepted as a band instrument in Paris in 1840. At that time it was adopted as an instrument in the French military bands.

Another Veteran

THE Editor's attention has recently been called to the fact that Theodore C. Ebbecke, aged 82, is now residing in Bow Lane, Middletown, Conn.

Brother Ebbecke traveled with the Graw Opera Company for several years. He played with the Theodore Thomas Symphony Orchestra and the Ringling Bros. Circus Band, and in principal theatres and parks in Newark, N. J. Later he had charge of the band at Greystone State Hospital in Morris Plains, N. J.

In 1910 he went to Middletown, Conn., where he directed the orchestra and band at the Connecticut State Hospital for ten years. Subsequently he played in the theatres in Middletown until 1926, at which time he retired to teach violin and clarinet.

He is the only charter member of the original Elks Lodge No. 21 of Newark,

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Officers for 1940: President, George Tuerck; vice-president, Henry J. Gitzinger; recording secretary, Frank J. Glogowski; ...

LOCAL NO. 30. ST. PAUL, MINN.
New members: Donald C. Cook, 333; Earl K. Cook, Albert J. Winter, ...

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Officers for 1940: President, John Dahlberg; vice-president, Lyle Korun; ...

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Officers for 1940: President, Wella Ross; vice-president, Otto Herold; ...

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Officers for 1940: President, Chas. E. Meeder; president, Charles A. (Anchelder); ...

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Officers for 1940: President, C. R. Covington; vice-president, Arthur H. ...

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Officers for 1940: Roy F. Johnson, president; James H. Paunlsey, ...

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Officers for 1940: President, Charles A. Beitzler; vice-president, Leonard Krammer; ...

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New members: George Tuerck, Louis S. Adello, Rez E. Jones, ...

LOCAL NO. 42. RACINE, WIS.
New members: Frank Alfano, Lawrence Johnson, Fern Dow, ...

LOCAL NO. 63. BUFFALO, N. Y.
Officers for 1940: President, Randall Caldwell; vice-president, Albert Dembski; ...

LOCAL NO. 67. DAVENPORT, IOWA
New members: Douglas Walton, Lyle M. Galtien, John K. ...

LOCAL NO. 73. MINNEAPOLIS, MINN.
New members: Clifton Livingston, Flossie B. Livingston, Alice E. ...

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LOCAL NO. 47. LOS ANGELES, CALIF.
New members: Chuck Anderson, Joe Arzila, Warren Arcey, ...

LOCAL NO. 49. HANOVER, PA.
New member: Charles Layell.

LOCAL NO. 51. UTICA, N. Y.
New members: J. S. Peniculate, Harry A. Harris, Kenneth S. Davis, ...

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Ernest... Lawrence... Wm. Hill... C. G. S. ...

Erased: Emanuel Angelucci, Alfred Anthony Antonini, Lawrence J. Baraldi, Samuel Bedrick, Ladislav Benckis, Walter Brudinski, George M. Buzina, Newt Barker, Anthony...

LOCAL NO. 102, QUEBEC, P. Q., CANADA
Officers for 1940: President, William Brodique; vice-president, Roland McKinnon; secretary, Paul Germain...

LOCAL NO. 122, NEWARK, N.J.
Traveling members: Don Decker, Charles Lawler, Edison A. Hurbaker, Forrest Beck, Fred Newcomb, Curtly Williams...

LOCAL NO. 123, RICHMOND, VA.
Officers for 1940: President, J. M. Cowardin, president; Marshall Bonella, vice-president; Harry J. Martin, secretary...

LOCAL NO. 124, NEWARK, N.J.
Officers for 1940: President, Fred A. Calder; vice-president, David J. W. B. Goyles; secretary, Charles J. Miller...

LOCAL NO. 174, NEW ORLEANS, LA.
Officers for 1940: President, O. Pipitone; vice-president, Dave Whinstler; recording secretary, Robert Aguilera...

LOCAL NO. 131, STREATOR, ILL.
Officers for 1940: President, James Patton; vice-president, H. G. Ray; secretary, G. G. Ray; treasurer, Clarence Zimmo...

LOCAL NO. 137, CEDAR RAPIDS, IOWA
Withdraw: Wm. Hoch, Ralph Webster, Irvin Vail, Lucy Newman, James Wilder, Paul Bates, George Wain, Leo Nels...

LOCAL NO. 141, KOKOMO, IND.
New members: Norman F. Dox, Eugene A. Hunt, James W. Wood, Robert Hood...

LOCAL NO. 145, WORCESTER, MASS.
Officers for 1940: President, John P. McGrath; vice-president, J. Earl Hies; secretary, Leo X. Fontaine...

LOCAL NO. 147, DALLAS, TEXAS
New members: Alfred C. Genazio, Herbert L. Dml, Fred Cooper, Wm. H. Hill, Robert Agnew, Roy Foster...

LOCAL NO. 162, BLOOMINGTON, ILL.
New members: Al. Arnoldy, Don Winstead, Bobbo Moore...

LOCAL NO. 165, COLUMBUS, OHIO
New members: Richard Harding Vinal, Charles O. Wisliger, K. C. Brown, Jr., Bob Conroy, Warwick...

LOCAL NO. 166, SPOKANE, WASH.
New member: Edna Sanders...

LOCAL NO. 168, TORONTO, ONT., CANADA
New members: Walter R. Blaker, Margaret Miller Brown, Leslie Foster, Ben Louis, John Moscov, Henry...

LOCAL NO. 172, SPRINGFIELD, MO.
Officers for 1940: President, Virgil Phillips; Secretary, E. F. Floyd...

LOCAL NO. 173, FITCHBURG, MASS.
Officers for 1940: President, Fred A. Calder; vice-president, David J. W. B. Goyles; secretary, Charles J. Miller...

LOCAL NO. 174, NEW ORLEANS, LA.
Officers for 1940: President, O. Pipitone; vice-president, Dave Whinstler; recording secretary, Robert Aguilera...

LOCAL NO. 175, NEW BRUNSWICK, N. J.
New members: Robert Francis Reaker, Alan Gardner, Joseph Footley, Thomas Patrick Currie, Jr., Louis Mella...

LOCAL NO. 176, GREEN BAY, WIS.
New members: R. A. LeRoy, C. J. Adams, Gordon Beeson, Carroll Christensen, Maurice Demison, Elzaco LaRock...

LOCAL NO. 212, ELY, NEV.
New member: Deo Jackson...

LOCAL NO. 214, NEW BEDFORD, MASS.
Officers for 1940: President, Adolph Colmbra; vice-president, John E. Duke; secretary-treasurer, Walter M. Wayland...

LOCAL NO. 223, STEUBENVILLE, OHIO
New members: Hod Williams, Maynard W. Gamble, Pat Arenson, Budly Verma, Don Grims, Russel Van Voorhis...

LOCAL NO. 234, NEW HAVEN, CONN.
New members: George Brennan, Jr., Joseph Hreese, Jack T. Field, Fred Criss...

LOCAL NO. 212, ELY, NEV.
New member: Deo Jackson...

LOCAL NO. 214, NEW BEDFORD, MASS.
Officers for 1940: President, Adolph Colmbra; vice-president, John E. Duke; secretary-treasurer, Walter M. Wayland...

LOCAL NO. 223, STEUBENVILLE, OHIO
New members: Hod Williams, Maynard W. Gamble, Pat Arenson, Budly Verma, Don Grims, Russel Van Voorhis...

LOCAL NO. 234, NEW HAVEN, CONN.
New members: George Brennan, Jr., Joseph Hreese, Jack T. Field, Fred Criss...

LOCAL NO. 235, WHITE PLAINS, N.Y.
Officers for 1940: James Campbell, secretary; Frank De Reeds, business agent; executive board, Raymond J. Schaefer, George Eulis, Edward Burns...

LOCAL NO. 236, ABERDEEN, WASH.
Officers for 1940: President, H. H. Stark; vice-president, Ingrid Malm; secretary, William Appleyard...

LOCAL NO. 238, POUENKPEE, N. Y.
Officers for 1940: President, William J. Hieser; vice-president, Floyd Lawrence; corresponding secretary, John O. Buckley...

LOCAL NO. 239, AUBURN, N. Y.
Officers for 1940: President, Edward Fitch; vice-president, Joseph Manzone; recording secretary, Fred Galley...

LOCAL NO. 240, ROCKFORD, ILL.
New members: Lester Shidmore, Bruce Meiser, Joseph Viola, Charles E. DeFord, Phyllis Patton, Paul E. Boynton...

LOCAL NO. 243, MONROE, WIS.
New members: Edwin Booth, Jr., Herbert Kramer...

LOCAL NO. 244, GLASSBORO, NONT.
New members: Gus Newfield, Oliver H. Moren, Bill Billingsby...

LOCAL NO. 246, PATERSON, N. J.
Officers for 1940: President, Peter A. D'Angelo; vice-president, Maurice Detalini; recording secretary, Leo Rizzo...

LOCAL NO. 248, IRON MOUNTAIN, MICH.
Officers for 1940: James C. Perrino, president; Charles Billo, vice-president; Robert J. Beldria, secretary-treasurer...

Transfer deposited: Brydon Roberts, 293.
Transfers issued: Morley LePage, Arthur W. Oakley, Joseph Orloff, Joseph Mitchell, Herbert Brittain...

LOCAL NO. 150, SPRINGFIELD, MO.
Officers for 1940: President, Virgil Phillips; Secretary, E. F. Floyd...

LOCAL NO. 158, INTERNATIONAL FALLS, MINN.
Transfers received: Len Ellsworth, Jack Ziepen.
Transfers deposited: Milton Beilting, Keith H. Gann, Richard H. Stevenson, Dick Corcoran, all 30; Leonard Dinzler, 73.

LOCAL NO. 160, SPRINGFIELD, OHIO
New members: J. Burrell Mattimore, Irvin H. Roush, Bud French, Bob Kristison, Walter L. Pierson...

LOCAL NO. 161, WASHINGTON, D. C.
Traveling members: Louis Mielman, 802; Sam Jack Kaufman, 3; Wm. A. Parson, A. Huster, Arthur Ruggles...

LOCAL NO. 171, SPRINGFIELD, MASS.
New members: Milton Almsworth, Donald Hadding, Mary J. Frone, Fred Desmarais...

LOCAL NO. 173, FITCHBURG, MASS.
Officers for 1940: President, Fred A. Calder; vice-president, David J. W. B. Goyles; secretary, Charles J. Miller...

LOCAL NO. 174, NEW ORLEANS, LA.
Officers for 1940: President, O. Pipitone; vice-president, Dave Whinstler; recording secretary, Robert Aguilera...

LOCAL NO. 175, NEW BRUNSWICK, N. J.
New members: Robert Francis Reaker, Alan Gardner, Joseph Footley, Thomas Patrick Currie, Jr., Louis Mella...

LOCAL NO. 176, GREEN BAY, WIS.
New members: R. A. LeRoy, C. J. Adams, Gordon Beeson, Carroll Christensen, Maurice Demison, Elzaco LaRock...

