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NEWARK, N. J., DECEMBER, 1940

NO. 6

SEATTLE, WASH., IS 1941 CONVENTION CITY

Olympic Hotel Has Been Selected to House the Delegates to Annual Meeting on June 9th

The delegates to the Forty-sixth Annual Convention of the American Federation of Musicians in Seattle, Wash., June 9th to 13th, inclusive, will have an opportunity to combine convention activities with their favorite outdoor recreation and enjoy an outstanding vacation in the Evergreen Playground.

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

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

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

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

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

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

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

Outside of sports and scenic recreations,



THE OLYMPIC HOTEL, SEATTLE, WASHINGTON

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

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

Also of interest to the visitor are the
(Continued on Page Three)

FEDERATION WINS THE AGMA CASE

Request for Injunction and Suit of Musical Artists Is Denied by Court.

The American Guild of Musical Artists, comprising leading vocalists, grand opera choristers, ballet dancers and a few instrumentalists, lost its suit for a temporary injunction to restrain the American Federation of Musicians from invoking its jurisdiction over the instrumental performers who joined the Guild.

The victory for the Federation came in a ruling by Supreme Court Justice Aron Steuer who denied the application by AGMA for a temporary injunction. Justice Steuer ruled that the jurisdiction of the American Federation of Musicians over all instrumental musicians was

SHOULD MUSIC BE WAR-CONSCRIPTED?

"Over There" Was One of the Potent Factors in Helping to Turn the Tide.

By DORON K. ANTRIM

Wars are not won solely by superiority in arms; they are won also by superiority of song writers and musicians. In World War the first, General Pershing said,

"'Over There' was one of the potent factors in helping to turn the tide. How are some of the nations involved in the present war conscripting their music? You may be surprised.

It's too bad that France did not have a Rouget de Lisle when Germany began pushing into the low countries. De Lisle, as you recall, wrote "Marsellaise," struck it off overnight as a recruiting song for



Doron K. Antrim

the French Revolution.

"Five hundred men who are not afraid to die," read the poster the morning of April 24, 1792, in Marseilles calling for volunteers. A soldier was singing a new song, "Chant de Guerre," in the streets and passing out copies. A brass band was playing it all over town. In two days 900 men had joined. These men marched all the way to Paris singing the song, their ranks swelling as they went, and then on to the downfall of the Tuilleries. France had become a republic and "Marsellaise" its national anthem.

In 1939 at the outbreak of the present war, French officials, realizing the importance of a good song for the troops, announced a prize contest. Some 484 songs were submitted, most of them about love and food. The winner, "Bonjour les Demoiselles", ran something like this: "Hello, girls! Thanks to you, life is beautiful. Everything is lovely. Your plances entrance us. Your kisses drive us crazy. But we can take it." A runner-up played up the thought of having the canteen full of wine. Chevalier's, "War Will Make Wonderful Soldiers of Frenchmen," spoke of France's Socialites, Extremists, Leftists, Conservatives, Communists, and summed up with, "Yes, but we're all good fellows." One wonders just how good soldiers they were. But the prize exhibit for a war song was one entitled, "Everything Will Be Better Tomorrow." Follows a rough translation, "What is more gay than a marching song? Nothing is more gay. You are right, sergeant. What is better than having meat? Nothing is better. Especially when you have good teeth. Hello, little birds! Hello, pals! If everything doesn't go right today, everything will go right tomorrow." What a far cry from "Marsellaise" or the last war's spicy souvenirs, "Mademoiselle from Armentieres" and "Madelon."

Hitler believes with Plato and Aristotle that music can be used to regulate the state and to win war. Two thousand national songs, more than in any other country, have been approved by Hitler and printed. The bands are told what to play, the people what to sing. "Horst Wessel," for instance, was originally a dance tune to which Storm Trooper Wessel applied

(Continued on Page Fifteen)

clearly defined by the American Federation of Labor and that the A. F. of M., as a member of the A. F. of L., had a right to enforce this jurisdiction.

Justice Steuer's order ends the temporary stay granted by Justice Pecora and leaves the Federation free to proceed in its effort to organize all instrumental musicians. The decision in part reads as follows:

"The difficulties in this situation are of plaintiff's (A. G. M. A.'s) making," Justice Steuer said. "It had been the defendant's position that the members of A. G. M. A. were not suitable candidates for membership in a labor union. Plaintiffs made this position untenable by forming and joining a labor union. By these acts they declared themselves to be proper subjects for union membership.

"As within such union structure it has been determined by the American Federation of Labor that the defendant is the union having jurisdiction, defendant now

(Continued on Page Fifteen)

Merry Christmas and Happy New Year to All Our Readers

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Vol. XXXIX. No. 6



CHARTERS LAPSED

- 669—Sherbrooke, Quebec, Canada.
- 744—Atchison, Kansas.

CONDITIONAL MEMBERSHIP ISSUED

- 1419—George M. Francis.
- 1420—John Bosco.
- 1421—Albert D. Solito.
- 1422—Harold Clyde Jones.
- 1423—Herbert Rudolph Jones.
- 1424—Bennett Frankenberg (renewal).
- 1425—Leona Frankenberg (renewal).
- 1426—Perry Frankenberg (renewal).
- 1427—Ollie Frankenberg (renewal).
- 1428—Francisco J. Morales.
- 1429—Alex Marshall.
- 1430—Melinda DeMayo.
- 1431—Irene St. Claire.
- 1432—Tommy Tidwell.

CONDITIONAL TRANSFERS ISSUED

- 355—Solomon Albright.
- 356—Nathaniel Allen.
- 357—William Anderson.
- 358—Jesse Brown.
- 359—James Harris.
- 360—Cornelius King.
- 361—LeRoy Kirkland.
- 362—Al. Lucas.
- 363—Joe Murphy.
- 364—Robert Smith.
- 365—Woodrow W. Price.
- 366—Gene Moyer.
- 367—Stan Moyer.
- 368—Louie Carrington.
- 369—George Jenkins.
- 370—William Johnson.

DEFAULTERS

Sam Rose and Vince Markee, Chicago, Ill., are in default of payment to members of the A. F. of M.

Woody Newberry, manager and owner, The Old Country Club, Phoenix, Ariz., is in default of payment in the sum of \$343.88 due members of the A. F. of M.

New Broadway Hotel, Baltimore, Md., is in default of payment in the sum of \$23.58 due members of the A. F. of M.

William McClarin, Flint, Mich., is in default of payment in the sum of \$150.00 due members of the A. F. of M.

Raymond Fine and Dinty's Terrace Garden, Cohoes, N. Y., are in default of payment in the sum of \$40.50 due members of the A. F. of M.

E. M. Gluckman of "Broadway on Parade," Chicago, Ill., is in default of payment in the sum of \$157.16 due members of the A. F. of M.

George Bernatos, Two Lakes Pavilion, Almond, Wis., is in default of payment in the sum of \$35.00 due members of the A. F. of M.

Lou Spencer and Jean Foreman, New York, N. Y., are in default of payment in the sum of \$35.00 due members of the A. F. of M.

Rex Ward, Silver Creek Pavilion, Burroak, Ia., is in default of payment in the sum of \$30.00 due members of the A. F. of M.

Manuel Rose, New Bedford, Mass., is in default of payment in the sum of \$130.00 due members of the A. F. of M.

Paul Hargreave, Charleston, W. Va., is in default of payment in the sum of \$200.00 due members of the A. F. of M.

Joe Minnick, Jr., Minnick Attractions, Augusta, Ga., is in default of payment in the sum of \$200.00 due members of the A. F. of M.

Joe Cole, Sacramento, Cal., is in default of payment in the sum of \$620.76 due members of the A. F. of M.

William White, Asbury Park, N. J., is in default of payment in the sum of \$50.00 due members of the A. F. of M.

Weldon D. Willard, Marshalltown, Pa., is in default of payment in the sum of \$89.90 due members of the A. F. of M.

WANTED TO LOCATE

Anyone knowing the whereabouts of one RUSS VERNET, or the number of the Local in which Vernet holds membership, kindly communicate immediately with Secretary John L. Coniff, Local 457, 15A Mechanic St., Attleboro, Mass.

Anyone knowing the whereabouts of one LESTER RYANT, or RYANT, last known to be playing a clarinet in a band at McMinnville, Ore., kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one R. E. "BLUE" STEELE, former member of Locals 71, Memphis, Tenn., and 266, Hot Springs, Ark., kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one CHARLES SCRUBY, former member of Local 717, A. F. of M., East St. Louis, Ill., kindly communicate with Secretary Edwin J. League, Local 716, A. F. of M., 1812 Belmont Ave., East St. Louis, Ill.

FRANCIS HUDSON WRIGHT, who came to the United States from England about forty-two years ago. He plays piano, organ and violin and is about 71 years of age. Any Local or member having information regarding this party will kindly communicate with undersigned.

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

Anyone knowing the whereabouts of one L. CLAUDE MYERS, former member of Local 71, Memphis, Tenn., kindly communicate immediately with Fred W. Birnbach, Secretary, A. F. of M., 39 Division St., Newark, N. J.

Anyone knowing the Local in which one ROMAIN KIMBALL, also known as DUDE KIMBALL, THE COUNTRY PLUMBER, holds membership, kindly communicate with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

NOTICE

To all Local Unions and members of the American Federation of Musicians: SMITH'S SUPERBA BAND, YATES D. SMITH, Musical Director., HUGH M. SMITH, Manager, have adjusted their difficulties with the American Federation of Musicians. The members of this Band are all members of the Federation. Therefore, the notice contained in the August issue of the International Musician is hereby withdrawn. FRED W. BIRNBACH, Secretary, A. F. of M.

THE DEATH ROLL

- Beaver Falls, Pa., Local 82—Melvin Koehler.
- Boston, Mass., Local 9—Karl Agnesy, Clement J. Werner, Dr. Joseph P. Trainor.
- Butte, Mont., Local 241—Geo. Stevens.
- Cedar Rapids, Iowa, Local 137—Frank J. Zobel.
- Chicago, Ill., Local 10—Rocco Altomare, Wm. A. Peters, George Jarretts, Lewis S. Thorp, Gus. A. Kowalski, W. H. Potstock.
- Clarksburg, W. Va., Local 580—Richard Clayton.
- Denver, Colo., Local 20—Dr. C. K. Heasley.
- Detroit, Mich., Local 5—Stephen George Yakots, John C. Duncan, Karl Agnesy, Bernard Indianer, Charles Monticello.
- Dixon, Ill., Local 525—Ralph Grimes.
- Easton, Pa., Local 378—John F. Brunzer.
- Glen Lyon, Pa., Local 896—Eleanor Morgan.
- Marinette, Wis., Local 39 — Petrus Melander.



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- Norfolk, Va., Local 125—Russell F. Bullock.
- Peoria, Ill., Local 26—Charles P. Colgan, Charles H. Conyer.
- Philadelphia, Pa., Local 77—Tony Miller, Lawrence Ockenlander, Arthur W. Hasseltine, Louis A. Herbst.
- Pittsburgh, Pa., Local 60 — Harry Hoehle, George J. Simpson, Eugene F. Morse.
- Rochester, N. Y., Local 86—Fred E. Wical, George B. Reals.
- St. Paul, Minn., Local 30—Carl O. Iverson, Bror Kronborg, M. H. "Bob" Roberts.
- San Francisco, Calif., Local 6—George Barrett, John Oaklay (Leonardini), Thomas K. Bell, Fred E. Ballou, Alfred J. Tickner.
- Sault Ste. Marie, Mich., Local 593—Ira Stonehouse.
- Schenectady, N. Y., Local 85—Alfred W. Butler, Bernard Silberg.
- Sidney, Ohio, Local 801—Dr. Taylor Davidson.
- Toronto, Ont., Canada, Local 149—George S. Palmer.
- Waco, Texas, Local 306—L. N. Griffin.

COMMUNICATIONS FROM

The President
JAMES C. PETRILLO

FORBIDDEN TERRITORY

Hi-Way Casino, North Westport, Mass., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 216, Fall River, Mass.
JAMES C. PETRILLO, President, A. F. of M.

The Maples Night Club, Wichita, Kansas, is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 297, Wichita, Kansas.
JAMES C. PETRILLO, President, A. F. of M.

Saks Show Bar, Detroit, Mich., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 5, Detroit, Mich.
JAMES C. PETRILLO, President, A. F. of M.

Little Hungary, Los Angeles, Cal., is declared to be Forbidden Territory to all

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members of the A. F. of M. except members of Local 47, Los Angeles, Cal.
JAMES C. PETRILLO, President, A. F. of M.

NEW CONFERENCE FORMED

Eastern Canadian Conference of Locals —President, W. J. Sweatman, 30 Strathcona Ave., Brantford, Ont., Canada; Secretary, Eduard Charette, Suite 208, 1121 St. Catherine St., West, Montreal, Que., Canada.