LOCAL NO. 177, MORRISTOWN, N. J.
Officers for 1940: President, Joseph Ferraro; vice-president, Willard Jones, Jr.; recording secretary, Willard Jones, Jr.; financial secretary, Harry Monas; treasurer, Harry Monas...

LOCAL NO. 183, BELLEVILLE, WIS.
Officers for 1940: President, J. E. Mahaffey; Vice-President, Stanley Chapman; Secretary, Wm. Halverson, Jr.; Treasurer, Roy Maloney; Trustees, Charles Leaver; Sergeant-at-Arms, Mike Pictone...

LOCAL NO. 186, CHAMPAIGN, ILL.
Officers for 1940: President, Jack R. Kirkpatrick; vice-president, Nels Wyle; secretary, D. Mark Maltzer; treasurer, O. A. Kubitz; sergeant-at-arms, F. W. Schaefer...

LOCAL NO. 203, HAMMOND, IND.
Officers for 1940: President, Ramsey Everett; vice-president, Wm. C. Michaels; secretary, Reinhard Esterl; treasurer, Percy J. Gilmer; board of directors, Borlan M. Klompner, Joe (Mick) Strickland, Edwin L. Gaze, D. L. Bennett, Walter Walsh; auditing board, Peter J. Gindl...

LOCAL NO. 204, NEW BRUNSWICK, N. J.
New members: Robert Francis Reaker, Alan Gardner, Joseph Footley, Thomas Patrick Currie, Jr., Louis Mella...

LOCAL NO. 208, GREEN BAY, WIS.
New members: R. A. LeRoy, C. J. Adams, Gordon Beeson, Carroll Christensen, Maurice Demison, Elzaco LaRock...

LOCAL NO. 212, ELY, NEV.
New member: Deo Jackson...

LOCAL NO. 214, NEW BEDFORD, MASS.
Officers for 1940: President, Adolph Colmbra; vice-president, John E. Duke; secretary-treasurer, Walter M. Wayland...

LOCAL NO. 223, STEUBENVILLE, OHIO
New members: Hod Williams, Maynard W. Gamble, Pat Arenson, Budly Verma, Don Grims, Russel Van Voorhis...

LOCAL NO. 234, NEW HAVEN, CONN.
New members: George Brennan, Jr., Joseph Hreese, Jack T. Field, Fred Criss...

LOCAL NO. 235, WHITE PLAINS, N.Y.
Officers for 1940: James Campbell, secretary; Frank De Reeds, business agent; executive board, Raymond J. Schaefer, George Eulis, Edward Burns...

LOCAL NO. 236, ABERDEEN, WASH.
Officers for 1940: President, H. H. Stark; vice-president, Ingrid Malm; secretary, William Appleyard...

LOCAL NO. 238, POUENKPEE, N. Y.
Officers for 1940: President, William J. Hieser; vice-president, Floyd Lawrence; corresponding secretary, John O. Buckley...

LOCAL NO. 239, AUBURN, N. Y.
Officers for 1940: President, Edward Fitch; vice-president, Joseph Manzone; recording secretary, Fred Galley...

LOCAL NO. 212, ELY, NEV.
New member: Deo Jackson...

LOCAL NO. 214, NEW BEDFORD, MASS.
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LOCAL NO. 234, NEW HAVEN, CONN.
New members: George Brennan, Jr., Joseph Hreese, Jack T. Field, Fred Criss...

LOCAL NO. 235, WHITE PLAINS, N.Y.
Officers for 1940: James Campbell, secretary; Frank De Reeds, business agent; executive board, Raymond J. Schaefer, George Eulis, Edward Burns...

LOCAL NO. 236, ABERDEEN, WASH.
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New members: Lester Shidmore, Bruce Meiser, Joseph Viola, Charles E. DeFord, Phyllis Patton, Paul E. Boynton...

LOCAL NO. 243, MONROE, WIS.
New members: Edwin Booth, Jr., Herbert Kramer...

LOCAL NO. 244, GLASSBORO, NONT.
New members: Gus Newfield, Oliver H. Moren, Bill Billingsby...

LOCAL NO. 246, PATERSON, N. J.
Officers for 1940: President, Peter A. D'Angelo; vice-president, Maurice Detalini; recording secretary, Leo Rizzo...

LOCAL NO. 248, IRON MOUNTAIN, MICH.
Officers for 1940: James C. Perrino, president; Charles Billo, vice-president; Robert J. Beldria, secretary-treasurer...

LOCAL NO. 249, BOSTON, MASS.
Officers for 1940: President, J. E. Mahaffey; Vice-President, Stanley Chapman; Secretary, Wm. Halverson, Jr.; Treasurer, Roy Maloney; Trustees, Charles Leaver; Sergeant-at-Arms, Mike Pictone...

LOCAL NO. 250, CHAMPAIGN, ILL.
Officers for 1940: President, Jack R. Kirkpatrick; vice-president, Nels Wyle; secretary, D. Mark Maltzer; treasurer, O. A. Kubitz; sergeant-at-arms, F. W. Schaefer...

LOCAL NO. 251, NEW BRUNSWICK, N. J.
New members: Robert Francis Reaker, Alan Gardner, Joseph Footley, Thomas Patrick Currie, Jr., Louis Mella...

LOCAL NO. 252, GREEN BAY, WIS.
New members: R. A. LeRoy, C. J. Adams, Gordon Beeson, Carroll Christensen, Maurice Demison, Elzaco LaRock...

LOCAL NO. 253, ELY, NEV.
New member: Deo Jackson...

LOCAL NO. 254, NEW BEDFORD, MASS.
Officers for 1940: President, Adolph Colmbra; vice-president, John E. Duke; secretary-treasurer, Walter M. Wayland...

LOCAL NO. 255, STEUBENVILLE, OHIO
New members: Hod Williams, Maynard W. Gamble, Pat Arenson, Budly Verma, Don Grims, Russel Van Voorhis...

LOCAL NO. 256, NEW HAVEN, CONN.
New members: George Brennan, Jr., Joseph Hreese, Jack T. Field, Fred Criss...

LOCAL NO. 257, WHITE PLAINS, N.Y.
Officers for 1940: James Campbell, secretary; Frank De Reeds, business agent; executive board, Raymond J. Schaefer, George Eulis, Edward Burns...

LOCAL NO. 258, ABERDEEN, WASH.
Officers for 1940: President, H. H. Stark; vice-president, Ingrid Malm; secretary, William Appleyard...

LOCAL NO. 259, POUENKPEE, N. Y.
Officers for 1940: President, William J. Hieser; vice-president, Floyd Lawrence; corresponding secretary, John O. Buckley...

LOCAL NO. 590, CHEYENNE, WYO. Officers for 1940: President, Harry Stringfellow...

LOCAL NO. 595, UNIONTOWN, PA. Officers for 1940: President, George Silver; Vice-President, Judson Miller...

LOCAL NO. 599, GREENVILLE, OHIO. Officers for 1940: President, Dan H. Brown; Vice-President, William Kurtz...

LOCAL NO. 622, GARY, IND. Officers for 1940: William Anderson, president; Frank A. Jenkins, secretary...

LOCAL NO. 627, KANSAS CITY, MO. Officers for 1940: President, William Shaw; Vice-President, Howard Smith; Secretary, Karl M. Jefferson...

LOCAL NO. 640, BRAND RAPIDS, MINN. Officers for 1940: President, Peter F. Tarron; Vice-President, Paul Lararini...

LOCAL NO. 644, CORPUS CHRISTI, TEXAS. Transfers deposited: Mark Headler, 377; Z. T. Hutto, 378...

LOCAL NO. 649, HAMBURG, N. Y. New members: Clayton Fattay, Eleanor Fattay.

LOCAL NO. 651, CARROLL, IOWA. Transfers issued: Orville A. Johnson, Leonard D. Leeds...

LOCAL NO. 655, MIAMI, FLA. New members: Charles Han, Robbie Fields, Idaho J. Morgan, Herbert Hill, Wilfrid L. Pearson...

LOCAL NO. 661, ATLANTIC CITY, N. J. Officers for 1940: President, Alfonso Perrelli; Vice-President, Joseph Gluck...

LOCAL NO. 665, MT. VERNON, N. Y. Officers for 1940: President, Nicholas M. Maraffino; Vice-President, Arthur E. Hinkelstein...

LOCAL NO. 716, WASHINGTON, D. C. Traveling members: Blanche Atchafon, Charles Hooks, Joe Neils...

LOCAL NO. 721, TAMPA, FLA. Officers for 1940: President, Bob Patton; Vice-President, Massimo Eberch...

LOCAL NO. 734, WATERTOWN, N. Y. Officers for 1940: President, Thurston Lewis; Vice-President, Robert O'Hara...

LOCAL NO. 746, PLAINFIELD, N. J. New members: Joseph William John A. Eddie, Joseph P. Nisco...

LOCAL NO. 750, PONTIAC, ILL. Officers for 1940: President, Ivan Leonard; Vice-President, Delbert Adams...

LOCAL NO. 761, WILLIAMSPORT, PA. Change in Officers: Secretary, Lewis C. Phillips; Treasurer, Sherman G. Blutzman.

LOCAL NO. 766, AUSTIN, MINN. Traveling members: J. L. Tomms, Paul Erlundson, Norbert Koerig...

LOCAL NO. 767, LOS ANGELES, CALIF. Transfers issued: George Gallender, Lee Young, Fletcher Seaver...

LOCAL NO. 771, TUCSON, ARIZ. Transfers withdrawn: Al Thorne, Clyde Fowler, Dave Casanova...

LOCAL NO. 802, NEW YORK, N. Y. New members: Anthony Albano, Arnold Andelman, Marcellino Apostol...

LOCAL NO. 806, BRAND RAPIDS, MINN. Officers for 1940: President, Peter F. Tarron; Vice-President, Paul Lararini...

LOCAL NO. 807, LOS ANGELES, CALIF. Transfers issued: George Gallender, Lee Young, Fletcher Seaver...

LOCAL NO. 808, NEW YORK, N. Y. New members: Anthony Albano, Arnold Andelman, Marcellino Apostol...

LOCAL NO. 809, BRAND RAPIDS, MINN. Officers for 1940: President, Peter F. Tarron; Vice-President, Paul Lararini...

LOCAL NO. 810, ATLANTIC CITY, N. J. Officers for 1940: President, Alfonso Perrelli; Vice-President, Joseph Gluck...

LOCAL NO. 811, CARROLL, IOWA. Transfers issued: Orville A. Johnson, Leonard D. Leeds...

LOCAL NO. 812, MIAMI, FLA. New members: Charles Han, Robbie Fields, Idaho J. Morgan, Herbert Hill...

LOCAL NO. 813, ATLANTIC CITY, N. J. Officers for 1940: President, Alfonso Perrelli; Vice-President, Joseph Gluck...

LOCAL NO. 814, CARROLL, IOWA. Transfers issued: Orville A. Johnson, Leonard D. Leeds...

LOCAL NO. 815, MIAMI, FLA. New members: Charles Han, Robbie Fields, Idaho J. Morgan, Herbert Hill...

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS. Omitted from the January issue of the INTERNATIONAL MUSICIAN due to the lack of space.

SUSPENSIONS

Aberdeen, Wash., Local No. 236-Jerry Lesnik, Tressa Lindgren... Akron, Ohio, Local No. 24-Irby Marzee, George McConnell...

Anderson, Ind., Local No. 32-Leon Wiggs. Baltimore, Md., Local No. 40-A. Russ Cullen, Charles Yuki... Beaver Falls, Pa., Local No. 82-Walter Rosenbueck...

UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Akbar Band, Dunkirk, N. Y. Argonaut Alumni Band, Toronto, Ont., Canada. Barrington Band, Camden, N. J. Brian Boru Pipe Band, Harrison, N. J. Bristol Military Band, Bristol, Conn. Cameron Pipe and Drum Band, Montclair, N. J. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kingston, N. Y. Conway, Everett, Band, Seattle, Wash. Crowell Publishing Co. Band, Springfield, Ohio. Drake, Bob, Band, Kalamazoo, Mich. East Syracuse Boys' Band, Syracuse, N. Y. Eau Claire Municipal Band, Donald I. Boyd, Director, Eau Claire, Wis. Fantini's Italian Band, Albany, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Fort Cralo Band and Drum Corps, Bensenville, N. Y. Guards Band, The, Boyertown, Pa. German-American Melody Boys' Band, Philadelphia, Pa. German-American Musicians' Association Band, Buffalo, N. Y. High School Band, Mattoon, Illinois. Judge, Fl. and His Band (Francis Judge), Middletown, N. Y. Lehigh German Band, Allentown, Pa. Liberty Band, Emaus, Pa. Lincoln-Lokan Legion Band, Lincoln, Illinois. Mackert, Frank, and His Loran City Band, Lorain, O. Martin, Curley, and His Band, Springfield, Ohio. Oneonta Military Band, Oneonta, N. Y. Sokol Band, Cleveland, Ohio. South Perinton Band, South Perinton, N. Y. Varel, Joseph, and His Juvenile Band, Breese, Ill.

PARKS, BEACHES and GARDENS

Brentwood Park, operated by Brentwood Volunteer Fire Department, Pittsburgh, Pa. Casino Gardens, Windsor, Ontario, Canada. Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grand View Park, Singac, N. J. Green River Gardens, J. W. Poling, Mgr., Henderson, Ky. Japanese Gardens, Salina, Kan. Jefferson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Lakeside Park, Wichita Falls, Texas. Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind. Palm Gardens, Five Corners, Totowa Boro, N. J. Rite O Wa Gardens, Mr. and Mrs. H. L. Fresh, Proprietors, Ottumwa, Iowa. Sni-A-Bar Gardens, Kansas City, Mo. Sunset Park, Baymart Sisters, Willamaport, Pa. Western Catholic Union Roof Garden and Ballroom, Quincy, Ill. West Side Park, Rochester, Iowa. Woodliff Park, Poughkeepsie, N. Y. Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash.

ORCHESTRAS

Ambassador Orchestra, Kingston, N. Y. Banks, Tong, and His Evening Stars Orchestra, Plainfield, N. J. Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Boris, Al., Orchestra, Kohler, Wis. Boston Symphony Orchestra, Boston, Mass. Bowden, Len, and His Orchestra, St. Louis, Mo. Brown, Charlie, and His Orchestra, Evansville, Ind. Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Clarks, Juanita Mountaineers Orchestra, Spokane, Wash. Cole, Forest, and His Orchestra, Marshfield, Wis. Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio. Corsello, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Duren, Frank, Orchestra, Cazenovia, Wis. Ernestine's Orchestra, Hanover, Pa. Esposito, Peter, and His Orchestra, Stamford, Conn. Farrell, Gene, Traveling Orchestra. Flanders, Hugh, Orchestra, Concord, N. H.

French, Bud, and His Orchestra, Springfield, Ohio. Gilbert, Ted Brock, and His Orchestra, New Brunswick, N. J. Gindu's International Orchestra, Kulpmont, Pa. Glvens, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex., Orchestra, Clarksburg, W. Va. Goulette, Rene, Orchestra, Wichita, Kan. Graf's Earl Orchestra, Fairfield, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Hayes, Matt, Orchestra, Heaboo, Wis. Hoffman, Monk, Orchestra, Quincy, Illinois. Hol's Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alb., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Hummel Orchestra, Grand Junction, Colo. Imperial Orchestra, Erie, Pa. Frelburger, Manager, Bartlesville, Okla. Kneeland, Jack, Orchestra, La Fauce Brothers Orchestra, Poughkeepsie, N. Y. Lattanzi, Moze, and His Melody Kings Orchestra, Virginia, Minn. Leony, Bud, and Orchestra, Akron, Ohio. Lodge, J. B., and His Orchestra, Beacon, N. Y. Loscy, Frank O., Jr., and His Orchestra, San Diego, Calif. Miodovitch, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. O'Brien's Del, Collegians, San Luis Obispo, Calif. Oliver, Al., and His Hallwalls, Edmonton, Alb., Canada. Osma, Robert, and His Orchestra, Allentown, Pa. Quackenbush (Randall Day), and His Orchestra, Kingston, N. Y. Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y. Ryerson's Orchestra, Stoughton, Wis. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stromeyer, Gilbert, Orchestra, Preston, Iowa. Terrace Club Orchestra, Peter Wamst, Leader, Elizabeth, N. J. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Tony Corral's Castilians, Tucson, Ariz. Verhelin, Arthur, Orchestra, Ableman, Wis. Williams' Orchestra, Mt Pleasant, Iowa. Zembruski Polish Orchestra, Napavick, Conn.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA: Birmingham: Sellers, Stan. Gadsden: Gadsden High School Auditorium. Mobile: Murphy High School Auditorium. ARIZONA: Phoenix: Emile's Catering Co. Junior Chamber of Commerce. Taggart, Jack, Mgr., Oriental Cafe and Night Club. TUCSON: Tucson Drive-In Theatre, University of Arizona Auditorium. ARKANSAS: EL DORADO: Silvers, Bob. FORT SMITH: Junior High School. Senior High School. LITTLE ROCK: Bass, May Clark. Bryant, James B. Du Val, Herbert. Fair Grounds, Oliver, Gene. TEXARKANA: Cant, Arthur. Marshall, Eugene Municipal Auditorium. Texas High School Auditorium. CALIFORNIA: CHOWCHILLA: Colwell, Clayton "Sinky." COTTONWOOD: Cottonwood Dance Hall. HOLLYWOOD: Cohen, M. J. Hauman, Fred. Maggard, Jack. Morton, J. H. LOS ANGELES: Bonded Management, Inc. Boxing Matches at the Olympic Stadium. Brumbaugh, C. E., Prop., Lake Shore Cafe. Hansen, Fred. Howard Orchestra Service, W. H. Howard, Manager. Maggard, Jack.

Newcom, Cecil, Promoter. Popkin, Harry and Frances, operators, Million Dollar and Hubbank Theatres and Boston Gardens at the Olympic Stadium. Shamus, Helen. Williams, Earl. MAINE: Kahan, Fred. MONTPELIER: Rendezvous Club, Ed. Davis, Owner. OAKLAND: De Azevedo, Soares. Faust, George. Lerch, Hermie. SACRAMENTO: Lee, Bert. SAN FRANCISCO: Kahn, Ralph. SAN JOSE: Trlena, Phillip. STOCKTON: Sharon, C. Sparks, J. B., Operator, Dreamland Ballroom. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager. COLORADO: DENVER: Canino's Casino, Tom Canino, Proprietor. Hi-Hat Night Club, Mike Segant, Prop.-Mgr. Oberfelder, Arthur M. GRAND JUNCTION: Mile Away Ballroom. GREELEY: Dance Promotions of J. Warrick Norcross, Helen R. Norcross and Norcross Enterprises. Warnoco Ballroom. PUEBLO: Congress Hotel. CONNECTICUT: BRIDGEPORT: Klein, George. FAIRFIELD: Damshak, John. HARTFORD: Doyle, Dan. MERIDEN: Green Lantern Grill, Michael Krupa, Owner. NEW HAVEN: Fleming, Mrs. Sarah L. Nixon, C. L., Dance Promoter. Women's Civic League, The. NEW LONDON: Palmer Auditorium, Connecticut College for Women. SOUTH NORWALK: Evans, Greek. WATERBURY: Fitzgerald, Jack. WESTPORT: Longshore Beach and Country Club. DELAWARE: LEWES: Riley, J. Carson. WILMINGTON: Chippy, Edward B. Crawford, Frank. Johnson, Thos. "Kid." FLORIDA: JACKSONVILLE: Sellers, Stan. LAKE WORTH: Elliott, J. H. MIAMI: Columbus Hotel. Dickerman, Capt. Don, and His Pine's Castle. Evans, Dorothy, Inc. Fenias, Otto. Steele-Arlington, Inc. MIAMI BEACH: Galatis, Pete, Manager, International Restaurant. Hotel Wofford. ORLANDO: Central Florida Exposition. Senior High School Auditorium. Wells, Dr. PALM BEACH: Mayflower Hotel and Pier. ST. PETERSBURG: Barse, Jack. Huntington Hotel. SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club. WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School. GEORGIA: SAVANNAH: Armstrong Junior College. Hotel DeSoto Bellmen's Club. Lawton Memorial Hall. Savannah High School Auditorium. VALDOSTA: Wilkes, Lamar. IDAHO: BOISE: White City Dance Pavilion. ILLINOIS: AURORA: Rex Cafe. BLOOMINGTON: Abraham Lincoln School. Bent School. Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School.

CHAMPAIGN: Piper, R. N., Piper's Beer Garden. CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor. Bernet, Sunny. Fine, Jack, Owner, "Play Girls of 1938." Frear Show, Century of Progress Exposition. Duke Mills, Proprietor. Graham, Ernest, Graham Artists' Bureau. Grey, Milton. Pacelli, William V. Pinterzi, Frank. Quodbach, Al. Sacco Creations, Tommy, affiliated with Independent Booking Circuit. Sherman, E. G. Sipchen, R. J., Amusement Co. Sistare, Horace. Stanton, James B. Thomas, Otis. FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel. FREEPORT: Hill, Kenneth & Fred. L. O. O. F. Temple. Lotta, Chris. Lotta, Joe. Lotta, Sam. March, Art. GALESBURG: Clark, Horace G. HERRIN: Williamson County Fair. KANKAKEE: Devlyn, Frank, Booking Agent. MATTOON: Pyle, Silas. U. S. Grant Hotel. MOLINE: Rendezvous Nite Club. NORTH CHICAGO: Dewey, James, Promoter of Expositions. Green Lantern. PATTON: Green Lantern. PEORIA: Betar, Alfred. PRINCETON: Bureau County Fair. QUINCY: Hammond, W. Quincy College Auditorium. Quincy High School Auditorium. Three Pigs, M. Powers, Manager. Ursa Dance Hall, William Korvys, Manager. Vic's Tavern. Vincent, Charles E. Western Catholic Union Roof Garden and Ballroom. ROCK ISLAND: Beauvette Night Club. SPRINGFIELD: Stewart, Leon H., Mgr., Club Congo. STERLING: Flock, R. W. INDIANA: EVANSVILLE: Adams, Frank. Green Lantern Ballroom. Jos. Beltman, Manager. FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Manager, Uptown Ballroom. Reeder, Jack. GARY: Martin, Joseph. Neal's Barnyard. Young Women's Christian Association. INDIANAPOLIS: Dickerson, Matthew. Harding, Howard. Highland Country Club. Kane, Jack, Manager, Keith Theatre. Marott Hotel. Riviera Club. Spink Arms Hotel. MISHAWAKA: McDonough, Jack. Rose Ballroom. Welty, Elwood. MUNCE: Bide-A-Wee Inn, Paul E. Irwin, Proprietor. ROME CITY: Kintzel, Stanley. SOUTH BEND: DeLeury-Reeder Advertising Agency. Green Lantern, The. Show Boat. TERRE HAUTE: Hoosier Ensemble. Ulmer Trio. IOWA: AUDUBON: American Legion Auxiliary. Hollenbeck, Mrs. Mary. BOONE: Dorman, Laurence. CASCADE: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DES MOINES: Hughes, R. E., Publisher, Iowa Unionist. LeMan, Art. Reed, Harley, Mgr., Avon Lake. Young, Eugene R. DUBUQUE: Julien Dubuque Hotel. EAGLE GROVE: Orr, Jesse. FORT DODGE: Yetmar, George. IOWA CITY: Fowler, Steve. LEWARS: Wagner, L. F., Manager, Whitewave Pavilion. MARION: Jurgensen, F. H. OELWEIN: Moonlite Pavilion.