CHANGE OF OFFICERS

Local No. 4, Cleveland, Ohio—Acting Secretary, Don Duprey, 2200 East 21st St.

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Local No. 49, Hanover, Pa.—Secretary, Teddy T. Baker, 315 Spring Ave.

Local No. 59, Kenosha, Wis.—Secretary, Wm. J. Ryan, 6812 22nd Ave.

Local No. 215, Kingston, N. Y.—Secretary, John A. Cole, P. O. Box 661.

Local No. 234, New Haven, Conn.—Secretary, Arthur J. Eehalt, Room 25, Benedict Bldg., 59 Center St.

Local No. 235, White Plains, N. Y.—Pres., Ralph Foster, Crossroads Recreation Academy, Mt. Kisco, N. Y.

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Local No. 325, San Diego, Calif.—Secretary, Charlie D. Safford, 317 Bank of America Bldg.

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Local 592, Charleroi, Pa.—Secretary, James Tucci, 1019 Knox Ave.

Local No. 665, Mt. Vernon, N. Y.—President, Nicholas M. Marraffino, 215 North Seventh Ave.

Local No. 635, Cathlamet, Wash.—Secretary, G. L. Osborne, Box 187.

OFFICERS OF NEW LOCALS

Local No. 202, Key West, Fla.—President, John Pritchard; Secretary, Jack Crawley, 508 Simonton St.

Local No. 684, Grafton, W. Va.—President, G. W. Vogel, 337 East Main St.; Secretary, A. J. Sorbello, Luzadder St.

SEATTLE, WASH., IS THE 1941 CONVENTION CITY

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many curio shops throughout the city. Being the gateway to Alaska and the Orient, it is only natural that the Far North and East influence should be felt in the cosmopolitan city of Seattle. Alas-

ken totem poles, hand-engraved ivory and all the treasures of China and Japan are on display at the many busy little shops.

In this great combination of diversified attractions, every delegate is sure to find some feature appealing to him that will help him enjoy his stay in Seattle and make his trip to the A. F. of M. Convention a highly profitable one.

Seattle's Olympic Hotel is the second largest hotel west of Chicago. Its 1,000 rooms and 1,000 baths are contained in an edifice that covers an entire block in the heart of the metropolitan center of the city. The Olympic has been host to the notable personages of the world. At the same time the management has never lost sight of the fact that the hotel is HOME to the traveler away from his own home, and it is the constant effort of the well-trained staff to anticipate and see to the well-being and comfort of the traveler. Whether you occupy a comfortable,

minimum-priced room or the most luxurious suite, you are always welcome at the Olympic Hotel.

There are many services and features that have contributed to the excellent patronages of this wonderful hostelry. Twenty-two shops and concessionaires occupy space in the hotel building, making it, in most cases, unnecessary for the guest to leave the premises to obtain whatever he may desire.

The Grill and Coffee Shop on the Arcade floor provide tasty food at reasonable prices from 6 A. M. till 1 A. M. In the Georgian Room, just off the lobby, there is dinner dancing nightly except Mondays, with music by nationally known dance orchestras. There is Supper Dancing nightly, except Sunday, Monday and Tuesday, in the famous Olympic Bowl.

The Olympic Hotel is looking forward eagerly to entertaining the American Federation of Musicians in June, 1941.

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GEORGE H. TYLER
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Mr. Tyler has used his KING Master Model Cornet for the past few years and says—"for intonation, brilliancy and ease of playing I have never found a Cornet to equal it."
Mr. Tyler is also a composer of note and one of his latest compositions, *Pacific Echoes*, published by Rubank, has won the praise of all musicians who have heard it. It is a Cornet Solo which will be found in the list of Solos that can be used in the National School Band Contests.

THEIR CHOICE IS
KINGS

Long Beach, California, home of the Pacific Battleship Fleet, is the playground of the Pacific Coast, where visitors from all over the World enjoy the marvelous beaches, the all year round climate, and the entertainment which this Miracle City provides.

The Long Beach Municipal Band under the direction of Dr. Herbert L. Clarke is the outstanding entertainment feature. Organized in 1909, sponsored by the City of Long Beach, it is the only Band in the World giving two free concerts daily the year around, playing over 15,000 concerts to date. The Library of this famous band consists of over five tons of music. No number is repeated on their programs in less than six months unless requested.



The Cornet and Saxophone Sections with KING Master Model Cornets, and KING Zephyr Special Alto, Tenor and Baritone Saxophones.



The Drum Major Section of the Long Beach Municipal Band.



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November 30, 1940

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WHEN Christmas cantatas and Nativity oratorios sound out this month, many listeners—war-warped and bomb-bemused—will insist, "How ill-timed such music is! How inane to sing of peace and goodwill, when shrapnel is tearing the air over England, and tanks are plowing European battlefields!"

But such listeners will realize, if they stop to consider but a moment, that this music is most fitting, not alone because America has been miraculously spared, not alone because mothers here can look in peace at their babies asleep, but most of all because music, of all the arts, remains triumphant over external circumstances. Books may be burned in mad orgies of hate; art treasures may be hounded over borders and all but obliterated in passage; but music, as close to man as his very breath, exerts its power so long as he has a voice to raise in song.

Music's power today is greater than ever in that it can reconstruct moods of peace and joy even out of the chaos that spreads through the world. It alone can give verity to the Christmas season, can make that message ring true: "Peace on Earth, Good Will Toward Men!"

Kansas City

WHEN a symphony orchestra can put on two operas during its season as a "special and distinctive way of expressing its appreciation of the efforts of the guarantors and subscribers," one may be assured that the orchestra is enterprising and that the audiences are responsive. So much may be said for the orchestra and audiences of Kansas City, the former giving two evenings, October 31st and November 1st, to "Opera Intime," the latter crowding the concert hall to the doors. "Opera Intime" has been heard very little in America, but its revival in Europe shortly after the first World War resulted in a long series of very simple, but highly enjoyable entertainments in the small opera form. The two works given (in English) under the direction of Karl Krueger were "The Duped Cad," by Christopher Willebald Gluck, and "Su-



KARL KRUEGER, Conductor
Kansas City Symphony Orchestra

sanne's Secret," by Ermanno Wolf-Ferrari, both short and lively, with a rich thread of comedy.

Mr. Krueger was assistant to Franz Schalk and Richard Strauss at Schalk's Imperial Opera in Vienna just after the Great War when the financial collapse of mid-Europe made economy imperative. It was then that the idea was conceived of producing opera at minimum cost in staging and costuming, and the effect was one of intimacy and charm. Mr. Krueger later gave such operas in Chicago. His venture in Kansas City has met with complete success.

On November 7th and 8th the orchestra opened its concert with the Leonore Overture No. 3, by Beethoven. In accordance with his policy of having American composers represented on his programs, Mr. Krueger directed Roy Harris' Third Symphony. Other compositions were from the pens of Schubert, Strauss and Tchaikovsky.

Mr. Krueger's programs have always been characterized by a nice balance be-

tween the old and the new, not only for the sake of variety, but to give audiences an opportunity to evaluate contemporary works. Some of the American composers whose works are to be given during the coming season are MacDowell, Chadwick, Carpenter, Cowell, William Grant Still, Noelle Barber, Anderson, Saunders, Hanson and DeLaMarter.

At Christmas time Mr. Krueger plans a performance of "Hänsel und Gretel" for the school children of the city in the great arena of the Municipal Auditorium, and in March a performance of Pierne's "Children's Crusade," to be sung by massed choirs of the city.

New York

IT is always interesting to hear a composition played by its composer, for one feels that the original intent will be neither intercepted nor distorted. Thus the audience settling down on October 24th to hear Victor Babin's Concerto for Two Pianos, played by Mr. Babin and Vitya Vronsky and the New York Philharmonic Symphony, was in a mood to be pleased. That the applause reached no more than polite proportions perhaps was due to the fact that this lengthy composition, though expressing much in lightning motion and fortissimo effects, simply hadn't enough substance to build on.

On October 27th these gifted dupianists displayed their skill to better advantage in Mozart's "Concerto in E-flat for Two Pianos." Orchestral compositions on this program were Mozart's Overture to "The Marriage of Figaro," and Tchaikovsky's Symphony No. 5 in E minor.

Two contrasting works, the Mozart Violin Concerto No. 5 in A major, and the Ravel "Tzigane," were interpreted by Anatol Kaminsky, the soloist of October 31st and November 1st. The Mozart work was performed by Mr. Kaminsky in classic style and with fresh, sparkling tone; the Ravel work in rhetorical style. A revival of Cornelius's overture, "The Barber of Bagdad," on the same program, gave New Yorkers an inkling of the reason audiences of 1858 applauded so lustily its gay strains; but it was hard to believe it was once held up as a proper rival of Wagner's "Music of the Future." Mr. Barbirolli's instrumentation of Bach's "Sheep May Safely Graze" was pleasing and deft; but the composition that haunted hearers was Ravel's "La Valse," with its irony and doom sounding beneath the seeming parody of Johann Straussian tunes.

Pinocchio has become, during the past year, a familiar of most of us. We know his foibles and failings, especially the one evidenced by the lengthening of his nose. Toch's "Pinocchio" Overture, however, played in the concert of November 3rd, did not have quite the whimsy and gamin grace that the Disney production has led us to expect. Once we had managed to forget our preconceptions, the piece turned out to be pleasant enough, with ideas well-developed and balance maintained.

The program of November 3rd also included Rachmaninoff's Piano Concerto No. 2 in C minor, played by the 21-year-old American pianist Eugene List. A bit too modest ("You first, my dear Orchestra!") still Mr. List showed the stuff that was in him, at least in the way he played those stunning first chords. The second part of the program consisted of Schubert's Symphony No. 5 in B-flat major, and Rimsky-Korsakoff's "Capriccio Espagnol."

Perhaps the nearest Wagner ever came to writing a symphony was when he composed the "Faust" Overture. In fact, he explained to List that this work had been conceived as the first movement of a symphony called "Faust in Solitude." Full of pregnant meaning, of deep forebodings, it is more the pity that its completion as a symphony never took place. It was the opening number of the concert of November 7th.

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The two other works on the program were the Chausson B-flat Symphony and the Brahms First Symphony in C minor. Chausson's work, though obviously modelled on the symphony of his master, Franck, nevertheless, had a significance of its own and deserved the cordial applause. Brahms' First was given an eloquent and straightforward reading by Mr. Barbirolli.

The Russian cellist, Gregor Platigorsky, played at the concert of November 9th. Elgar's Cello Concerto. The same program included the first performance anywhere of Jaromir Weinberger's "Song of the High Seas". The third composition on a program rich in variation was Brahms' First Symphony in C minor. This program was repeated on November 10th.

The audience on the 14th of November was deeply moved by the eloquence, nobility and sincerity of Beethoven's Violin

Concerto as played by Fritz Kreisler and the New York Philharmonic Symphony. No slightest trace of artificiality or affectation marred this great work.

To houses sold out twice in succession, on November 17th and 18th, Artur Rubinstein played Beethoven's Fourth Piano Concerto with the New York Philharmonic Orchestra. It was a performance which obviously had been prepared with loving care both as to technique and interpretation, the tiniest note and the most fleeting trill sounding out bell clear. Conductor John Barbirolli, in the second movement, gave just the right shading to the orchestra's half of the famous dialogue between soloist and orchestra. The final chords whispered to a hushed house.

The concert on the 17th opened with Eugene Goossens' Concertino for double-string orchestra, that on the 18th with Dvorak's "New World" Symphony. The latter was the last concert the orchestra gave before going on its two and a half-

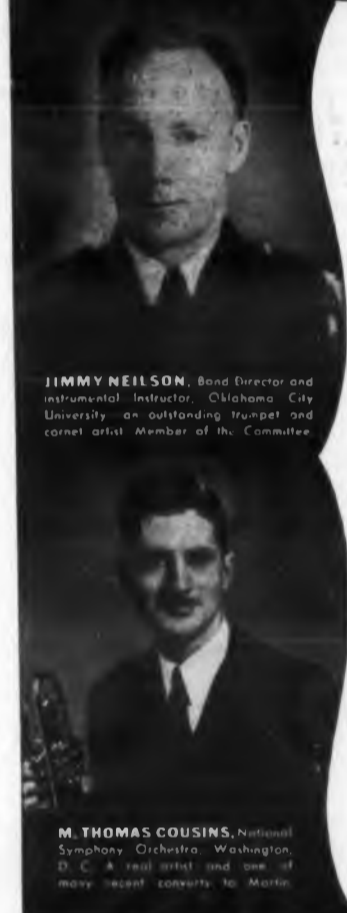


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week tour of sixteen cities, which opened in York, Pa., on November 18th.

On the 21st and 22nd, the orchestra played in Chicago as a part of that city's regular series, and on the 20th and 22nd the Chicago Symphony Orchestra gave two concerts in New York; this exchange was arranged as a feature of the Golden Jubilee Celebration of Dr. Stock's orchestra. New works by Roy Harris and John Alden Carpenter were presented by the Chicago group, both dedicated to the Chicago Symphony's Jubilee Season.

At the conclusion of the tour, December 6th, the New York Philharmonic Symphony Orchestra returned to a full December schedule. On the 7th and 8th, Gitta Gradova, pianist, was the soloist; on December 12th and 13th, Benny Goodman, clarinetist, who played Mozart's Concerto in A major, and the Debussy Rhapsody; on December 14th, John Corigliano, violinist, and on December 15th, Joseph Schuster, cellist.

The first concert of the children's series took place on the morning of November 2nd. Rudolph Ganz (Uncle Rudy),

who succeeded the late Ernest Schelling as conductor of the series, gave short talks on each composition. A screen was lowered on the platform for the purpose of illustrating his talks, which were informal and beguiling.

New York City Symphony Orchestra

The three concerts given October 27th, November 3rd and November 10th by the New York City Symphony under the direction of Otto Klemperer, were heard by capacity audiences and were all examples of music well chosen and ably rendered. Mr. Klemperer has welded his men into a group worthy of consideration even when judged by the highest musical standards. The first concert presented the "Leonore" Overture No. 3, and the Fifth Symphony of Beethoven, during the first half of the program, and during the second half two compositions by Conductor Klemperer, "The Merry Waits" and "Trinity," the latter a 23-minute potpourri containing such well-known airs as the Austrian national anthem, "Marsellaise,"

"Drink to Me Only With Thine Eyes," "God Save the King" and "The Star-Spangled Banner." In a short talk by Newbold Morris, representing Mayor La Guardia, the hope was expressed that long after music relief projects were no longer necessary the Federal Government would continue to provide music for all the people.

The orchestra in its concert of November 10th showed even more improvement under the guidance of Dr. Klemperer, achieving first-class status through its technical and tonal capacities. In the playing of the "1812" Overture, in the Haydn "Farewell" and in the Concerto No. 1 in E-flat Major, by Liszt (with soloist Edward Kilenyi, pianist), it showed vitality and definition. Mr. Kilenyi played Liszt with aplomb and verve.

Come Again!

THE Philadelphia Orchestra under Eugene Ormandy paid a lively visit to Carnegie Hall November 12th, its second of the season. The Tchaikovsky Concerto No. 1 was played with effectiveness by

Beveridge Webster, 32-year-old American pianist, and Bach's Brandenburg Concerto shone under the brilliant interplay of four first desk men of the orchestra: Alexander Hilsberg, violin; William Kincaid, flute; Marcel Tabuteau, oboe, and Saul Caston, trumpet. The program closed with Brahms' Fourth Symphony, which Mr. Ormandy directed with his customary power.

As Mozart Desired It

WHEN the National Orchestral Association celebrated its tenth anniversary and gave its hundredth concert November 11th, they gave as authentic a reading of Mozart's "Haffner" Symphony as people have been permitted to hear in the last hundred years. This was made possible by one of the directors of the organization (he remains anonymous from choice), who made available the original manuscript score of the composition. Thus there was ample authority behind Leon Barzin, the conductor's, decision to play all the repeats of the slow movement and

to omit repeats customarily made in the Minuet.

The horn sounded poetically from afar in Weber's "Oberon" Overture on the same program; Abram Chasins had solo honors in Beethoven's Piano Concerto.

Rochester

AT TENDANCE records were shattered at opening events of Rochester's two symphonic organizations, the Philharmonic and Civic orchestras, and Mr. Arthur M. See, executive director of the Civic Music Association, feels justified in predicting the greatest season in the history of both.

Certainly the Philharmonic was never in better form than in its opening concert at the Eastman Theatre on November 7th, under the baton of Director Jose Iturbi, this partly attributable to the fact that many members had played in the series of summer symphonies inaugurated by Mr. Iturbi as well as in the concert given for ASCAP at the New York World's Fair.

Altogether the Philharmonic will present twelve concerts in Rochester during this season, eleven to be conducted by Iturbi and the twelfth by his associate, Guy Fraser Harrison. Soloists will include the Westminster Choir, Alexander Kipnis, Rose Pauly and Zino Francescatti. The Master Piano Quartet (Harold Bauer, Rudolph Ganz, Eugene List and Charles Naegele) will present rarely-heard works. The dates of the concerts are November 7th, 14th and 28th; December 5th and 19th; January 9th, 16th and 30th; February 13th and 27th, and



JOSE ITURBI, Musical Director,
Rochester Philharmonic Orchestra

March 5th and 27th. These concerts are spaced to allow for two tours, both of which are the most extensive in the orchestra's 18-year history.

New Jersey

THE New Jersey Symphony Orchestra, under Frieder Weissmann, gave its second pair of concerts December 2nd and 3rd, in Orange, N. J., and Montclair, N. J., respectively. Joseph Szigeti was the soloist.

The West Hudson Symphony Orchestra, under Ugo Carano, opened its season with an operatic concert, November 15th, in Kearny, N. J.

The first Youth Symphony Concert, sponsored by the Griffith Music Foundation, was presented November 27th at the Mosque Theatre, Newark. Frank Black directed the orchestra in Prokofieff's "Peter and the Wolf."

Trenton

THE welcoming applause accorded the Trenton Symphony Orchestra at its opening concert, November 5th, must have convinced the members and the leader, Guglielmo Sabatini, that their efforts would be fully appreciated. The vigorous overture to "The Bartered Bride," by Smetana, opened the program on the note of gaiety. The Cesar Franck Symphony, dear to us, with its triumphant English horn passage, was the highlight of the evening. After intermission the Overture in C minor, by the Argentine composer, Celestino Piaggio, sounded a lighter note, and the program ended with the playing of two works by Borodin, "In the Steppes of Central Asia," and "Polovetsian Dances." In the former work, there is both savagery and mystic beauty, and in the latter, from "Prince Igor," a wild fantasy that stirs the imagination. Mr. Sabatini conducted the program with force and comprehension.



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Bridgeport, Conn.

AT the premiere performance of the WPA Symphony Orchestra of Bridgeport, Albert Spalding was soloist. Co-sponsor of the organization (with the city of Bridgeport) is the Choral Symphony Society of Fairfield, whose new choral group of 140 mixed voices sang with the orchestra in the presentation of Bach's Christmas Oratorio on December 3rd. They were directed by Frank Dasschau, and assisted by Viola Silva, contralto; Arthur McCheaney, tenor, and Wilbur Evans, baritone.

Boston

THE Boston Civic Symphony Orchestra, under Joseph Wagner, is celebrating its fifteenth anniversary.

Stamford, Conn.

WORKS by Mozart, Grieg and Debussy were presented by the Stamford Symphony Orchestra, under John Barnett, at its first concert of the season, November 25th, in Stamford, Conn. The soloist was Charles Hackett, Metropolitan tenor.

Hartford, Conn.

JACK COHEN is again directing the Hartford Civic Orchestra and the Hartford Civic Operetta Group, organizations established last year under the auspices of the Hartford Public Evening High School to foster adult music education.

Long Island

THE Long Island Symphony Orchestra, under Benjamin Van Praag, gave a concert November 30th in Lawrence, Long Island. Three others are scheduled on February 1st, March 22nd and May 17th.

The Nassau-Suffolk WPA Orchestra, Christos Vrionides conductor, offered in

its program of October 16th, works by Beethoven, Hadley, Dvorak, Strauss, Sibelius and Paderewski. Besides this, "Long Island Suite" (after Walt Whitman), by Mr. Vrionides was heard.

Saratoga Springs, N. Y.

THE Skidmore Symphony Orchestra has been formed under the sponsorship of Skidmore College. It gave its first concert early in November, and plans two others later in the season.

Buffalo

NOVEMBER 7th was the opening date for the Buffalo symphonic season, which includes five popular concerts and a series of children's programs.

Tri-City Symphony

AL BANY is agog; Schenectady is astir; Troy is atingle. For between them they have a symphony orchestra in the making, and it has all the earmarks of a successful one.

Its best guarantee is its leader, the Belgian-American, Armand Balendonck, who with long experience as buldupper of the Newark Symphony and as guest conductor of the orchestras of Brussels, Paris, Warsaw, Posen, New York, Philadelphia, Syracuse and Washington, D. C., with enthusiasm unexcelled and with the ability to arouse enthusiasm in others, is whipping his men into symphonic shape for a contemplated sixty concerts a season divided among the three cities mentioned, and in small towns thereabouts. The orchestra will be available also to colleges and universities for festival programs. So fired with the spirit of the thing have the members become that they not only rehearse in Albany weekly as a unit, but also meet regularly



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Philadelphia

RETURNING from a week's tour of Columbus, Chicago, Toledo, Battle Creek, Kalamazoo and Youngstown, the Philadelphia Orchestra, Eugene Ormandy, conductor, gave its concerts of November 8th, 9th and 11th with the American pianist, Beveridge Webster, as soloist. The program duplicated that of the first concert ever given by the Philadelphia Orchestra, November 16th, 1900:

Overture "In Spring" Goldmark
Symphony No. 5 in C minor Beethoven
Concerto No. 1 in B-flat minor Tchaikovsky
Invitation to the Dance Weber
Entrance of the Gods into Valhalla Wagner
In that first concert forty years ago,

the guest artist was a 21-year-old pianist, newly arrived from Russia, one Oasly Gabrilowitsch. A slight variation from this program was allowed for the concert of November 11th, when Bach's Second Brandenburg Concerto was substituted for the Goldmark Overture.

For the concerts of November 15th and 16th, Eugene Ormandy marked the close of the autumn series by presenting an all-Beethoven program; the "Eroica" Symphony, the "Leonore" Overture No. 1, and the Triple Concerto for Piano, Violin and Cello, with soloists Edith Braun, pianist; Lea Luboshutz, violinist, and Elsa Hilger, cellist. After this concert Mr. Ormandy relinquished the baton for a three-week period to Leopold Stokowski.

Standing before the orchestra that he made famous, Leopold Stokowski directed a program given November 22nd, 23rd and 25th, which included his own transcriptions of his favorite composer, Johann Sebastian Bach, "Tocatta and Fugue in D minor," "Arioso" and "Preludio." Next Mr. Stokowski conducted a revival of a Concerto for four wind instruments and orchestra by Mozart. The symphony on this program was the Fourth of Tchaikovsky.

An important feature of the concert of November 29th, also under the baton of Mr. Stokowski, was the world premiere of the Sixth Symphony of Dmitri Shostakovich. Mr. Stokowski has been an ardent champion of the young Russian composer, who is now living in Leningrad. The program included also Beethoven's Leonore Overture No. 3, Brahms' "Variations on a Theme of Haydn" and the music which accompanies the death of Siegfried in Wagner's opera, "Die Götterdämmerung."

Seven children augmented the ranks of the Philadelphia Orchestra to play Haydn's Toy Symphony in the first concert of the Children's Series, November 7th. These children, assisting as whistlers, trumpeters and drummers, worked right merrily into the picture, the usual orchestral strings providing the framework. The soloist of the afternoon, Nadia Koutzen, all of 10 years old, played with real interpretative genius the first movement of Mozart's Concerto for Violin in G major.

Eugene Ormandy has been tendered a five-year contract as conductor and music director of the Philadelphia Orchestra. The longer period of the new contract expresses the appreciation of the directors for Mr. Ormandy's distinguished service to the orchestra and their confidence in his ability to maintain, and even raise, existing standards.

Pittsburgh

SIXTEEN pairs of concerts, Friday nights and Sunday afternoons, are the schedule this season of the Pittsburgh Symphony Orchestra, under Fritz Reiner, with Vladimir Bakaleinikoff as assistant conductor. At the opening concert, November 8th, Mr. Reiner directed a program comprising Beethoven's "Egmont" Overture, Brahms' Second Symphony and works by Rimsky-Korsakoff, Debussy and Elgar.

Scranton, Pa.

THE Scranton Symphony Orchestra gave its first concert of the season October 28th under the direction of its permanent conductor, George Sebastian. The program consisted of works by the two great masters, Mozart and Beethoven: The Overture to "Don Giovanni" and the "G minor Symphony" of the former, and the "Coriolanus" Overture and the Seventh Symphony of the latter. For this powerful and exacting program Mr. Sebastian had made careful preparation, and the orchestra, after a season of judicious pruning and re-arrangement, showed improvement in tone, technique and spirit.

Washington, D. C.

STARTING off the season under full sail and a strong breeze of optimism, the National Symphony Orchestra on November 6th gave a concert at which the mighty Sergei Rachmaninoff was heard as guest soloist, playing his own Second Concerto in C minor. The orchestral part of the program consisted of William Schuman's "American Festival Overture," (which received its premiere last summer at Chautauqua); Tchaikovsky's Third Symphony, and Dr. Hans Kindler's arrangement of an Arcangelo Corelli suite.