OTTUMWA: Baker, C. G. ROCHESTER: Casey's Ballroom. Casey, Eugene. Casey, Wm. E. WATERLOO: East Waterloo High School Auditorium. K. C. Hall (also known as Reichert Hall). Moose Hall. West Waterloo High School. KANSAS: HUTCHINSON: Brown Wheel Night Club. Fay Brown, Proprietor. Woodman Hall. LEAVENWORTH: Phillips, Leonard. MANHATTAN: Sandell, E. E., Dance Promoter. SALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles Hall. Twin Gables Night Club. TOPEKA: Egyptian Dance Halls. Henry, M. A. Kellama Hall. McOwen, R. J., Stock Co. Washburn Field House. Women's Club Auditorium. WICHITA: Bedinger, John. KENTUCKY: HOPKINSVILLE: Steele, Lester. LEXINGTON: Harper, A. C. Montgomery, Garnett. Saxton, Vertner. Louisville: Wilson, Sylvester A. LOUISVILLE: Elks Club. Greyhound Club. Inn Logola, Arch Wetterer, Proprietor. Norman, Tom. O'Neil, L. A., Jr. Walker, Norval. Wilson, James H. MIDDLEBURGH: Green, Jimmie. LOUISIANA: ABEVILLE: Roy's Club, Roy LeBlanc, Manager. BOSSIER CITY: "41" Club, Hostler & Williams, Props. MONROE: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College. Three Mile Inn, Jack Angel, Prop. NEW ORLEANS: Chez Paree. Coconut Grove. Hyland, Chauncey A. Mitchell, A. T. SHREVEPORT: Adams, E. A. Farrell, Holland. Tompkins, Jasper, Booking Agent. MAINE: NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbette, Proprietor. OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor. PORTLAND: Smith, John P. MARYLAND: BALTIMORE: Alber, John J. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Demley, Emil E. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Knights of Pythias Lodge (colored). Matley's French Casino. Stuart Whitmarsh, H. L. B. Keller and F. G. Buchholz, Managers. Manley's Restaurant, Mrs. Virginia Harris & Stewart I. Whitmarsh, Mgrs. Mason, Harold, Proprietor, Club Astoria. Phi Kappa Sigma Fraternity. Pythian Castle (colored). Swithgall, Samuel, Proprietor, Rail Inn. The Summit, J. C. Lipsey, Manager. BETHESDA: Hodges, Edwin A. CUMBERLAND: Cornish, Herbert, Prop., Maryland Hotel. FROSTBURG: Shields, Jim, Promoter. OCEAN CITY: Jackson's. Jackson, A. M. Jackson, Charles. Jackson, Lee. Jackson, Robert. MASSACHUSETTS: BOSTON: Fisher, Samuel. Ford Theatre Enterprises, Inc. Losses, William. Moore, Emmett. Paladino, Rocky. CHESTER: Hesse, Fred. DANVERS: Batastini, Eugene. LANESBORO: Donlon's Dine and Dance Palace, Edward Donlon, Prop. LOWELL: Paradise Ballroom. Porter, R. W. NANTASKET: Sheppard, J. K.

NEW BEDFORD: Cook School. New Bedford High School Auditorium. SHREWSBURY: Bal-A-Lair Ballroom. WESTFIELD: Park Square Hotel. WORCESTER: Holy Cross College Undergraduate Club. MICHIGAN: BATH: Terrace, The, Park Lake. BATTLE CREEK: Battle Creek College Library Auditorium. BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry. BENTON HARBOR: Johnson, Hershel, Palace Royal. DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. Berman, S. R. Bommarito, Joe. Bowery Cafe. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. Downtown Casino, The. Fischer's Alt Heidelberg. Malloy, James. O'Malley, Jack. Paradise Cave Cafe. WJW Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. GLADSTONE: Klondyke Tavern. Mrs. Wilfred LaFave, Operator. GRAND RAPIDS: St. Cecilia Auditorium. LANSING: Hagen, Lester, Manager, Lansing Armory. Lansing Central High School Auditorium. Metro Amusement Co. Walter French Junior High School Auditorium. West Junior High School Auditorium. Wilson, L. E. LONG LAKE: Bykatra, Jack. MCMILLAN: Bodetto, Clarence, Manager, Joff's. MENOMINEE: Dugan, Francis, Jordan College. NILES: Powell's Cafe. NORWAY: Valencina Ballroom, Louis Zadra, Manager. PINE CITY: Star Pavilion. ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino. SAGINAW: Delta Sigma Upsilon Fraternity. Fox, Eddie. Sigma Phi Gamma Sorority. MINNESOTA: BRAINERD: Little Pine Resort. CALEDONIA: Elton, Rudy. FAIRMONT: Graham, H. R. FARIBAULT: Blue Moon Lodge, Sherman Fee, Manager. Blue Moon Pavilion, Sherman Fee, Manager. Roberts Lake Resort, Sherman Fee, Manager. GARDEN CITY: Conking, Harold C. HIBBING: Pitmon, Earl. LUVERNE: Bennett, J. W. NEW ULM: Becker, Jess, Prop., Nightingale Night Club. MINNEAPOLIS: Borchardt, Charles. OWATONNA: Bendorf, Clarence R., Box 452. PIPESTONE: Bohzin, A. E., Manager, Maymor Dance Club. ROCHESTER: Desnoyers & Son. SCANLON: Golden Gate, Thomas George, Manager. ST. PAUL: Fox, S. M. WINONA: Czaplowski, Harry J., Owner, Manhattan Night Club. MISSISSIPPI: MERIDEN: Junior College of Meriden. Senior High School of Meriden. MISSOURI: JOPLIN: Central High School Auditorium. New Cotton Club, The. Robt. W. Carter, Manager. KANSAS CITY: Fox, S. M. Holm, Maynard G. Kansas City Club. McFadden, Lindy, Booking Agent. Watson, Charles C. Wildwood Lake. MEXICO: Gilbert, William. NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach. ROLLA: Shubert, J. S. ST. JOSEPH: Thomas, Clarence H.

ST. LOUIS: Johnson, Jesse. Sokol Actives Organization.

MONTANA: BILLINGS: Billings High School Auditorium.

NEBRASKA: FAIRBURY: Bonham.

OMAHA: Davis, Clyde E. Omaha Credit Women's Breakfast Club.

NEW JERSEY: ARCOLA: Corriston, Eddie. White, Joseph.

ATLANTIC CITY: Knickerbocker Hotel. Larosa, Tony.

BLOOMFIELD: Brown, Grant.

CLIFTON: Silberstein, Joseph L. and Ettelson, Samuel.

IRVINGTON: Club Windsor. Philhower, H. W.

LONG BRANCH: Shapiro, Mrs. Louis Rembar, Manager, Hotel Scarborough.

MOUNTAIN SIDE: Chi Am Chateau.

NEWARK: Angster, Edward. Blue Bird Dance Hall.

PLAINFIELD: Slifer, Michael.

PRINCETON: Lawrence, Paul.

TRENTON: Laws, Oscar A.

UNION CITY: Fashion Play Auditorium.

WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner.

WILDWOOD: Bernard's Hofbrau Club.

ALBUQUERQUE: Blue Ribbon Nite Club.

ADIRONDACK: O'Connell, Nora, Proprietress.

ALBANY: Brady, John.

ARMONY: Embassy Associates.

BALLSTON SPA: Francisco, Tony.

BEACON: Neville's Mountaintop Farm.

BINGHAMTON: Bentley, Bert.

Michaelis, Max. Miller, Robert. Nelson, Art.

CAROLINA LAKE: Christiano, Frank, Hollywood Cafe.

CARTHAGE: Gaffney, Anna, Manager, National Hotel.

CATSKILL: 50th Annual Convention of the Hudson Valley Volunteer Firemen's Ass'n.

ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel.

ELMIRA: Goodwin, Madalyn. Rock Springs Dance Pavilion.

FISHKILL: Oriental Inn.

GLENS FALLS: The Royal Pines, Tony Reed, Proprietor.

KIAMESSA LAKE: Mayfair, The.

KINGSTON: Yocan Dance Studio, Paul Yocan, Owner.

LACKAWANNA: Chic's Tavern, Louis Cicarelli, Proprietor.

LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity.

LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor.

NEWBURGH: Matthews, Bernard H.

NEW LEANON: Donlon, Eleanor, Prop., Showboat.

NEW YORK CITY: Albin, Jack.

Dodge, Wendell P. Dyruff, Nicholas. Dwyer, Bill.

ALLIANCE: Castle Night Club, Charles Naines, Manager.

BRADFORD: Lash, Frankie (Frank Lashinsky).

CANTON: Beck, L. O., Booking Agent.

CHILLICOTHE: Rutherford, C. E., Manager, Club Bavarian.

CINCINNATI: Cincinnati Club, Milnor, Manager.

CLEVELAND: Hanna, Rudolph. Order of Sons of Italy.

COLUMBUS: Askins, Lane. Askins, Mary.

DAYTON: Club Ark, John Horns, Owner.

GREENVILLE: Darke County Fair.

KENT: Kent State University Freshman Class Dance.

LANCASTER: Parker, A. R. Weinbrum, Joe., Manager.

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.

FAYETTEVILLE: Bethune, C. B.

HIGH POINT: Trumpeters' Club, The, J. W. Bennett, President.

RALEIGH: Carolina Pines. Hugh Morson High School.

WINSTON-SALEM: Hill, E. C. Piedmont Park Association.

WILMINGTON: Ocean Terrace Hotel, Mrs. John Snyder, Owner and Mgr., Wrightsville Beach.

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WILMINGTON: Ocean Terrace Hotel, Mrs. John Snyder, Owner and Mgr., Wrightsville Beach.

Marshall, J. Operator, Gypsy Village.

TOLEDO: Cavender, E. S. Frank, Steve and Mike, Owners and Managers.

WARREN: Windom, Chester. Young, Lin.

YOUNGSTOWN: Lombard, Edward.

OKLAHOMA: OKLAHOMA CITY: Buttrick, L. E.

TULSA: Akdar Temple Uniform Bodies, Claude Rosenstain, General Chairman.

OKLAHOMA FALLS: James, A. H.

ALBUQUERQUE: Young Republican Club, Robert Cannon.

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PHILADELPHIA: Arcadia, The International Rest Room.

TOLEDO: Cavender, E. S. Frank, Steve and Mike, Owners and Managers.

WARREN: Windom, Chester. Young, Lin.

YOUNGSTOWN: Lombard, Edward.

OKLAHOMA: OKLAHOMA CITY: Buttrick, L. E.

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Hogg Memorial Auditorium. Rowlett, Henry.

BRECKENRIDGE: Breckenridge High School Auditorium.

CLARKSVILLE: Dickson, Robert G.

CORPUS CHRISTI: Club Plantation, Bill Wagner, Operator.

DALLAS: Haddad Night Club. Goldberg, Bernard.

DENVER: North Texas State Teachers' Auditorium.

FORT WORTH: Howers, J. W. Carnahan, Robert, Owner.

FREDERICKSBURG: Hilltop Night Club.

GALVESTON: Page, Alex. Purple Circle Social Club.

HARTFORD: Municipal Auditorium.

HOUSTON: Heust, M. J., Operator of El Coronado.

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PARKERSBURG: Club Nightingale, Mrs. Ida McGlumphy, Manager; Edwin Miller, Proprietor. WHEELING: Lindelof, Mike, Proprietor, Old Heidelberg Inn. WISCONSIN: Langlade County Fair Grounds & Fair Association. APPLETON: Apple Creek Dance Hall, Sheldon Stammer, Mgr., Konzelman, E. Mackville Tavern Hall, William Bogacz, Manager. Pendergast, Mrs. Emma, Mgr., Emma's Tavern. ARCADIA: Schade, Cyril. BARABO: Dunham, Paul L. BRILLION: Novak, Rudy, Manager, Hi-Wa-Ten Ballroom. CUSTER: Bronk, Karl, Glodnoske, Arnold. DAKOTA: Passarelli, Arthur. DENMARK: Kroll, Felix, Prop., Kroll's Hall. EAU CLAIRE: Associated Orchestra Exchange (Ben Lyne and L. Porter Jung, Bookers). NEAPOLO JUNCTION: Killinski, Phil, Prop., Phil's Lake Nakomis Resort. JAMESVILLE: Cliff Lodge. JUMP RIVER: Erickson, John, Manager, Community Hall. KENOSHA: Emerald Tavern, Grand Ridge Tavern, Prince Tavern, Shangri-La Nite Club. LA CROSSE: McCarthy, A. J., Mueller, Otto. LEOPOLIS: Brackob, Dick. LUXEMBURG: Scarbour Hall, Frank Novak, Owner. MANITOWOC: Chops Club. MARSHFIELD: Bakerville Pavilion, Mr. Wenzel Seidler, Prop. MERRILL: Battery "F," 120th Field Artillery. Goetsch's Nite Club, Ben Goetsch, Owner. MILWAUKEE: Caldwell, James, Culie, Iva, Thomas, James. ST. CALVARY: Sijack, Steve. NORTH FREEDOM: Klingsmeyer's Hall. OCONOMOWOC: Jones, Bill, Silver Lake Resort. POTOMI: Stoll's Garage, Turner's Bowery. RESEVILLE: Firemen's Park Pavilion. ROTHSCHILD: Rhyner, Lawrence. SHERBOGAN: Bahr, August W., Kohler Recreation Hall. SLINGER: Bue, Andy, alias Buege, Andy. SPLIT ROCK: Fabitz, Joe, Manager, Split Rock Ballroom. STEVENSON POINT: Midway Dance Hall. STOUTSON: Barber Club, Barber Brothers, Proprietors. STRATFORD: Kraus, L. A., Manager, Roseville Dance Hall. STURGEON BAY: DeFoe, F. G. SUPERIOR: Willett, John. TIGERTON: Mieschke, Ed., Manager, Tigerton Dells Resort. TOWAN: Cramm, E. L. VALOERS: Mailman, Joseph. WAUBAU: Vogl, Charles. WAUTOMA: Passarelli, Arthur. WYOMING: CASPER: Schmitt, A. E., Whinnery, C. L., Booking Agent. CHEYENNE: Wyoming Consistory. DISTRICT OF COLUMBIA: WASHINGTON: Alvia, Ray C. Ambassador Hotel. Berenguer, A. C. Burroughs, H. F., Jr. Columbian Musicians' Guild, W. M. Lynch, Manager. Constitution Hall. D. A. H. Building. Dude Ranch. Farber, Matthew J. Hayden, Phil. Hi-Hat Club. Hodges, Edwin A. Hule, Lim. Manager, La Paree Restaurant. Hurwits, L. Manager, The Coconut Grove. Kavakos Cafe, Wm. Kavakos, Manager. Kinina, Benjamin, Booker. Lynch, Buford. Melody Club. Pirate's Den.

CANADA ALBERTA: CALGARY: Dowsley, C. L. BRITISH COLUMBIA: VICTORIA: Shrine Temple. MANITOBA: WASSAGAMING: Pedlar, C. T., Dance Hall, Clear Lake. ONTARIO: CORUNNA: Pier, William Richardson, Proprietor. HAMILTON: Dumbbells Amusement Co., Capt. M. W. Plunkett, Manager. LAKEFIELD: Yacht Club Dance Pavilion, Russel Brooks, Mgr. LONDON: Palm Grove. NIAGARA FALLS: Niagara Falls Badminton and Tennis Club. Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall. OTTAWA: Lito Club. PETERBOROUGH: Collegiate Auditorium, Peterborough Exhibition. SARASIA: Blue Water Inn, Thomas Kemsley, Proprietor. TORONTO: Andrews, J. Brock, Casa Loma. Central Toronto Liberal Social Club. Clarke, David. Cockerill, W. H. Eden, Leonard. Eison, Murray. Henderson, W. J. LaSalle, Fred. Fred LaSalle Attractions. King, Edward. Mitford, Bert. O'Byrne, Margaret. Savarin Hotel. Silver Slipper Dance Hall. Urban, Mrs. Marie. WOODSTOCK: South Side Park Pavilion. QUEBEC: MONTREAL: Sourkes, Irving. Weber, Al. SHELBORNE: Eastern Township Agricultural Association. SASKATCHEWAN: SASKATOON: Avenue Ballroom, A. H. Macinnis, Manager. Cuthbert, H. G. MISCELLANEOUS: American Negro Ballet. Azarki, Larry. Biafoz, Paul, Manager, Bee Gee Production Co., Inc. Bowley, Ray. Brau, Dr. Max, Wagnerian Opera Co. Bruce, Howard, Hollywood Star Doubles. Carr, June, and Her Parlouenne Creations. Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows. Curry, I. C. Darktown Scandal, Ida Cox and Jake Shankle, Mgrs. Harragh, Don. Del Monte, J. P. Edmonds, E. E., and His Enterprises. Ellis, Robert W., Dance Promoter. Fay, Frank. Fleeta Company, George H. Bolen, Manager. Gabel, Al. J., Booking Agent. Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Follies. Ginsburg, Max, Theatrical Promoter. Gontz, George F. Hanover, M. L., Promoter. Heim, Harry, Promoter. Heiney, Robt., Trebor Amusement Co. Hendershot, G. B., Fair Promoter. Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoxie Circus, Jack. Hyman, S. Jazmania Co., 1934. Kane, Lew, Theatrical Promoter. Katz, George. Kauneong, Operating Corp., F. A. Schitel, 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. McConkey, Mack, Hooker. McFryer, William, Promoter. McKay, Gail B., Promoter. McKinley, N. M. Miller's Rodeo. Monmouth County Firemen's Association. Monoff, Yvonne. Mumme, Edward F., Promoter. Nash, I. J. National Speedathon Co., N. K. Antrim, Manager. O'Hanrahan, William. Opera-on-Tour, Inc. Plumley, L. D. Rogers, Harry, Owner, "Frisco Follies." Rudnick, Max, Burlesque Promoter. Russell, Ross, Manager, "Shanghai Nights Revue." Santoro, William, Steamship Booker. Scottish Musical Players (travelling). Shavitch, Vladimir. Snyder, Sam, Owner, International Water Follies.

Sponsler, Les. Steamship Lines: American Export Line. Savannah Line. Thomas, Gene. Thompson, J. Nelson, Promoter. Tip, Tap Toe Dance Team. Todd, Jack, Promoter. "Uncle Ezra Smith Barn Dance Follies Co." Walkathon, "Moon" Mullins, Proprietor. Watson's Hill-Billes. Welsh Finn and Jack Schenck, Theatrical Promoters. Wheelock, J. Riley, Promoter. White, Jack, Promoter of Style Shows. Wiley, Walter C., Promoter of the "Jitterbug Jambores." Wolfe, Dr. J. A. Yokel, Alex. Theatrical Promoter. "Zorine and Her Nudists." THEATRES AND PICTURE HOUSES: Arranged alphabetically as to States and Canada. ARIZONA: PHOENIX: Rex Theatre. YUMA: Lyric Theatre. Yuma Theatre. ARKANSAS: BLYTHEVILLE: Itiz Theatre. Roxy Theatre. HOT SPRINGS: Best Theatre. Paramount Theatre. Princess Theatre. Spa Theatre. State Theatre. PARIS: Wiggins Theatre. CALIFORNIA: BRAWLEY: Dravley Theatre. CARMEL: Elmart Theatre. CRONA: Crona Theatre. DINUBA: Strand Theatre. EUREKA: Liberty Theatre. Rialto Theatre. State Theatre. FORT BRAGG: 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. Follies Theatre, J. V. (Pet) Frank and Roy Dalton, Operators. Million Dollar Theatre. Harry Popkin, Operator. LOVELAND: Rialto Theatre. MANTECA: El Rey Theatre. MARYSVILLE: Liberty Theatre. State Theatre. MODESTO: Lyric Theatre. Princess Theatre. State Theatre. Strand Theatre. UKIAMI: State Theatre. YUBA CITY: Smith's Theatre. COLORADO: COLORADO SPRINGS: Liberty Theatre. Tompkins Theatre. CONNECTICUT: BRIDGEPORT: Park Theatre. DARIEN: Darien Theatre. EAST HARTFORD: Astor Theatre. HARTFORD: Crown Theatre. Liberty Theatre. Princess Theatre. Proven Pictures Theatre. Rivoli Theatre. Webster Theatre. STRAND: Strand Theatre. NEW CANAAN: Play House. NEW HAVEN: White Way Theatre. TAFTVILLE: 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: Ritz Theatre. WINTER PARK: Annie Russell 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. FREEPORT: Winnahlek Players Theatre. GENEVA: Fargo Theatre. LINCOLN: Grand Theatre. Lincoln Theatre. ROCK ISLAND: Riviera Theatre. STREATOR: Granada Theatre. INDIANA: INDIANAPOLIS: Civic Theatre. Mutual Theatre. NEW ALBANY: Grand Picture House. Kerrigan House. TERRE HAUTE: Rex Theatre. VINCENT: Moon Theatre. New Moon Theatre. IOWA: COUNCIL BLUFFS: Liberty Theatre. Strand Theatre. DUBUQUE: Spensley-Orpheum Theatre. SIOUX CITY: Soff 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. Patee Theatre. Varsity Theatre. LEAVENWORTH: Abdallah Theatre. MPHERSON: Ritz Theatre. PARSONS: Ritz Theatre. WINFIELD: Ritz Theatre. KENTUCKY: ASHLAND: Capitol Theatre. Grand Theatre. LOUISIANA: LAKE CHARLES: Palace Theatre. WEST MONROE: Happy Hour Theatre. MARYLAND: BALTIMORE: Belmont 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: Majestic Theatre. Strand Theatre. HAVERHILL: Lafayette Theatre. HOLYOKE: Holyoke Theatre. LOWELL: Capitol Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Tower Theatre. MEDFORD: Medford Theatre. Riverside Theatre. NEW BEDFORD: Bayles Square Theatre. ROXBURY: Liberty Theatre. SOMERVILLE: Capitol Theatre. Somerville Theatre. SOUTH BOSTON: Strand Theatre. STOURTON: State Theatre. MICHIGAN: BAY CITY: Temple Theatre. Washington Theatre. DETROIT: Adam Theatre. Broadway Theatre. Downtown Theatre. DOWAGIAC: Century Theatre. GRAND RAPIDS: Crescent Theatre. RIALTO: Rialto Theatre. Savoy Theatre. LANSING: Garden Theatre.