The first of a series of "Beloved Symphonic Masterpieces" was given November 10th, Dr. Hans Kindler conducting Brahms' Symphony No. 4. The mid-week series commenced November 27th with a Beethoven-Strauss-Wagner program, and Kiratzen Flagstad as soloist.

Two compositions will receive their world premieres in the course of the season, a new symphony by Arnold Cornelissen of Buffalo and a short work by Roy Harris, young American composer. The

best of the compositions submitted in the competition announced by Dr. Kindler will receive a hearing in one of the spring concerts.

Baltimore

A SPECIAL "Christmas Concert", December 27th, will start the season of the Baltimore Symphony Orchestra, the only major orchestra maintained wholly from a city's tax fund. This symphony particularly promotes American music, and George W. Chadwick's seldom played "Noel," from his Symphonic Sketches, has been selected for this first program. Haydn's Christmas Symphony will also be played.

Director Howard Barlow, concert master Frank Gittelson and assistant conductor Bart Wirtz are among those on the audition committee that convenes every November and chooses such new members as are required to fill the ranks of the orchestra. At present it includes ninety-five highly skilled and trained musicians of both sexes. Mr. Barlow envisages a 26-week season as the eventual goal of this, the nation's pioneer municipal symphony organization.

Miami, Fla.

THE University of Miami Symphony Orchestra has scheduled six subscription concerts this season under its new director, John Blitter, formerly director of the Jacksonville Symphony Orchestra.

St. Louis

BELA BARTOK'S "Divertimento for String Orchestra" received its first performance in St. Louis when it was played by the St. Louis Symphony, under Vladimir Golschmann at the concert of November 8th. It was repeated the following day.

Emerson Whithorne's "Sierra Morena" was played November 15th and 16th.

Antoni van der Voort's Sinfonietta, which won the \$1,000 prize in the contest sponsored by the St. Louis Symphony Orchestra for an original symphony by an American composer, received its first hearing on November 22nd and 23rd on a program which also contained Weinberger's "Under the Spreading Chestnut Tree" and works by Marcello and Schumann.

Cleveland

MAHLER'S "Song of the Earth" received its Cleveland premiere November 7th and 9th. The text for this "Song Symphony" was chosen by Mahler from a volume of paraphrases on old Chinese poems. The verses are so edited as to bring out the predominating idea of withdrawal from the world. A large orchestra and tenor and contralto voices are required for the six movements of the work. The soloists were Charles Kullmann and Enid Szanthe.

"Polonia," by Sir Edward Elgar, was included in the concerts of November 14th and 16th in honor of Paderewski's eightieth birthday. This work contains several Polish folk songs reminiscent of music by that composer. "Suite for Strings," by Purcell-Barbieroll, Symphony No. 3 in F major, by Brahms, "Pictures at an Exhibition", by Moussorgsky, and Pianoforte Pieces arranged for Orchestra by Maurice Ravel completed these programs.

On November 22nd, 23rd and 24th Cleveland witnessed some of the finest performances of ballet available in the world today when the Ballet Russe de Monte Carlo and the Cleveland Orchestra joined forces to present "Poker Game," "The Fairy's Kiss," "The New Yorker," "Vienna—1814" and "The Nutcracker." Mr. Efram Kurtz, music director of the Ballet Russe, conducted most of these. On November 24th Eglevsky and Slavenska danced "The Spirit of the Rose" to the music of von Weber's "Invitation to the Dance." The program also included Massine's new tour de force, "The New Yorker."

"The Incredible Flutist", a ballet composed by Walter Piston, was presented November 28th and 30th. Artur Rodzinski conducting. The program opened with Bach's Suite in B minor, Gustav Mahler edition. Ravel was represented on the program by his Rhapsodie Espagnole, replete with Spanish melodies and rhythms and closing with the spectacularly brilliant "Feria", a scene at a fair.

Cincinnati

TO prove that Percy Grainger's genius finds musical outlet in other directions than those of country dances and Irish reels, the conductor, Eugene Goossens, arranged a program for the Cincinnati Symphony Orchestra, November 1st and 2nd, when that composer appeared as soloist, which included four of the latter's compositions: "To a Nordic Princess," "Walking Tune," "Harvest Hymn," and "Suite, in a Nutshell." Mr. Grainger played, with the orchestra, Carpenter's "Concertino for Piano and Orchestra."



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* FRANK GARNER with his new Buescher Tenor Saxophone, Model 155, which he plays in the Lotus Restaurant. All of these men and many others secured their Buescher Saxophones from the Charles R. Miller Music Co. of Washington, D. C.

The Bruckner Symphony No. 3 in D minor was the *four de force* of the program of November 8th and 9th. In the gravity of this music, in its broad, diatonic strength, one senses the noble simplicity of the composer. Cherubini, Elgar and Richard Strauss were also represented on this program.

Dayton

PAUL KATZ, conductor of the Dayton Philharmonic Orchestra, is exceptionally well-fitted for the work of developing an ensemble of the highest calibre. He is indefatigable, devoted in his service and kindly in his approach. The two concerts which the orchestra has already given this season show the results of his zeal and initiative.

The program on November 4th opened with Weber's Overture to "Oberon". The soloist, Shura Sherkassky, who was called upon when it was learned that the saxophonist, Rascher, had been detained in South America due to a question of citizenship, chose the Concerto for Piano and Orchestra, No. 4, in G major of Beethoven, playing it with genuine feeling

and a wealth of tone. Remarkable as his performance was, it seemed even more so when it was revealed that he had learned the concerto in the short span of two weeks. Bringing the program to a brilliant close, the orchestra played the Tchaikovsky Fifth Symphony.

Youngstown, Ohio

DESCRIBED as "the most auspicious event in the orchestra's history" the opening concert of the Youngstown Symphony Orchestra on October 9th was attended by more than 2,400 persons. Beethoven's "Leonore" Overture No. 3, Tchaikovsky's "March-Slav" and Dvorak's Symphony No. 5 were the outstanding orchestral numbers. The soloist, gracious and gifted Lucille Manners, sang operatic selections from Donizetti and Gounod operas and a group of songs by Binet, Dvorak and Speaks.

That Grand Old Man of the Keyboard, Moris Rosenthal, played works of Liszt and Chopin at the concert of November 14th, as one who has learned the happy combination of youthful vigor and ripened wisdom. Immaculate phrasing, hair-fine

dynamic distinctions and magnificent chording proved that he still, in his seventy-eighth year, is an inspiring artist. His triumph this evening was not only musical. It was a victory over an illness which threatened to end his career and even his life. Since his last appearance in Youngstown the pianist had undergone a serious operation and this was his first appearance in five months.

Grand Rapids

THE new conductor of the Grand Rapids Symphony Orchestra, Thor Johnson, opened the musical season with a concert on October 18th. Harold Bauer, world-famous pianist, appeared as guest artist. Mr. Johnson is also head of the music department of the University of Michigan.

Detroit

THE great conductor, Bruno Walter, and great soprano, Dorothy Maynor, united their talents to make the concert of October 31st one of the season's best. Few who have heard Miss Maynor sing "Leise, leise" from "Der Freischütz" can ever forget her mellow, flexible voice, and none can forget how deftly Mr. Walter brings out every shade of meaning. Incidentally Mr. Walter believes strongly in the future of American music, pointing out that all music as we know it in the Western World is a growth of only some 250 years.

Mr. Walter also conducted the concert on November 7th, in a program which included Mozart's Symphony in G minor, the Tone Poem, "Death and Transfiguration" of Richard Strauss; and Schubert's Seventh Symphony in C major.

Victor Kolar conducted the concert of November 9th which included performances of Beethoven's Fifth Symphony in C minor, his Overture "Egmont" and Strauss' Overture to "Die Fledermaus" (The Bat). The American Quartette on this program made up of Thelma von Eisenhauer, one of Detroit's most capable sopranos, Eileen Law, a well-known contralto of Canada, Joseph Victor Laderoute, tenor, also a Canadian, and David Auslin, bass-baritone, Chicagoan. The quartet was organized by Vivian Gilpin Robison of Detroit.

Victor Kolar also conducted November 21st, when Jascha Heifetz was soloist in the Beethoven Violin Concerto. Lending further distinction to this program was Jaromir Weinberger's Suite for Orchestra, "Legend of Sleepy Hollow" which was commissioned by the orchestra. Its four sections are amusingly programmatic: "Sleepy Hollow", "Katrina's Waltz", "The Headless Horseman and Ichabod Crane" and "Dutch Polka".

Mischa Kottler, Detroit pianist, appeared as soloist with the orchestra in an all-Russian program November 23rd, playing Rachmaninoff's Third Concerto.

Milwaukee

LONG the center of music, Milwaukee for a number of years allowed its cultural interests to lapse. Now, through the enterprise of the Milwaukee Friends of Music, its enthusiasm is reawakened, and it is supporting a local symphonic organization. In the Sinfonietta, it has an ensemble of forty local musicians, which, now in its second season of concerts, in creating in the city and surrounding country an interest in finer music.

In its first concert this year, October 9th, it endeared itself to music lovers with an all-Beethoven program, Julius Ehrlich, noted European conductor, directing. Its two subsequent concerts, October 30th and November 13th, further assured it a place in the hearts of Milwaukee audiences. The program in the former consisted of works by Mozart, Debussy, Mendelssohn, Handel and Johann Strauss; in the latter, the Concerto Grosso, No. 2 by William Defesch, the Sinfonia in D major by H. J. Rigel, the Serenade for String Orchestra by Tchaikovsky, and "Kamarinskja" by Glinka. Sonia Sharnova, contralto of the Chicago City Opera Company, sang a group of Russian folk songs.

The December 31st concert is devoted to a "Night in Vienna", with special emphasis on the New Year's Eve theme.

Indianapolis

A REASON of ten pairs of Friday afternoon and Saturday evening concerts by the Indianapolis Symphony Orchestra is well under way. Soloists engaged for the coming months are Josef Hofmann, Jascha Heifetz, Abram Chasins, Marjorie Lawrence, Igor Gorin and Mildred Dilling.

Chicago

AN orchestra that has its own subsidiary orchestra (a training school for members-to-be, forty-eight having "graduated" into the Chicago Symphony), which has had the same conductor, Frederick Stock, for the past thirty-five years, which has always maintained high standards and now celebrating its golden anniversary with a healthy budget and a surplus for vari-

ous endowment funds—this is an orchestra of which America may be justly proud. Its founder, Theodore Thomas, can be best envisaged through one of his statements: "I have gone without food longer than I should; I have walked when I could not afford to ride; I have played when my hands were cold. But I shall succeed, for I shall never give up my belief that at last the people will come to me and my concerts will be crowded." It is such a spirit that makes possible great enterprises.

"The American Creed" by Roy Harris, divided into two sections, "Free to Dream" and "Free to Build", and dedicated to the Chicago Symphony Orchestra, was given its first performance October 31st by that body. No doubt of it, freedom is a theme that should stir us to our depths, and if the performance in this case fell somewhat short of that effect, it was perhaps not because the composition itself was unworthy but because the expectations were too high. This fine work of Mr. Harris's is, we hope, a precursor of others from his pen wherein inspiration will find itself equal to the fervid craving of our times.

A new work by Igor Stravinsky, Symphony in C Major, conducted by the composer himself, helped make memorable the concert of November 7th. Lyrical yet restrained, complex yet translucent, it triumphed through rich instrumentation, audacious handling of novel chords, and the exquisitely wrought larghetto. The little known Concerto for Piano, accompanied by Wind Orchestra, of which Stravinsky once said, "I won't let anyone else play it until I no longer want to", was also given.

Then began the orchestra's most comprehensive tour of the East in twenty-one years.

The Ladies Have Their Laugh

THERE will be less said in the future, we believe, about woman not being able to hold down regular symphony orchestra jobs. For the Women's Symphony Orchestra (of Chicago) has started on the upward path of fame with banners astream and contracts aflutter. The performance of Bruch's Second Concerto with Mischa Mischakoff as soloist on October 15th gave hearers an entirely new conception of woman's symphonic abilities. It had not only lyrical flexibility and artistic perception; it had that indefinable something that marks the professional approach. Included on this first program of the season were Mozart's "Les Petits Riens", George Sell's arrangement of Weber's "Perpetuum Mobile" and Gordon Campbell's arrangement of Bach's Chorale Prelude, "When We Are in Sore Distress".