Orpheum Theatre. Plaza Theatre. MT. CLEMENS: Bijou Theatre. Macomb Theatre. NILES: Riviera Theatre. SAGINAW: Michigan Theatre. SAULT STE. MARIE: Temple Theatre. MINNESOTA: MINNIBING: Astar Theatre. NEW ULM: Lyric Theatre. Time Theatre. MISSISSIPPI: JACKSON: Alamo Theatre. Booker Theatre. LAUREL: Arabian Theatre. Jean Theatre. Strand Theatre. PASCAGOULA: Nelson Theatre. PASS CHRISTIAN: Avalon Theatre. ST. LOUIS: A. and G. Theatre. YAZOO: Yazoo Theatre. MISSOURI: CHARLESTON: Arcade Theatre. KANSAS CITY: Liberty Theatre. MAPLEWOOD: Powhattan Theatre. SIKESTON: Malone Theatre. Rex Theatre. ST. JOSEPH: Crystal Theatre. Lewis Charwood Theatre. Royal Theatre. ST. LOUIS: Ambassador Theatre. Ashland Theatre. Baden Theatre. Bremen Theatre. Bridge Theatre. Circle Theatre. Janet Theatre. Lee Theatre. Loew's State Theatre. Lowell Theatre. Missouri Theatre. O'Fallon Theatre. Pauline Theatre. Queens Theatre. Robin Theatre. Salisbury Theatre. St. Louis Theatre. WEBB CITY: Civic Theatre. WEBSTER GROVES: Ozark Theatre. MONTANA: BUTTE: Broadway Theatre. NEBRASKA: GRAND ISLAND: Empress Theatre. Island Theatre. KEARNEY: Empress Theatre. Kearney Opera House. NEW HAMPSHIRE: NASHUA: Colonial Theatre. Park Theatre. NEW JERSEY: ATLANTIC CITY: Royal Theatre. BOGOTA: Queen Ann Theatre. BOUND BROOK: Lyric Theatre. BUTLER: New Butler Theatre. CARTERET: Ritz Theatre. CLIFTON: Strand Theatre. FLEMINGTON: Strand Theatre. FRENCHTOWN: Gem Theatre. GLASSBORO: Glassboro Theatre. HACKETTSTOWN: Strand Theatre. JERSEY CITY: Transfer Theatre. LAMBERTVILLE: Strand Theatre. LAKEWOOD: Palace Theatre. Strand Theatre. LITTLE FALLS: Oxford Theatre. LONG BRANCH: Paramount Theatre. LYNDHURST: Ritz Theatre. NETCONG: Palace Theatre. NEWARK: Court Theatre. NEWTON: Newton Theatre. PATERSON: Capitol Theatre. Plaza Theatre. State Theatre. PITMAN: Broadway Theatre. POMPTON LAKES: Pompton Lakes Theatre. TONS RIVER: Traco Theatre. UNION CITY: Colony Theatre. WESTWOOD: Westwood Theatre. NEW YORK: AMSTERDAM: Orpheum Theatre. AUBURN: Capitol Theatre.

BEACON: Beacon Theatre. Roosevelt Theatre. BRONX: Bronx Opera House. Tremont Theatre. Windsor Theatre. BROOKLYN: Borough Hall Theatre. Brooklyn Little Theatre. Classic Theatre. Gaiety Theatre. Halsey Theatre. Liberty Theatre. Mapleton Theatre. Star Theatre. BUFFALO: Eagle Theatre. Old Vienna Theatre. CATSKILL: Community Theatre. DOBBS FERRY: Embassy Theatre. DOLGEBROOK: Strand Theatre. FALCONER: State Theatre. GLENS FALLS: State Theatre. GOSHEN: Goshen Theatre. JOHNSTOWN: Electric Theatre. MT. KISCO: Playhouse Theatre. YAZOO: Playhouse Theatre. NEWBURGH: Academy of Music. NEW YORK CITY: Arcade Theatre. Belmont Theatre. Beneson Theatre. Blenheim Theatre. Irving Place Theatre. Jay Theatres, Inc. Loconia Theatre. Olympia Theatre. People's Theatre (Bowery). Provincetown Playhouse. Schwartz, A. H., Century Circuit, Inc. Washington Theatre (145th St. and Amsterdam Ave.) West End Theatre. NIAGARA FALLS: Hippodrome Theatre. PAWLING: Starlight Theatre. PELHAM: Pelham Theatre. POUGHKEEPSIE: Liberty Theatre. Playhouse Theatre. SAUGERTIES: Orpheum 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: Center Theatre. Paramount Theatre. KANAWHA: New Gem Theatre. Y. M. C. A. Theatre. LENOIR: Avon Theatre. NEWTON: Catawba Theatre. WINSTON-SALEM: Winston Theatre. Hollywood Theatre. NORTH DAKOTA: FARGO: Princess Theatre. OHIO: AKRON: DeLuxe Theatres. FREMONT: Fremont Opera House. Paramour Theatre. LIMA: Faurot Theatre. Lyric Theatre. Majestic Theatre. MARIETTA: Hippodrome Theatre. Putnam Theatre. MARION: Ohio Theatre. State Theatre. MARTINS FERRY: Elzanne Theatre. Fenway Theatre. SPRINGFIELD: Liberty Theatre. OKLAHOMA: BLACKWELL: Days Theatre. Midwest Theatre. Palace Theatre. Rivoli Theatre. CHICKASAW: Itiz Theatre. ENID: Astec Theatre. Criterion Theatre. New Mecca Theatre. NORMAN: Sooner Theatre. University Theatre. Varsity Theatre. OKMULGEE: Inca Theatre.

Orpheum Yale TI PIONEER: Winter SHAWNEE Odeon NEOFORD Holly I Hunt's PORTLAND BROADWAY MORELAND ORIENTS Playho Studio Veneth PE ERIC: Colonli FRACKVI Garder Victori GIRARDS Girard HAZLETO Capito Man PALMER: Coloni Palm PHILADEL Apollo Bijou Lincoln Stanle PITTSBUR Pittsb READING Berm The YORK: York EAST P Holly PAWTO Star PROVIO Bomi Capli Hope Libe Upto S COLUM Tow FOUNT Pala JONNS Crit Libe Maj Ten NEMP Pri Suz M BROW Ca Dit Dre Qu BROV Qu AT A atre Inat for thin Hut AT y: Loc or ma AT c me sh Ha N. AT 1 an rel Ge Ne F w s f b r 3 4

Orpheum Theatre.
Yale Theatre.
PICKER:
Winter Garden Theatre.
SHAWNEE:
Odeon Theatre.
OREGON
BEDFORD:
Holly Theatre.
Hunt's Criterion Theatre.
PORTLAND:
Broadway Theatre.
Moreland Theatre.
Oriental Theatre.
Playhouse Theatre.
Studio Theatre.
Venetian Theatre.
PENNSYLVANIA
ERIE:
Colonial Theatre.
FRACKVILLE:
Garden Theatre.
Victoria Theatre.
GIRARDVILLE:
Girard Theatre.
HAZLETON:
Capitol Theatre, Bud Irwin,
Manager.
PALMERTON:
Colonial Theatre.
Palm Theatre.
PHILADELPHIA:
Apollo Theatre.
Bijou Theatre.
Lincoln Theatre.
Stanley-Warner Theatres.
PITTSBURGH:
Pittsburgh Playhouse.
READING:
Berman, Lew, United Chain
Theatres, Inc.
YORK:
York Theatre.

RHODE ISLAND
EAST PROVIDENCE:
Hollywood Theatre.
PAWTUCKET:
Strand Theatre.
PROVIDENCE:
Bomes Liberty Theatre.
Capitol Theatre.
Hope Theatre.
Liberty Theatre.
Uptown Theatre.

SOUTH CAROLINA
COLUMBIA:
Town Theatre.
TENNESSEE
FOUNTAIN CITY:
Palace Theatre.
JOHNSON CITY:
Criterion Theatre.
Liberty Theatre.
Majestic Theatre.
Tennessee Theatre.

MEMPHIS:
Princess Theatre.
Suzore Theatre, 869 Jack-
son Ave.
Suzore Theatre, 279 North
Main St.
TEXAS
BROWNVILLE:
Capitol Theatre.
Dittman Theatre.
Dreamland Theatre.
Queen Theatre.
BROWNWOOD:
Queen Theatre.

EDINBURGH:
Valley Theatre.
FORT WORTH:
Little Theatre.
LA FERIA:
Bijou Theatre.
LONGVIEW:
Liberty Theatre.
LUBBOCK:
Lindsey Theatre.
Lyric Theatre.
Palace Theatre.
Rex Theatre.
LUFKIN:
Texan Theatre.
MEXIA:
American Theatre.
MISSION:
Mission Theatre.
PHARR:
Texas Theatre.
PLAINVIEW:
Fair Theatre.
PORT NECHES:
Lyric Theatre.
RAYMONDVILLE:
Ramon Theatre.
SAN ANGELO:
City Auditorium.
Ritz Theatre.
Texas Theatre.
SAN ANTONIO:
Joy Theatre.
Zaragoza Theatre.
SAN BENITO:
Palace Theatre.
Rivoli Theatre.
TEMPLE:
High School Auditorium.
TYLER:
High School Auditorium
Theatre.