Duluth

FOR a person who composed his music in bed and was too lazy to climb out and get a sheet of it when it dropped to the floor, Gioacchino Rossini wrote, in the Overture to "Semiramide", a virtuoso piece of no mean calibre. As the Duluth Symphony Orchestra under Paul Lemay played it on November 1st, it scintillated with sparkling passages, showing more color than a sunrise in October. "The Pleasure Dome of Kubja Khan", which followed on the program, based on the lush poem by Coleridge, describes the sacred river, the outlines of the palace rising from the mist, the gardens with fountains, sounds of revelry and wild dancing, and the pervading atmosphere of holiness. The composer, an American, Charles Tomlinson Griffes, died in 1920 at the age of thirty-six, just when his genius was flourishing. For the third number on the program, "Peter and the Wolf" by Prokofiev, Norman Cecil Johnston, the narrator, told with amusing realism the vicissitudes of hero and villain. The program closed with Dvorak's "Symphony from the New World".

Minneapolis

DIMITRI MITROPOULOS, directing the Minneapolis Symphony Orchestra, at the opening concert of the series November 1st, fused into Mozart's "Don Juan" such freshness of feeling and dramatic intensity that the audience realized that a season of spiritual quickening as well as of social enjoyment was in store for it. Then, in rapid transition, he directed Molnar's twentieth-century orchestration of a piano impression, "L'Isle Joyeuse" by Debussy and "Rhapsodie Espagnole" by Ravel. Next he gave an inspired reading of Mahler's powerful First Symphony. Crowded as it is with ideas, contrasts, parodies and sublimities, Mitropoulos fused all into one glorious performance. Perhaps it is not too far-fetched to suppose that his travels through the Great West of America this summer (he was prevented by the war from returning to his native Greece) gave him inspiration for so impressive an interpretation.

An all-Beethoven program and Fritz Kreisler as soloist are enough to draw a crowd out to any concert, and that of November 8th proved no exception. The Overture to the Ballet, "Prometheus",



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THE PROOF of good teaching is in the success of the pupils, and Hayden Shepard has distinguished himself by the many trumpet players who, under his tutelage, have made a name for themselves in the best-known popular orchestras. His pupils are noted for their volume and brilliance of tone which only a Bach instrument will accentuate to the highest degree. The following are but a few of the more recent Shepard pupils who use Bach trumpets:

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Nicky Galena—Bobby Byrne Orchestra
Ralph Kessler—Teddy Powell Orchestra
Irving Berger } Tony Pastor Orchestra
Bill Rubenstein }
Pinky Savitt—Bill McCune Orchestra
George Walters—Radio City Music Hall

Pete Schipper }
Chas. Corbara } Johnnie Messner Orchestra
Jack Diamant }
Les Knowles—Glenn Miller Orchestra
Wm. Ratsenberger—Blue Barron Orchestra
Bill Roberts } McFarland Twins Orches.
Mike Wardoff }

Hayden Shepard is interested in seeing his pupils use the best instrument and mouthpiece available. He knows that endurance cannot be built up with a badly fitted, cheaply made horn; neither is the pupil's artistic development aided by an instrument out of tune or with a poor tone quality. In a recent letter Mr. Shepard wrote:

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gave the harp its chance to be heard, the one time in all the Beethoven repertoire when this instrument is scored. The Symphony No. 4 followed, that "slender Grecian maid between two Nordic giants" (the giants being the Eroica and Fifth symphonies). The Concerto for Violin in D major, the only violin concerto which Beethoven completed, was presented with impeccable technique and infallible taste.

Lincoln, Nebraska

THE fourteenth season of the Lincoln Symphony Orchestra, Leo Kucinski, conductor, began with a concert in which Reginald Stewart appeared as piano soloist and also as director of part of the program.

Seattle

A CONCERTO of winds and snows—the one for violin and orchestra by Jan Sibelius—was given a brilliant interpretation by the Seattle Symphony Orchestra and Fritz Segal, soloist on the evening of November 11th. The program that led so grandly into this composition exemplifying the best in music of the far north, opened with "An Outdoor Overture" by Aaron Copland, a contemporary American composer, and brought from the very first the breath of wide open spaces and pathless prairies. The final number on the program was Dvorak's symphony in E minor.

On November 15th, a popular concert was directed by Dr. Nikolai Sokoloff, with

works by the American composers, MacDowell and Vaughan Williams occupying a prominent place on the program. Included also were compositions by Rossini, Tchaikovsky, Humperdinck and Bizet.

One of the world's greatest basses, Alexander Kipnis, was the guest artist for the concert for November 18th. His "Boris Godunoff" was something to remember and one compares him involuntarily with the peerless Chaliapin.

Waco, Texas

THE Waco Symphony Society, under Max Reiter, gave its first concert of the season early in November with Hilda Burke, soprano, as soloist. Jaromir Weinberger's new work, Introduction and Fugue on "Dixie", which is dedicated to Mr. Reiter, was a feature of the program.

Houston, Texas

WITH the string section augmented, thereby gaining in depth, resonance and suppleness, the Houston Symphony Orchestra inaugurated its new season, November 4th, under the direction of Ernst Hoffman, his fifth year in this capacity. The "unforgettable" period during the evening's performance was that of the playing of the Largo of Dvorak's Symphony No. 5 when Alfred Villani's English horn sang out and the muted violins purred. Wagner, Donizetti and Chabrier also had their place on a varied program.

On November 25th Drusilla Huffmaster played Tchaikovsky's Piano Concerto in B-flat minor in brilliant style.

Los Angeles

WHEN the Los Angeles Philharmonic Orchestra opened its season November 21st. Bruno Walter was on the podium as guest conductor. Otto Klemperer, director for the past eleven years, asked to be released from his contract (it would have expired next April) to recuperate from a recent serious illness.

John Barbirolli, conductor of the New York Philharmonic-Symphony Orchestra, will direct three concerts during the Los Angeles season, and Artur Rodzinski, conductor of the Cleveland Orchestra, two.

N.B.C.

POSTPONED one-half an hour because of presidential campaign broadcast allotments, the concert of October 26th omitted the Brahms' "Tragic" Overture. "Nights in the Gardens of Spain" by Manuel de Falla seemed a bit dispersed and vague. Conductor Steinberg produced knife-sharp effects in Tchaikovsky's Symphony No. 4, in F minor. The following week radio electioneering blotted out the entire concert and altered the program of the week after that, November 9th, to include Beethoven's Fifth. After this stupendous offering, Mahler's "Nachtmusiken" was heard, and "Billy the Kid", a ballet by the American composer, Aaron Copland, was presented for the first time as an orchestral suite. In the latter composition sounded the clomp-clomp of horses' hoofs as they entered a Western town. The street warfare, the drunken carousal, dissonances made up more of the tonal background than some desired; but most of the audience entered thoroughly into the spirit of this "western woolly". So did Conductor Hans Wilhelm Steinberg. The dulcet strains of Johann Strauss's "Roses from the South" which followed fell gratefully on tingling ears.

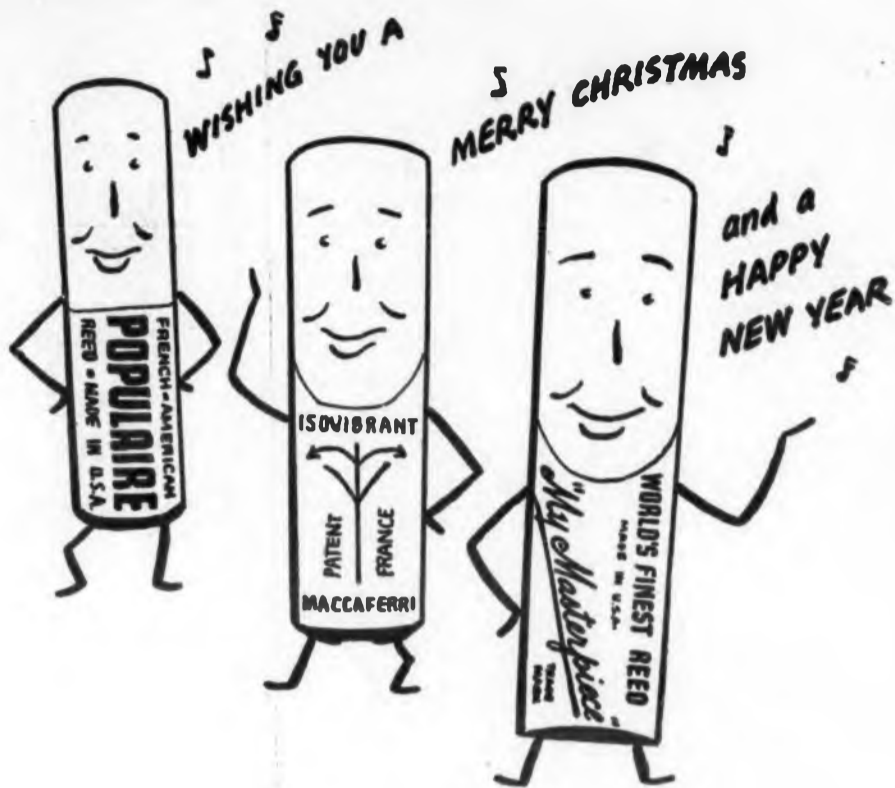
Mendelssohn, Busch and Brahms were the composers represented on the program of November 16th, which Steinberg also conducted. The Busch "Three Etudes for Orchestra", never before performed, are a test of virtuosity for any orchestra.

Arturo Toscanini took over the baton on November 23rd, giving an overwhelming performance of Verdi's "Requiem" from the stage of Carnegie Hall, in a benefit concert for the late Alma Gluck. Even this conductor of vast heights and depths seemed to have enhanced his scope in directing this score. On November 30th the program included works of Tchaikovsky, Moussorgsky, Stravinsky and Rubinstein. Since Toscanini was suffering from a slight indisposition, Mr. Steinberg conducted.

A concert for the benefit of the National Conference of Christians and Jews will be given December 28th at Carnegie Hall. Arturo Toscanini will conduct the NBC Orchestra in Beethoven's "Missa Solemnis".

London

THE promenade concert season in London lasted four weeks instead of the scheduled eight because, it was felt, the crowds assembled in concert rooms might



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offer a tempting target for the indiscriminate bomber.

Memorable, however, were those four weeks when Tchaikovsky's "1812" lacked no bombarding sound effects and Napoleon's "Eroica", "on the death of a hero" was performed in truly heroic setting.

On the last evening, when Sir Henry Wood announced the curtailment of the season, audience, orchestra and conductor, deeply moved, realized this meant the cessation for the time being of a most gallant effort.

However, if regular concert-goers are hearing less music now, some folk are hearing more. The Council for the Encouragement of Music and the Theatre is organizing concert parties to visit centers where those rendered destitute by bombings are taken care of. The listeners are touchingly grateful.

Everyone, indeed, is realizing more fully every day that music is to be counted among those few precious possessions which cannot be bombed away.

Toronto

IN its first concert of the season, October 29th, the Toronto Symphony Orchestra under Sir Ernest MacMillan played Berlioz's "Harold in Italy", with William Primrose violinist, as soloist.

Montreal

ON October 22nd, "Les Concerts Symphoniques de Montreal" began its sixth season with Desire Defaux conducting a program consisting of Beethoven's "Coriolanus" Overture, Tchaikovsky's Violin Concerto in D (with Mischa Elman as guest artist), Brahms' Third Symphony and Dukas' Sorcerer's Apprentice. The Saturday afternoon concerts, "Initiation to Good Music", have also started and are

proving more popular than ever, due to the interesting programs prepared by Wilfred Pelletier, artistic director of the orchestra.

Fair Finland

THE musical season in Helsinki is better attended this year than in many seasons past, the reason being largely that between 20,000 and 30,000 refugees from the lost city of Viipuri have flocked into the capital. All the more important concerts—and these are of an unusually high standard—have been sold out.

Sibelius's seventy-fifth birthday was December 8th, but Finland is celebrating it all the winter through. At the chief festival concert which took place on the actual birthday date, Armas Järnefelt, the composer's brother-in-law, conducted the Helsinki Orchestra, and Aulikki Rautavaara, soprano, and Oiva Solmi, baritone, were soloists. It was expected that Sibelius himself, who had not appeared in public for years, would attend this concert.

We are glad of this preoccupation with music in that northern land. It helps blot from our memories those newscap headlines and those newspaper headlines of a few months past. We can think of the Finns now as listening spellbound to the tone poem, "Oceanides" or "Pohjola's Daughter", and afterward going home to quiet firesides and pleasant talk.

The Unconquerable

IGNACE PADEREWSKI, pre-eminent in music and in human understanding, has chosen America as his home. On landing here November 6th (on his eightieth birthday), after a ten-day voyage to escape "the unbearable moral atmosphere" abroad, he told reporters, "I am



too old to take an active part in the struggle, but my age gives me some experience, some notion of things, a wider horizon in appreciating events, and those I hope to use for the sacred purpose of serving humanity. The most important factor that guided me through life was, and still remains, love. Love is a noble, constructive feeling. It makes you tender a helping hand to those who suffer; it makes you defend things that are dear to you . . ."