UTAH
LOGAN:
Capitol Theatre.
VIRGINIA
LYNCHBURG:
Belvedere Theatre.
Gayety Theatre.
HICHMOND:
Patrick Henry Theatre.
ROANOKE:
American Theatre.
Park Theatre.
Rialto Theatre.
Roanoke Theatre.
WINCHESTER:
New Palace Theatre.

WEST VIRGINIA
CHARLESTON:
Capitol Theatre.
Kearse Theatre.
CLARKSBURG:
Opera House.
Robinson Grand Theatre.
GRANDY:
Lynwood Theatre.
HOLIDAYSCOVE:
Lincoln Theatre.
Strand Theatre.
HUNTINGTON:
Palace Theatre.
NEW CUMBERLAND:
Manos Theatre.
WEIRTON:
Manos Theatre.
State Theatre.

WELLSBURG:
Palace Theatre.
Strand Theatre.
WISCONSIN
ANTIGO:
Home Theatre.
CHIPPEWA FALLS:
Loop Theatre.
Rivoli Theatre.
MENASHA:
Orpheum Theatre.
MERRILL:
Cosmo Theatre.
DISTRICT OF COLUMBIA
WASHINGTON:
Rialto Theatre.
Universal Chain Theatrical
Enterprises.

CANADA
MANITOBA
WINNIPEG:
Beacon Theatre.
Dominion Theatre.
Garrick Theatre.
Rialto Theatre.

ONTARIO
HAMILTON:
Granada Theatre.
Lyric Theatre.
OTTAWA:
Center Theatre.
Little Theatre.
Rideau Theatre.
PETERBOROUGH:
Regent Theatre.

ST. CATHARINES:
Granada Theatre.
ST. THOMAS:
Granada Theatre.
TORONTO:
Arcadian Theatre.
Brook Theatre.
Capitol Theatre.
Century Theatre.
Community Theatre.
Crown Theatre.
Cum Bac Theatre.
Granada Theatre.
Madison Theatre.

QUEBEC
MONTREAL:
Capitol Theatre.
Imperial Theatre.
Palace Theatre.
Princess Theatre.
Stella Theatre.
SHERBROOKE:
Granada Theatre.
His Majesty's Thea

SASKATCHEWAN
REGINA:
Grand Theatre.
SASKATOON:
Capitol Theatre.
Daylight Theatre.

FIFE AND DRUM CORPS
Perth Amboy Post 45, Amer-
ican Legion Fife, Drum
and Bugle Corps, Perth
Amboy, N. J.

NEW PIANO in the WHITE HOUSE...

By FRANK WILLARD KIMBALL

FOLLOWING nearly four decades of usage, the famous White House piano has been replaced by another full size concert grand Steinway.

The new instrument was presented to the nation by Theodore Steinway on behalf of Steinway & Sons, December 10th of last year. It was formerly accepted by the President in a simple but impressive ceremony, marked by a musicale featuring the gifted pianist, Josef Hofman, whose playing enraptured the specially invited guests.

The case of the instrument is made of the finest Honduras mahogany, and harmonizes fully with the traditional white and gold decorations of the East Room, where it is ensconced. This room is the scene of all major social events in the nation's capital, and it is here prominent American statesmen and foreign diplomats have gathered for the many historical functions in the nation's history.

Collaboration of Many Arts and Crafts

The design and decorations were made under the supervision of Eric Gugler, the distinguished New York artist and advisor of White House furnishings, and the co-ordination evidences a collaboration of many arts and crafts.

The piano is supported on legs carved in the form of American eagles, which were constructed out of solid mahogany and covered with gold leaf modeled by the well-known sculptor, Albert Stewart.

The decorations represent the five forms of music indigenous to America. These are:

1. The Virginia Reel.
2. The Ceremonial Dance of the American Indian.
3. The New England Barn Dance.
4. The Negro worker singing in the Southern cotton fields.
5. The Cowboy on the Western Plains yodeling after the day's work.

The decorations in gold leaf were executed by Dunbar Beck of New York, with exquisite skill and imagination, who with other artists has sought to create an instrument which would be a State piano. It conforms to no particular period in design and is most original in conception.

Consigned to National Museum

The old White House piano is going to the National Museum. This instrument has been in service since 1902 and for the years intervening has been the East Room's most striking piece of furniture. It was presented as a gift to the government in 1903 during the presidency of Theodore Roosevelt, and the arrangements for its installation were made by William Steinway, one of the members of the Steinway company in its second generation. It was the Steinway's one hundredth instrument and was considered the most beautiful piano it was possible to make. Its cost was \$15,000. The underside of the top shows a painting executed by the great figure painter, Thomas Wilmer Dewing, and depicts the young American republic receiving the nine muses.

Others who contributed in the decorations included Edwin Howland Bashfield, J. Burr Tiffany and Richard H. Hunt.

Symbolic of Music

Like the new piano, the decorations are symbolical of music and of the American nation. Around the rim are painted the shields of the original thirteen states, while on the lid are allegorical figures representing History, Poetry, Tragedy, America, Eloquence, Music, Dancing, Astronomy and Love (lyric) Poetry.

It is this instrument (on which folk melodies and classical music have been played) that has been replaced. It has already disappeared from its customary environs and awaits the study, and possibly acclaim, of future generations.

BOOKS OF THE DAY

MUSIC AS A PROFESSION, by Howard Taubman; 320 pages; \$2.50. Charles Scribner's Sons.

The activities of the man-in-the-street musically used to be confined to whistling or to throwing a dime now and then to the organ-grinder. Then anyone who could recall, for instance, the "fate motive" of Beethoven's Fifth was considered more than a little odd. Now, however, though one were deaf to the taxi-man's humming of a Chopin "Prelude", or to the heated discussion at the hot dog stand of

the relative merits of Schubert's and Hugo Wolf's *Lieder*, still one could not close one's ears to a certain loud-mouthed Barnum who sooner or later is heard above any din of prejudice or preconception—that is, Big Business.

For, no doubt of it, music is now a million-dollar industry right here in the United States. The phenomenon of a thousand symphony orchestras coming to life under the magic wands of their conductors, of swing bands sending electric sparks through dulled wits and lagging limbs, of towering buildings peopled just so that rubber disks may be pressed, black notes printed on white paper, tunes flung to the four winds, points to but one thing, a great revival in the art of music. Music is no longer a Cinderella sitting by the fire, the butt of ridicule and misconception. She is Cinderella gone to the ball, the center of attraction, dancing all over the place.

The purpose of the book under discussion is to assemble into some workable scheme the facts concerning music as a profession, be the "job" a teacher in a small town, a conductor of a symphony orchestra, a concert singer, a band leader. The emphasis is placed on the "average" worker in musical life, not on the sky-rocketing few who need no researcher's endeavor. Such questions are answered as, "Which children should study music? How can a good teacher be found? How may one get a scholarship? What should one do with the prodigy in the family circle? How should one prepare for one's first appearance? How may one build up a career?" Innumerable anecdotes furnish raconteur's sauce for the unseasoned fact.

The general effect of the volume is to un-glamorize the musical profession, to make it one of many wherein the novice finds release, not in the acclaim of the multitude nor in bulging money-bags, but in steady, hard work made magical because it deals with the sweet art of sound.

FROM RAGTIME TO SWINGTIME, by Isidore Witmark and Isaac Goldberg; 480 pages; \$3.50. Lee Furman, Inc.

Nothing sounds so stirring a note as a name, be it the name of one's home town, of one's mother, of one's friend. Here is a book crammed full of names familiar to music lovers and theatre fans in New York, in fact, in all America. Out of the haze of an otherwise irrecoverable past come, summoned by these magic names, a kaleidoscope of recollections: the "squatter" farms from Eighth Avenue to the Hudson River, the elevated railroad being built on Ninth Avenue, the ride on it as far as "Carmanville". There was Dowd's on lower Broadway, the Spingler House at Fourteenth Street and University Place, McKeever Brothers at Sixth Avenue and Fourteenth Street, where the free lunches might have passed as banquets, the opening of the Brooklyn Bridge, the Eden Musee, with its figures so life-like as to bring the heart in one's mouth, the great blizzard, the corner grocery with its aura of hospitality, and, in the field of the theatre, such a figure as Anna Held, the toast of the middle Nineties.

In such lanes of memory the reader culls impressions as fresh as garden flowers, on the development of song writing and music publishing in America, from its earliest beginning to the present time.

—HOPE STODDARD.

HERE, THERE and EVERYWHERE

(Continued from Page Twenty-three)

dent and member of the auditing committee of his local.

He was a tuba player and a member of the Schulte Band of Racine for over forty years. He later played in the Racine Park Board Band, a position which he held until 1935, at which time he was forced to retire from music because of ill health. In June, 1935, he was made an honorary member of the local.

Brother Zirbes was a member of the Catholic Order of Foresters and the Catholic Young Men's Club of Racine.

F. A. TALLMAN

F. A. Tallman, who served as either President or Secretary of Local 190, Winnipeg, Man., Canada, for twenty-five years, died suddenly in that city on January 11 at the age of eighty-three.

Brother Tallman was a highly efficient officer, who endeared himself to all by his kindly nature and his generosity in assisting members of his local. He was delegate to the following Conventions of the Federation: 1912, Omaha, Neb.; 1913, Toronto, Ont., Canada; 1914, Des Moines, Iowa, and 1921, St. Paul, Minn.

AT LIBERTY

AT LIBERTY—Bassoonist, double Sax; American Legion member; symphony, theatre, vaudeville, and band experience; musician; instrument repairman; would like to hear from industrial or municipal leaders; anything considered. Roy Evans, Kings Gardens, Hutchinson, Kan.

AT LIBERTY—Trombonist, experienced, 18 years old; neat, sober, good habits; Union, Local 564, A. F. of M.; read and fake; travel or locate; reliable; fine tone. William Wightman, 1000 22nd Ave., Altoona, Pa.

AT LIBERTY—All-round Pianist, playing concert, dance and show; open for engagement on steamship; played on all leading ships, American Export and Grace Lines. Harry Forman, 466 West 23rd St., New York, N. Y.

AT LIBERTY—Drummer, Colored, age 30; Union, A. F. of M., New York City; read and fake; wants position, steady or figs; reliable and sober; 18 years' experience. George Petty, Apt. 64, 470 West 146th St., New York, N. Y.

FOR SALE OR EXCHANGE

FOR SALE—Deagan, No. 143, Vibrararp with case; 2 1/2 octaves; excellent condition; will sell for half price. Everett Boyd, 903 Salmon Drive, Dallas, Texas.

FOR SALE—Retired musician will sacrifice set of Ludwig Drums, also fibre case for small drum pedal and traps; all in first class condition; also have fine viola priced reasonably. Write James D. Wince, 517 E. Main St., Marion, Va.

FOR SALE—Retired musician will sell his music library and instruments, including string quintets, quartets and trios; classical and semi-classical; more than 300 selections in manuscript, arranged specially for amateurs, also old Italian violin by Nicolas Sarto, 1734, and 'Cello by William Forster. Write Musician, 101 Park St., East Orange, N. J.

FOR SALE—Wm. S. Haynes French System Solid Silver C Flute; closed G sharp; like new, in new case, \$125 cash. Karl J. Schultz, 2227 South Marsalis, Dallas, Texas.

FOR SALE—Sacrifice my Gibson L5 Guitar and case; bought four years ago, \$300, used hardly at all; looks like new, \$90.00; also Gibson Mandolin, \$20.00. A. G. Nocella, 1327 Spruce St., Philadelphia, Pa.

FOR SALE—Vega Electric Hawaiian Guitar and 20-Watt Amplifier, only three days old; Airplane canvas covered guitar case and amplifier; extra amplifier cover; cost me \$185, \$100. A. G. Nocella, 1327 Spruce St., Philadelphia, Pa.

FOR SALE—String Bass, crackproof; swell top and back; full brass machines; Rosewood trimmings throughout; can't be told from new as I took wonderful care of same; cost me \$150, first \$85. A. G. Nocella, 1327 Spruce St., Philadelphia, Pa.

WANTED

WANTED TO BUY—William S. Haynes Wood "C" Orchestra Piccolo. Fred C. Noll, 143 West Earl Ave., Youngstown, Ohio.

WHAT NEXT?

Subdividing offices and partitioning shops and factories become a simple, low cost operation with new movable partition walls of asbestos-cement composition. Connectors are said to make dismantling and relocation as simple as original erection. The walls are only one and three-quarters inch thick but possess a high degree of resistance to noise and fire.

A high-speed X-ray machine, capable of taking four or five photographs a minute, was demonstrated to army, navy and Veterans Administration officials to prove its value in guarding against fraudulent claims by veterans. The machine uses paper film in rolls 100 feet long and 14 inches wide. A device for recording fingerprints is attached to obviate possibility of fraud in the identification of the photographs. More common types of X-ray employ celluloid film in plate holders, necessitating a delay in changing film.

Use of X-rays on cheese for the first time and discovery that they photograph the flavor and tell what makes it, is the latest announcement.

Report of the Treasurer

FINES PAID DURING JANUARY, 1940

Attig, Preston	25.00
Allbert, Jules	25.00
Benson, Bill	150.76
Bulger, Eddle	2.30
Buth, Archie	5.00
Bruno, Ralph G.	25.00
Bragiel, Stanley	25.00
Bonlatel, Ken	10.00
Bellman, Ernest	.81
Bellman, Fred	.81
Bellman, Joe	.81
Brandt, Ollie	10.00
Beck, John	10.00
Bellerjeau, Randall	10.00
Byas, Douglas	15.00
Berry, Parker Thos.	25.00
Bigelow, Jimmy	10.00
Bennett, Murray	5.00
Balmos, Leonard	10.00
Bartfield, Daniel	10.00
Binyon, Larry	10.00
Campbell, Jan	51.07
Clark, Mac	25.00
Curtin, Raymond	25.00
Cacciagetti, Henry	5.00
Connor, Lonis	.21
Casad, Gordon	.81
Coleman, Art	5.00
Cooper, Arley	5.00
Conti, Eddle	25.00
Casey, John Wm.	15.00
Corrall, Henry	1.60
Carter, Chas. D.	2.00
Curletti, Joe	10.00
DeSanto, Vic	.73
Doner, Garnis	5.00
Darby, Edw.	20.00
Dainasta, Frank	5.00
Dennis, Arthur	8.00
DeKarske, Karl	5.00
Ellis, Otis	5.00
Faith, Larry	1.12
Fittipaldi, Chas.	25.00
Falke, Walter	10.00
Ferguson, Harmon	5.00
Fetz, Ed.	5.00
Falla, Jack	10.00
Geisen, Michael	10.00
Grave, Leonard	75.00
Gifford, Dave	2.10
Giersch, Herman	10.00
Giersch, F. Paul	10.00
Guy, Buddy	5.00
Gardner, Billy	5.00
Gräser, Jacob Sam	10.00
Grinstead, Arlyn	25.00
Hugan, Evert	.72
Hlhanick, Michael	25.00
Hoekstra, Neal	10.00
Herman, Don	25.00
Hyser, R. J.	25.00
Howard, Hal	5.00
Hartman, Raymond	10.00
Hildebrand, Art	5.00
Johnson, Floyd	.21
Johanson, John R.	25.00
Jones, Ralph	10.00
Jackson, Robert	10.00
Jaromey, Victor	5.00
Knight, Delmar	10.00
Keller, Jack	25.00
Kelly, Boyd	10.00
Kwintonawski, Wm.	5.00
Lehner, Irving A.	5.00
Laurito, Tony	25.00
Local 491	25.00
Lara, Fred	5.00
LaBar, Othel	20.00
Lowe, Clyde	10.00
Liebman, Oscar	5.00
Levine, Isadore Al	20.00
Marino, Lennie	1.12
Massati, Vic	1.12
Meins, Fred	25.00
Marchioni, Leo	15.00
Mendlovitz, S. A.	25.00
Mase, Marlon	5.00
Masseri, Kelly and Orchestra	10.00
Meyer, Jacob	15.00
Mayfair, Len	25.00
Marcantonio, Peter	10.00
Medeland, Clyde	5.00
Matthews, Joe	5.00
Marie, Frank	5.00
Myart, Loyal	2.75
Minichini, Salvatore	5.00
Mann, James A.	5.00
McGarry, Robert	10.00
MacDonald, Rex	100.00
Nickerson, E. Kay	10.00
Nornhold, Thos. F. C.	25.00
Oehmler, Joseph C.	10.00
Oliver, Patsy	25.00
Peck, Jack	10.00
Pope, Kent	2.50
Polikoff, Herman	5.00
Palmer, Clarence	10.00
Palvic, Edward	10.00
Pisani, Anthony	50.00
Ravella, Albert R.	25.00
Ravella, Joe	100.00
Reter, Boyd	10.00
Richards, James	10.00
Ream, Jack	5.00
Ramires, Robert	25.00
Sallsbury, G. W.	5.00
Shelley, Lee	17.55
Storer, Bob	5.00
Swartz, Harmon	5.00
Skrilow, Arthur	5.00
Smith, Walter B.	25.00
Shiver, Edwin	25.00
Smith, Clifton L.	15.00
Smith, Frank	5.00
Snyder, Robert	10.00
Simon, Elmon	2.50
Singleton, Ira, Jr.	10.00
Stewart, Joseph Wm.	10.00
Skingley, Abe	10.00
Stewart, Milton J.	5.00
Scharf, Murray	10.00
Telinski, Wallace	1.12
Thatcher, William	10.00
Tafarella, Santl	2.00
Uroska, Bob	10.00
Vesely, Frank	25.00
Vincent, Larry	25.00
Wenver, Joe	5.00
Weber, Milton	20.00
Wilson, Jesse	2.00
Wdowiak, Michael	15.00
Winnick, William	10.00
Weyermann, Carl	10.00
Wright, James	10.00
Woland, Arthur	5.00
Whyte, LeRoy	2.50
Wharton, James	5.00
Ware, Al	10.00
Walsh, William F.	5.00
Youman, George	5.00
Youman, Jack	5.00
Youman, Sidney	5.00

Clyde McCoy "Sugar Blues" IN PERSON

GREAT DANCE BAND LEADER

Clyde McCoy's Orchestra—personal management Gus Edwards, Chicago—is one of America's leading dance attractions. Time after time they smash attendance records in all parts of the nation. SUGAR BLUES is the name of one of Clyde's well known musical compositions. Then it became the title of a Warner Brothers picture featuring Clyde and his orchestra. Today it's Clyde's radio theme song and his own nom de plume, as well.

His pictures, recordings, radio broadcasts and personal appearances have built up a nation-wide popularity that has won the admiration and respect of the musical world. In all his work Clyde uses an 80A Victor cornet, the same model that he has played exclusively for 8 years.

Follow the example of leading artists. Play a late model Conn. See your Conn dealer today. Or write for free book. Please mention instrument.

C. G. CONN, Ltd., 223 Conn Bldg., ELKHART, IND.



Clyde McCoy and his orchestra. Scene from Warner Brothers picture "Sugar Blues".



Clyde McCoy and his orchestra. Scene from Warner Brothers picture "Sugar Blues".

Right—Clyde McCoy in action with his gold-burnished 80A Conn Victor cornet. Has used this model exclusively for 8 years.

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

31	CLAIMS PAID DURING JANUARY, 1940			
5.00	Ahles, Andrew	10.00	Henderson, Horace	6.00
25.00	Andra, Mildred	1.86	Hawkins, Erskine	24.96
25.00	Ashman, Eddle	3.00	Jurko, Paul	30.00
15.00	Dock, Martin	10.00	Local 570	10.00
5.00	Brinckley, Charles	25.98	Local 38	52.00
10.00	Breese, Lou	37.37	Lening, Evelyn	25.00
2.50	Baffa, Emil	75.00	Millinder, Lucky	100.00
10.00	Blaine, Jerry	10.00	Moffett, George King	112.00
10.00	Consolidated Radio Artists	126.75	Martel, Gus	45.00
10.00	Campbell, Jan	24.00	Melvin, Orvis	50.49
10.00	Candullo, Joe	19.65	Mills, Jay	5.00
2.00	Contreras, M.	4.90	Napoleon, Phil	15.00
10.00	Cosmo, Ned	5.50	Norvo, Red	10.84
25.00	Coburn, Jolly	50.00	Nebbe, Carl	5.00
5.00	Cross, Maury	15.00	Philadelphia-LaScala Opera Co.	52.30
20.00	Davies, Ramona	136.78	Price-Fowler	15.00
2.00	DeRosier, E.	5.00	Randel, Charles	15.00
15.00	Davies, Lew	25.00	Randolph, Johnny	11.81
10.00	Decca Records, Inc.	960.00	Rialto Theatre	35.00
10.00	Daly, Duke	50.00	Sherman, Maurie	150.00
5.00	Eckel, Charles	50.00	Stewart, Samuel	20.00
3.50	Fraser, Kip	11.84	Travers, Vincent	100.00
5.00	Fisher, Buddy	25.00	Vrazel, Eddle	2.50
10.00	Frederic, Marvin	1.95	Vernon, Cecil	30.00
5.00	Flaashnick, Sam	20.00	Whiteidea, Neil	15.00
5.00	Griffin, Paul	18.00		
5.00	Hendricks, Dick	5.00		
5.00	Herbeck, Ray	10.00		
5.00	Harvey, Ned	30.00		

SWEEPING VICTORY IS WON BY FEDERATION

(Continued from Page One)

machine is but a duplication of the work of 'live' musicians. There is no contention by the plaintiff that original music produced by 'live' musicians of equal skill may not be obtained, and would not be as acceptable to the public. The object of the plaintiff in using mechanically reproduced music is to reduce the cost of its production. It seems no more unlawful for defendants' members to wish to work, than it is for the plaintiff's stockholders to wish to make a profit. We think that the law should not take sides one way or the other in such a conflict, so long as lawful and orderly means are employed by those concerned in it.

"The defendants are not seeking to force one who is using 'live' music to use different musical instruments nor to compel the use of more 'live' musicians. They seek the use of 'live,' as against 'mechanical' music."

Presiding Judge Francis Martin and Justice Edward J. Glennon filed separate dissenting opinions.

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

\$2,081.43

\$2,717.55