Never has a message from his lips been more potent than now when his country lies in ruins and his life's work seems nullified. For now his undaunted spirit reveals his greatness, shows that a single individual, standing alone, by the sheer force of nobility, can keep alive beauty and goodness when all about is chaos and destruction.

Correction

THE initial concert of the National Youth Administration was given by the National Youth Orchestra of Philadelphia under the direction of its new musical director, Louis Vyrer, and not, as previously stated in various news reports and the INTERNATIONAL MUSICIAN for October, by the NYA Orchestra of New York. These programs, given every Sunday morning, are sponsored by Mrs. Franklin D. Roosevelt, Mayor F. H. La Guardia and President James C. Petrillo.

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Grand Opera

NOW that the Yuletide season is at hand, we are reminded of all the color, suspense and make-believe that made this such a gala time in our childhood. As we grow older, we try to recreate this same joy, albeit in a different way. To many of us opera satisfies this desire, with its sparkle and song, its hint of expectancy, and its irresistible mystery.

CHICAGO

Opera Theatre

OCTOBER 20th marked the debut of the Opera Theatre at the Civic Opera House. This brilliant little group under the direction of Giacomo Rimini gave a glittering performance of the unique eighteenth century opera "Il Matrimonio Segreto", which met with amazing success. Here is a group which has the magic formula of being harmoniously managed, perfectly cast, and has presented a performance of a velutinous quality that is rare. The whole performance seems to center around Mr. Rimini, singer-director, who has the skill of a finished actor and a rich bass that glides his entire performance with an unforgettable richness.

The leading feminine role was played by doll-like Virginia Haskins, whose delightful lyric soprano made a more than adequate Carolina. Miss Haskins has a mature poise and sureness that is odd in one so young. Elisetta was played by Shirley Sorelle who sang with brilliance. Others of the cast were: Maria Data as Hogarth, Joseph Luporino as Paulino, and Victor Carell as Count Robinson. The conductor was Ernesto Barhini.

Chicago Opera Company

THE Chicago Opera Company opened its season on November 2nd with a performance of Verdi's "Aida". In the title role was Zinka Milanov, Yugoslav soprano, whose rendition of "O Patria Mia" and exquisite *placidos* throughout were thrilling to hear. She has the rare capability of being able to soar to majestic heights and yet maintain true pitch. This, combined with her feeling for the part, makes her strangely reminiscent of the lovely Muzio.

Mme. Branzell as the crafty Amneris gave a performance of skill and artistry, but her high notes lacked warmth and her low ones were thin. Radames was magnificently sung by dependable Giovanni Martinelli whose clear high tenor was superb in every respect. John Charles Thomas filled the role of the unfortunate Amonaso with a suave baritone that met with everyone's approval. The other parts were admirably played by Virgilio Lazari as Ramfis and Douglas Beattie as the King of Egypt. Henry Weber conducted.

The greatest Tristan and Isolde of our time were reunited once more on November 4th when Kirsten Flagstad and Lauritz Melchior brought the story of the pathetic lovers of Wagner's great opera to audiences of the Civic Opera House. Madame Flagstad's performance lacked its usual serenity, and seemed one of constant effort, but there were brief flashes of the majestic and matchless magnificence that are usually hers. Mr. Melchior's Tristan was as always nobly done with all the volume and strength necessary to the tremendous score. Douglas Beattie as King Mark sang well but with not quite the majestic quality which the role requires. The Brangaene of the evening was Enid Svanthos who did particularly well in the warning call of Act II. George Czaplicki as the faithful Kurwenal was more than competent.

Ballots or Ballads?

UNFORTUNATE is the opera that is played to an erratic and restless election night audience, and such was the fate of Verdi's "La Traviata" on November 5th. The roles were filled by three native-born American singers; "The Star Spangled Banner" opened the performance and election returns were read between the acts. All the tender pathos and poignancy seemed lost and if it were not for some rather good singing on the part of the three leads, the opera would have gone to sleep right there. Helen Jepson as Violetta handled the heady vocalization with skill but on the whole she was not up to standard. The clear lyric tenor of talented James Melton as Alfredo was as brilliant as ever. The real honors for the evening went, however, to John Charles Thomas as Papa Germont who succeeded, for a while at least, in putting Mr. Roosevelt and Mr. Willkie well in the background. The rest of the cast was as adequate as could be expected under the circumstances. Maurice Abravanel conducted.

Verdi's "Il Trovatore" was presented on November 6th before a sizable and appreciative audience. The chorus, under the brilliant leadership of Henry Weber, was spurred to great heights. Especially outstanding was the traditional "Anvil Chorus" of the First Act. Beginners interspersed in a cast of veterans held their own creditably. Pleasing to note was the performance turned in by that outstanding soprano, Rose Bampton, who was a charming Leonora. Her singing was better than it has been in some time. Azucena was portrayed by Karin Branzell who was adequate. Mr. Martinelli as Manrico sang in a strong, exuberant tenor. Others in the cast were Mr. Morelli as the Count and Henrietta Chase as Ines. The Ballet Theatre was, as usual, a treat.

By engaging an Oriental for the role of Butterfly the Chicago Opera Company has solved the problem of casting much in the same way as the San Carlo. Enya Gonzales, little Philippine soprano, made her debut on Friday, November 8th, at the Civic Opera House. She is very petite and has a small voice which she uses in such an adroit way as to make it seem more powerful and flexible than it is. Her performance was at all times interwoven with a mischievous skill that is refreshing. The tall, handsome James Melton,



Richard Crooks in "Romeo et Juliette"

whose voice is beautifully warm and clear, made as splendid a Pinkerton as Chicago has heard or seen in some time. The score was ably conducted by Angelo Canarutto.

On November 9th the Civic Opera House audience was treated to a superb performance of "Falstaff", the like of which has not been enjoyed in many a day. The man of the hour was John Charles Thomas, who brought to the role of Sir John all the hilarious mirth and delightful mischief that one usually associates with that old gentleman. Thomas had promised a characterization of Falstaff that would show him in all his brawling, drinking and woman-chasing aspects, and we are bound to say that he more than fulfilled his promise.

The role of Alice Ford was amply filled by Dusolina Giannini, and others of the cast served to make the afternoon completely delightful to all present.

Comments on the performance were diversified and numerous, but there is one that probably sums up the entire situation. This was given by a young woman, who, on emerging from the theatre, exclaimed, "You wouldn't even know it was opera."

"Falstaff" was followed by a performance of "Manon" on Saturday. The leads were sung by Helen Jepson and Richard Crooks. Miss Jepson's "Manon" was a portrayal of great depth and her voice was warm and beautiful. The Chevalier of Richard Crooks was a milestone of artistic accomplishment. His portrayal was real and his voice exquisite in tone and stimulating in interpretation.

To all Members of the
American Federation of Musicians, their
Locals and Officers, and to all Delegates
whoever attended a Convention of the
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for a Merry Christmas coupled with the
ardent hope that during the New Year they
and their families will experience nothing
but Good Health and the
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"Pagliacci"

WE may well admire the high standard set on Armistice Day by the performance of "Pagliacci" by the Chicago Opera Company, for it was opera at its best. The Canio of Giovanni Martinelli was an accomplishment that aspiring tenors may do well to emulate. John Charles Thomas as Tonio lent his rich baritone to the score in a way that did them both credit, and the performance given by Helen Jepson in the role of Nedda was most praiseworthy. Jose Mojica's Beppo and George Czaplicki's Silvio were models of first-rate singing. The conductor was Maurice Abravanel.

Horse Opera?

THE versatile Marjorie Lawrence, who has sung Brünnhilde and Salome here recently, lent her talents on November 12th to the coveted role of Carmen. Although not the perfect picture of the flirtatious cigarette girl, Miss Lawrence nevertheless managed to give a good account of herself, vocally at least, and proved that she was in command of the score at all times.

Jan Klepura as Don Jose was not as proficient as one would hope, but this was probably due to the unfortunate weather. His low notes were muffled and only when he sang high tones could one really gain an idea of his glorious instrument. George Czaplicki as the dashing Escamillo gave a remarkable account of himself, especially in the Toreador Song. Micaela was sung in a pretty soprano by Florence Kirk, whose costume unfortunately spoiled an otherwise good picturization.

Probably the real stars of the show were Captain David Flynn's mounted police force, who rode on in the Fourth Act of the opera in the midst of the rousing toreador music. Gone were the conventional blue serges, and in their places were brilliantly colored uniforms and glistening helmets of another day. Captain Flynn himself appeared as Alguazil, leader of the equestrian procession, in a costume of authentic Phillip II mode.

When they failed to obtain horses from the army and private academies on satisfactory terms, the company fairly jumped at the suggestion that they ask the Police Department, and the Police Department fairly jumped at the invitation—on but one condition—that no one would ask them to lend their Irish brogues to alien

arias, for they felt sure, they said, that Marjorie Lawrence, Jan Klepura, Florence Kirk, and George Czaplicki would adequately fill all requirements.

Glamour

WHAT has become of the corpulent prima donnas of another day? With "glamour" so evident in every phase of American life, why should it stop at opera? It doesn't. After spending two hours in the presence of Jarmila Novotna as Violetta in "La Traviata", one knows that even opera has not escaped this magic word.

Mme. Novotna's debut in Chicago on November 18th was one of the great events of the present season. It came, strangely enough, 24 years and a day after the Galli-Curci debut, but to compare them would be to do an injustice to both. Galli-Curci's voice was superior, but Jarmila Novotna has much more than a voice. Her personality radiates far over the footlights and can be felt even when she is not immediately engaged in singing. Her performance includes a mastery of drama, psychology and delightful beauty. She is the personification of grace, especially in the movement of her hands, which in Violetta is important. Her last act, one of poignancy, brought tears to the eyes of many of her audience. When the final curtain fell and she was presented with pink and white flowers by a little girl in Czech costume, she received a deafening ovation. One cannot help but admire this great woman who, master of so many arts, combined to make one art an unforgettable experience.

Others in the cast included Tito Schipa as Alfredo whose singing was as always in good taste and completely satisfying. Alexander Sved, the new baritone, as the elder Germont gave a creditable performance. The smaller roles were pleasant and interesting.

Among the 22 operas to be presented by the Chicago Company this season the following are to be given in English: "Martha", "Falstaff", "The Spanish Hour", and "Hänsel and Gretel".

New York

THIS season the Metropolitan boasts a company of 97 singers, and as yet the full list has not been compiled. These singers include 33 sopranos, 12 meso-

sopranos and contraltos, 21 tenors, 20 baritone and 11 basses. According to the Prospectus for the Grand Opera Season, "The generous response of the public in answer to our campaign fund drive, conducted in the Spring, made it possible for the Metropolitan Opera Association, Inc., to purchase the Metropolitan Opera House. And the acquisition of the theatre has made available to our patrons the parterre boxes heretofore privately owned. These facts combined with a brilliantly planned season give promise of an interesting Winter of opera."

"One novelty and eight revivals have been scheduled. The list is headed by Gluck's 'Alceste', a work never before presented at the Metropolitan. Verdi's 'Un Ballo in Maschera' returns after an absence of 24 years from the Metropolitan repertory; and Donizetti's 'La fille du Regiment' will again be heard after a lapse of 21 years. The same composer's 'Don Pasquale' will be presented for the first time in five years. Mozart will be represented by his immortal 'Don Giovanni'. Beethoven's 'Fidelio'; Verdi's 'Il Trovatore'; Smetana's 'The Bartered Bride'; Saint-Saens' 'Samson et Dalila'—four masterpieces—complete the list of revivals. A number of these works will be presented in entirely new productions, for which eminent scenic designers have been engaged. The unabridged Ring of the Nibelungen will be heard at a special matinee cycle."

The full company is as follows:

Sopranos: Liela Albanese, Josephine Antoinette, Rose Hampton, Pearl Besuner, Natalie Bodanya, Hilda Burke, Jean Dickenson, Annamary Dickey, Muriel Dickson, Marita Farrell, Suzanne Fisher, Kirsten Flagstad, Dusolina Giannini, Helen Jepson, Irene Jessner, Marjorie Lawrence, Lotte Lehmann, Germaine Lubin (new), Dorothea Manakl, Zinka Milanov, Grace Moore, Jarmila Novak, Verna Ross, Pauly, Lily Pons, Hilde Reggiani, Elisabeth Reibberg, Stella Roman (new), Bidu Sayon, Eleanor Steber (new), Maxine Stellman, Grete Stueckgold, Helen Traubel, Thelma Votipka.

Mezzo-Sopranos and Contraltos: Karin Branzell, Lucielle Browning, Bruna Castagna, Doris Doe, Anna Kaskas, Kathryn Meisle, Helen Olheim, Irra Petina, Risa Stevens, Gladys Swarthout, Kerstin Thorborg, Elsa Zebranska (new).

Tenors: Paul Althouse, Jussi Bjoerling, Arthur Carron, John Carter, Richard Crooks, Emery Darcy (new), Alessio De Paolis, Charles Hackett, Frederick Jagel, Raoul John, Charles Kullman, Karl Laufkoeffer, Rene Nilsson, Anthony Marlowe, Giovanni Martinelli, Nino Martini, Nicholas Massue, Lauritz Melchior, Lodovico Oliviero, George Rasely, Armand Tokatyan.

Baritones: Joel Berglund (new), Richard Bonelli, John Brownlee, George Cehanovsky, Louis D'Angelo, Wilfred Engelman, Arnold Gabor, Mack Harrell, Julius Huehn, Herbert Janssen, Arthur Kent (new), Carlo Morelli, Walter Olitzki, Friedrich Schorr, Alexander Sved (new), John Charles Thomas, Lawrence Tibbett, Francesco Valentino (new), Leonard Warren, Robert Weede.

Bassos: S. Baccaloni (new), Norman Cordon, John Gurney, Alexander Kipnis, Virgilio Lazzari, Emanuel List, Pompilio Malatesta, Nicola Moscona, Ezio Pinza, Leon Rothler, James Wolfe.

Guest Conductors: I. Montemezzi (new), Bruno Walter (new).

Conductors: Erich Leinsdorf, Ettore Panizza, Canaro Paul, Wilfred Pelletier, Karl Riedel, Frank St. Leger.

Musical Staff: Otello Ceroni, Pietro Cimara, Antonio Del'Orefice, Peter F. Fuchs (new), Karl Riedel, Giacomo Spadoni, Victor Trucco, Frederick Vajda, Hermann Weigert, Felix Wolfes.

Chorus Masters: Fausto Cleva, Konrad Neuger.

Stage Directors: Deaire Defrere, Herbert Graf, Leopold Saches.

Ballet Master and Choreographer: Boris Romanoff.

Librarian: Alfred Mapleson.

Orchestra Manager: Simone Mantia.

The first opera of the Metropolitan season was Verdi's "Un Ballo in Maschera" in which Alexander Sved made his debut. Others in the cast were Jussi Bjoerling, Zinka Milanov, Kerstin Thorborg and Stella Andreeva. Ettore Panizza conducted. The next opera, given on Wednesday, December 4th was Wagner's "Die Walkure" with Kirsten Flagstad, Helen Traubel, and Lauritz Melchior. Conductor of the evening was Erich Leinsdorf. This was followed on Saturday afternoon, December 7th, by a performance of Mozart's "Le Nozze di Figaro". Members of the cast were John Brownlee, Elisabeth Reibberg, Ezio Pinza, Jarmila Novotna and Irra Petina. Ettore Panizza conducted. Saturday evening's performance was Strauss' "Der Rosenkavalier"; the cast included Lotte Lehmann, Baron Ochs, Risa Stevens, and Eleanor Steber in her Metropolitan debut. The orchestra was directed by Erich Leinsdorf.

"Marriage" on a Budget

To hear Mozart's "Marriage of Figaro" on a barren stage sans plush furnishings and bewigged singers is an experience indeed. Such was the case when, during the latter part of October, a talented group of Juilliard Music School graduates known as the 9 O'Clock Opera Company gave a performance in the best Jed Harris manner fashioned after his successful production of Thornton Wilder's "Our Town". It seemed odd to hear a narrator discussing an absent chair or an invisible window, but we must agree that such productions have a degree of

make-believe that is pleasing. Certainly they have their economic advantages, for one can, by a mere word, produce sets that do not need to be built and costumes that do not need to be made.

"Met" Jottings

MICHAEL ROSENKER, a Russian violinist, who studied at the Petrograd Conservatory and headed the Rotterdam Conservatory for three years, has been made concertmaster in the Metropolitan Opera Orchestra. . . . The "Met" productions of "Alceste" and "Don Giovanni" will have the talents of A. H. Feder, lighting expert, who also did the lighting for Broadway's "Johnny Belinda" and "Hold On to Your Hats". . . . "The Love of Three Kings" to be given this season will be conducted both in Chicago and New York by its composer, Italo Montemezzi. Grace Moore sings the opera in both cities. . . . Members of the Metropolitan Opera Guild will view Gluck's "Alceste" in rehearsal this season. It was announced recently by Mrs. August Belmont, chairman of the board. The rehearsal will take place in January. . . . In addition to its regular performance the Metropolitan will present a number of benefits. The following is the compiled list as it now stands "Tristan and Isolde", for the Vassar Club, Thursday afternoon, December 12; "Lakme", for the New York Chapter of Hadassah, Saturday evening, December 14th; "La Boheme", for the City Mission Society, Friday afternoon, January 3rd; "Manon", for Barnard College, Friday afternoon, January 10th; "Samson and Delila", for the French Hospital, Saturday evening, January 25th, and "Lohengrin", for the Grenfell Association, Friday afternoon, January 31st.

Opportunity Knocks

It has been announced by Mr. Leon Barzin, musical director, of the National Orchestral Association, which has been training young instrumentalists for the past ten years, that it will enlarge its scope to include the training of young singers. Here indeed is the opportunity for which talented youngsters have long been searching. The singers, like the instrumentalists, will be given a chance to perform in public, which means that operas will be added to the association's Monday evening concerts in Carnegie Hall.

Two or three operas will be given in English. They will be equipped with modern lighting and stage settings, and in each performance the orchestra will be out of sight of the audience behind a back drop.

The first opera to be presented will be Leoncavallo's "Pagliacci" on December 9th. It will be sung in Italian. The second opera on January 13th will be Puccini's "Sister Angelica" and the third on February 17th, will be "Gianni Schicchi", also by Puccini.

Mr. Barzin said that he had been planning the operatic venture for two years, but that it did not materialize until this Fall when he took over a group of 12 singers who were being trained by Karl Kritz, formerly of the Berlin State Opera, for a year. "This opera experiment", he said, "was for the purpose of forming a permanent opera group, to develop singing actors who will know as many as 20 operas so that they can step into larger existing opera companies, training singers who can sing the important minor roles, and stimulating composers to write operas by showing them the possibility of new and modern productions and to experiment with new operas for the larger opera houses of the country."

Recent Arrivals

ETTORE PANIZZA, Metropolitan Opera Company conductor, and Bela Bartok, Hungarian composer and pianist, arrived on October 30th from Lisbon aboard the American liner, Excalibur. Although Mr. Panizza was in Florence to conduct the annual Music Festival there when that country entered the war, he would not comment on the international situation.

Alexander Sved, Hungarian baritone and member of the Hungarian and La Scala Opera companies, arrived in New York on Wednesday, November 13th, aboard the American liner Exeter. He will appear with the Metropolitan and Chicago Opera companies. Mr. Sved said that he would sing roles in "Don Giovanni", "Rigoletto" and "La Traviata" among others.

The American Republics liner "Brazil" arrived in New York recently from Buenos Aires bringing with its 189 passengers a group of Metropolitan Opera artists. Among these were René Malson, Belgian tenor; Salvatore Baccaloni, basso buffo, who will make his New York debut this season; Emanuel List, basso, and Irene Jessner, Austrian soprano.

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La Scala

The La Scala Opera Company of New York gave a special election night performance of "Faust" at the Brooklyn Academy of Music. Election returns were read from the stage during the intermissions. Faust was played by Rolf Gard, and others in the cast included Ermilina Ligotti, Ivy Dale, Mildred Ippolito, Frederic Jencks, Nino Ruisi and Frederick White. The conductor was Fulgenzio Guerrieri.

San Francisco

Many changes were made in the originally planned opera program of the San Francisco Opera Company. Due to the recent illness of Lawrence Tibbett, "Simone Boccanegra" was cancelled and replaced by Mozart's "Marriage of Figaro". This makes the second Mozart comedy to be presented this season, the other being his successful "Don Giovanni". Puccini's "Girl of the Golden West" which was to have been done in English was replaced by "Carmen" with Marjorie Lawrence.

San Francisco seems to prefer the older, less frequently played operas, for the biggest box office success of the 1939 season was Beethoven's "Fidelio". This season along with the already mentioned "Don Giovanni" and "Marriage of Figaro" will be heard the comparatively seldom played "Der Rosenkavalier".

Philadelphia

The Philadelphia Opera Company opened its third season on October 28th with a performance of Tchaikovsky's "Eugene Onegin". The opera was sung in English by a cast of young American Singers, most of whom were natives of Philadelphia or vicinity. The title role was sung by Howard Venderberg, and Selma Amansky played Tatiana. The orchestra was conducted by Sylan Levin.

On October 31st, the Philadelphia La Scala Opera Company opened its third season with a performance of Puccini's "La Boheme" at the Academy of Music. Mimi was played by Maria Ermolli. The company will present seven other operas during its season which ends April 24th. The conductors are Giuseppe Bambaschek and Angelo Canarutto.

Modern Themes

ANYONE who believes that opera is at a standstill in so far as composition is concerned should view with interest the varied array of music and plots recently submitted in the contest held by the Philadelphia Opera Company to determine the prize-winning opera. Works submitted by students from all over the country drew their stories from such outstanding contemporary sources as King Edward VIII's Abdication, the General Motors sit-down strike, Dictatorship in Europe, and the last Byrd expedition to Antarctica. Sylan Levin, music director of the company, who is to act as judge, said that he believed that forthright American slang should be employed in opera where

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ever it is in keeping with the character and action.

Trenton

With the small opera companies of Europe no longer available as training schools for young American singers, it is pleasant to learn of the many small companies being organized throughout our own country. Most recent of these is the Trenton Opera Association.

The first performance by the company will be on December 17th, when they will give "Cavalleria Rusticana". On the same bill will be scenes from "Pagliacci", "The Magic Flute", "Faust", and "Porgy and Bess".

The founding of the company was inspired by the success of the Trenton Symphony Orchestra, whose musical director, Michael Kuttner, is also in charge of the opera company. He is at present busy training a chorus of 40 local voices. Among the lead singers to be heard in the coming season will be Carolina Segre, Vivian Della Chiesa, Nino Martini, Carlo Morelli, Lorenzo Alvary, Carlos Alexander, Barbara Thorne, Eugene Conley, Ruby Mercer, John Hamill, Vera Avar, Lois Monroe, and Sylvia Brema. Scenery and costumes will be designed by Stivanello-Culcas. Stage director is Anthony Stivanello.

Zurich

"WAR or no war, there must be music!" is the slogan of the Stadttheater of Zurich, Switzerland. Karl Schmid-Bloss, director, has spared no efforts or reasonable expense in providing as colorful and entertaining a program as possible.

Among the operas to be given will be "Ero der Schelm" by Jakov Gotovac, "Die Liebesrose" of Robert Denzler, "Iphigenie auf Tauris" of Gluck, "Tzar and Zimmermann" and "Undine" by Lortzing, "The Magic Flute" by Mozart, "Freischuetz", by Weber; "The Flying Dutchman", "Meistersinger", and "Parsifal" by Wagner.

Many light operas are to be included, among which are "Boccaccio" (Suppe), "Fledermaus" (Johann Strauss), "Frühlingsluft" (Josef Strauss), "Drei Walzer" (Oskar Straus) and "Friederike" (Lehar). Esther Anderson, young American lyric-dramatic soprano, formerly a pianist of California, has been engaged.



JAN HART

A CHRISTMAS STORY—Because an organ broke down on Christmas Eve in a little church of Arnsdorf, near Salzburg, we have today that most beautiful of all Christmas hymns. "Silent Night, Holy Night". Upon discovering the broken organ, the organist rushed to the assistant priest, Joseph Mohr, and begged him to write something so simple that it might be sung without a rehearsal. That evening, after administering to a dying friend, Father Mohr wrote the words, and the organist set them to a simple melody that might be accompanied by chords on the guitar. At midnight the choir, without any rehearsal, sang for the first time in the world this lovely Christmas hymn, with a guitar accompaniment.

WANDERING NOTES—We love New York at Christmas time. The bright twinkling windows, the merry crowds, the thin Santa Clauses, and the Rockefeller Center bedecked in all its glory. But on Christmas Eve we miss Schumann-Heink's voice singing "Silent Night, Holy Night". . . . During the Middle Ages carol singing was very popular in Europe, and still is, but here the Puritans put a stop to such "gaiety" in the 17th Century and it wasn't until the 19th century that this special folk music was revived. Following the World War, the National Bureau for the Advancement of Music in America fostered a nation-wide carol-singing campaign in our country, and today practically every village and town has its carol singers on Christmas Eve. . . . And this Christmas we Americans have more reason than ever to sing out our carols, and be thankful, because we still have PEACE. Most of the other nations have so little to look forward to on that great day.

TRANSITIONS—Many and varied are the operas being composed by American musicians, according to a diagnosis of thirty-seven works submitted in the Philadelphia Opera Company contest for American operas. One opera, based on dictatorship, is scored for an all-brass band. . . . The old house in Florida where Dellius lived is to be restored and made into a Dellius memorial. . . . Pitts Sanborn, New York music critic, has made a plea to symphony conductors for more hearings of several neglected symphonies. . . . In London, the House of Commons has received requests for a more musical warning to replace the air raid sirens which are becoming more distressing than the bombs that follow. . . . The Department of Music at Penn State College has inaugurated a "loyalty through music" program in the interest of patriotism and national defense. . . . "Tenting on the Old Camp Ground" was written, composed and first sung by Walter Kittredge as his patriotic contribution after he had failed to pass the physical examination for entrance into the Union Army.

TRILLS AND TURNS—Rudy Vallee is making another try at pictures, this time in a straight dramatic role for RKO. (Hm—if at first you don't succeed—. . . . We like Henry Jerome's band better every time we hear it. . . . Saul Goodman, tympanist of the New York Philharmonic, has produced a set of kettledrums weighing only seventy-five pounds (which is a third of the usual weight of such sets in symphony orchestras), by substituting duralumin for steel. . . . Classical and popular music has never been so closely related as today, states Paul Laval in an interesting article recently appearing in a New York paper. (We certainly agree. What would today's song-writers have done without yesterday's masters of melody?)

MODULATIONS—"Somebody Stole My Gal", first published in 1918, has been purchased by Jack Robbins from the Denton and Haakins Corp., and rumor has it that a movie may be built around that old tune. . . . Mills Music will published the score of the "Hit Parade of 1941". . . . The tunes "There I Go" (BMI) and "The Nightingale Sang in Berkeley Square" (Shapiro, Bernstein) shared top honors on the air this past month. . . . Glenn Miller is using a new closing theme entitled "Slumber Song" which he wrote in collaboration with pianist Chubby MacGregor, in preparation, no doubt, for the BMI-ASCAP finals. . . . John Alden Carpenter has arranged his jazz pantomime, "Krazy Kat", as an orchestral suite.

GLISSANDO—Did you know: That Meyer Davis has purchased a macadamia nut plantation on Diamond Head, Hawaii? (Aw nuts). That Sleepy Hall has started a series of Sunday evening musicals at the Homestead Hotel, Kew Gardens, Long Island? That Ernie Holst recently made his first appearance on Broadway when he opened at the Beachcomber? (All his previous engagements have been on the East Side.) That Albert Sharff has replaced Bob Howlett at trombone with Hal Kemp's band? And that Eddy Duchin is now playing piano solos during dinner shows at the Waldorf? That Red Skelton will be a fier in the U. S. Navy in his first MGM picture, "Flight Command"? . . . We believe that the worst movie we have seen in years was "Strike Up the Band". It was Hollywood ablaze, and the only saving grace was Paul Whiteman's appearance. (We wonder if there is any better loved man in the musical business than "Pop" Whiteman? We doubt it.)

RECORD NOTES—The sale of children's phonographs and records have tripled during the past year. . . . The recording industry has been working on Christmas catalogues since last July. . . . Raymond Paige and his orchestra will record a series of "Musical Americana" for Victor. . . . Several band leaders who have been recording for U. S. Records will soon be released and start recording for other firms.

MOST POPULAR RECORDINGS OF THE MONTH

COLUMBIA:

- "My Mother Would Love You" and "Fresh as a Daisy" from "Panama Hattie", Kay Kyser and orchestra.
- "The Man on the Flying Trapeze" and "Turkey in the Straw", Andre Kostelanetz, conductor.
- "Silent Night, Holy Night" and "Adeste Fideles", Kate Smith with orchestra.
- "Make It Another Old Fashioned, Please" from "Panama Hattie" and "All Baba", Xavier Cugat and orchestra.
- "Along the Santa Fe Trail" and "A Handful of Stars", Ray Noble and orchestra.

VICTOR:

- "A Nightingale Sang in Berkeley Square" and "Dream Valley", Sammy Kaye and orchestra.
- "Warm Valley" and "The Flaming Sword", Duke Ellington and orchestra.
- "Let's Be Buddies" and "Fresh as a Daisy", Leo Reisman and orchestra.
- "One o'Clock Jump" and "Blues in Third", by Sidney Bechet.
- "Do You Know Why" and "Isn't That Just Like Love", Tommy Dorsey and orchestra.
- "Dissy Spells" and "I'm a Ding Dong Daddy", Benny Goodman Quartet.
- "You Walk By" and "Good Night, Mother", Wayne King and orchestra.

ORION:

- "Do You Hear What I Hear?" and "Good Night Again", Al Kavelin and his Cascading Chords.
- "A Chicken Ain't Nothin' But a Bird" and "Make Yourself at Home", Cab Calloway and orchestra.
- "I Never Mention Your Name" and "A Nightingale Sang in Berkeley Square", Jack Leonard and Ray Block orchestra.
- "Sweet Molly Malone" and "Along the Santa Fe Trail", Dick Jergens and orchestra.
- "Somewhere" from "Icecapades of 1941" and "You Dance With Dynamite", Gene Krupa and orchestra.
- "Dearest, Dearest I" and "Do You Know Why?" from "Love Thy Neighbor", Frankie Masters and orchestra.

BLUEBIRD:

- "Let's Be Buddies" and "Such Stuff as Dreams Are Made of", Shep Fields and orchestra.
- "Wrap Your Dreams in the Red, White and Blue" and "He's My Uncle", Abe Lyman and orchestra.
- "Oh! They're Making Me All Over in the Army" and "I'll Take You Home Again, Kathleen", Gray Gordon and orchestra.
- "Is It Love or Is It Conspiration" and "So You're the One", Vaughn Monroe and orchestra.

DECCA:

- "Nobody's Sweetheart" and "Dinah", Connie Boswell and Hot Four.
- "Do You Ever Think of Me?" and "You Made Me Love You", Bing Crosby and The Merry Macs.
- "The World Without You" and "Peekin' at the Deacon", Will Hudson and orchestra.

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 "He's My Uncle" and "America, I Love You", Dick Powell with Victor Young and orchestra.

ALBUMS

- DECCA:**
 Grace Moore Souvenir Decca Album No. 165, two records, four sides, including "Some Day He'll Come" from "Madame Butterfly", "Vissi D'Arte" from "La Tosca" and "Love Me Forever".
 Richard Tauber Decca Album No. 163, four records, eight sides, containing eight favorite songs sung in magnificent style by the outstanding tenor.
 Boogie Woogie Music Decca Album No. 137, six records, twelve sides, containing favorite selections by Bob Zurke, Joe Sullivan, Mary Lou Williams, Pete Johnson and others.
- COLUMBIA:**
 Show Tunes of Jerome Kern, Columbia Album C-34. Four records, eight sides, including "Old Man River", "Who", "Why Do I Love You" and "They Didn't Believe Me", played by Al Goodman and orchestra.
 "Iolanthe", Gilbert and Sullivan Columbia Album No. 422. Abridged recording of the favorite Gilbert and Sullivan masterpiece, recorded by the Columbia Light Opera Company and conducted by Joseph Baton. Six records, twelve sides.
 Old World Folk Dances, Columbia Album J-21, six English Folk Dances, including "Corn Riggs", "Northern Nancy" and "Peppers Fancy", also Moravian, Italian, German, French and Danish folk songs.

CODA

I pity no man because he has to work. If he is worth his salt he will work. I envy the man who has a work worth doing and does it well.—THEODORE ROOSEVELT.

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An Invitation

LOCAL 259, Parkersburg, West Virginia, will hold its 38th Annual Banquet on Sunday, December 29th, at 2 P. M. at its hall, corner Third and Julianna Streets. All musicians who may be in the city are cordially invited to attend, assured that they will receive a cordial welcome and a good time. The local states it will serve the finest roast turkey, such an oyster stew as you never tasted before and baked beans that would make a Bostonian's mouth water, with all the trimmings and then some.

Hard Time Party

LOCAL 284, Waukegan, Ill., held its annual Hard Time Party on October 8th in the American Legion home. One hundred and fifty members with their families attended the affair which was a great success in every way. The program included a floor show containing a number of fine vaudeville acts, following which was a dance with music by Jimmie Gillette and his orchestra. Luncheon was served by the ladies of the American Legion.

Kansas State Conference

THE annual conference of the Kansas State Musicians' Association was held in Wichita on Sunday, November 3rd. The locals represented were Atchison, Hutchinson, Junction City, Lawrence, Manhattan, Parsons, Topeka, Wichita, Emporia, Coffeyville, Pittsburg, Fort Scott and Salina.

Many problems of interest to the locals of the state were discussed and methods for meeting them were agreed upon. The Wichita local provided a banquet for the delegates in the Lassen Hotel. The afternoon session featured interesting addresses by a number of speakers.

D. Fillzola, secretary of Local 755, Fort Scott, was elected president; Ronald Gunn of Hutchinson, secretary, and J. Herbert Wilson of Salina, treasurer. The Spring meeting, which is scheduled for next April, will be held in Fort Scott.

Norfolk's Fortieth Birthday

LOCAL 125, Norfolk, Virginia, has reached its fortieth year as a member of the Federation. Back in the year 1900 while the bands were still playing "Hot Time in the Old Town Tonight", Joe Weber was beginning his first year as our president

and mothers were naming their babies for Admiral Dewey, Norfolk petitioned and received its charter.

To commemorate this occasion, the Local held "Open House" Monday, November 4th, at its headquarters. Good Fellowship prevailed through the evening and, needless to say, the refreshment table was a popular place.

There were numerous discussions as to the merits of "Georgia Camp meeting" versus "Tuxedo Junction" and of course a "Jam Session". The evening ended on a chord of complete harmony. Sam Simmons, secretary, was in charge of arrangements.

Hot Springs Local Celebrates Thirty-fourth Anniversary

Special to The International Musician:

HOT SPRINGS, Nov. 21.—The annual banquet of the Hot Springs Musicians' Local 270 was held tonight. Covers were laid for 50. The group's charter was received in 1906 and three charter members survive. They are: Col. J. J. Ledgerwood, Carl Hanson and John E. Jones. Mr. Jones, circuit clerk, has been secretary 28 years. J. B. Freese, who presided, has been president ten years, and Warren E. Banks has been a member of the Executive Board the same length of time.

Musicians from the larger hotels and night clubs attended. The history of the organization was reviewed by Walter M. Ebel, newspaperman.

New Headquarters

TO keep pace with its steady growth, Local 325, San Diego, Calif., has moved into a suite of three modern rooms in the heart of the business district.

Florida State Conference

THE semi-annual meeting of the Florida Conference of Musicians was held on November 10, 1940, at the Mayflower Hotel Roof Garden, Jacksonville, Fla. The meeting was called to order at 10 A. M. by President Phil A. McMasters, and the first order of business was the officers' reports. Brother Kerngood, representing President Petrillo, was introduced and extended the greetings of the National Office. The delegates, representing seven locals in Florida, gave the reports of the conditions found in their jurisdictions after which the meeting was recessed for a fine luncheon at Harry Howells Restaurant as guests of the Jacksonville Local 444.

The Conference reassembled at 2:30 P. M. and the matters regarding the legislative program at the 1941 Florida Legislature were considered. It was voted to sponsor again a school band regulation bill, amendments to the state recreation tax law. A new bill which will be known as the Anti-Kickback Bill will be pushed by the Conference. A state wage hour law, which will probably be passed in Florida at the next session, was also discussed. Vice-President Roy W. Singer reported on the results of the Social Security program and appeals to aid musicians in getting unemployment compensation benefits. He stated that President McMasters, who works in this department, had aided materially in helping the musicians. It was brought out that President McMasters had successfully passed the merit system examination for Director of the Unemployment Compensation Division and the Conference voted unanimously to request Governor-elect Spensard L. Holland to consider McMasters' appointment.

It was voted to send President McMasters to the annual meeting of the School Band Masters' Association in an endeavor to gain their support for the school band regulation bill. The conference adjourned at 5:30 P. M.

First Canadian Conference

THE first Conference of the Eastern Locals of Canada was held at London, Ont., on Sunday, November 17th. More than 30 delegates were present, representing the locals from Montreal, Ottawa, Toronto, Stratford, Hamilton, Kitchener, London, St. Catharines, Brantford and St. Thomas.

The Conference was called to order by Henry W. Horner, president of Local 279, London, who explained the objects of the Conference and called attention to the fact that some of the delegates had traveled over 500 miles to assist in the organization of the Conference. William J. Sweatman of Local 567, Brantford, Ont.,



St. Petersburg Headquarters

LOCAL 427, St. Petersburg, Fla., is added to the rapidly growing list of locals that own their own headquarters clear of any encumbrance. The picture above was taken at the dedication on October 6, 1940, which celebrated the payment of all obligations against the building. This has been made possible by the rapid growth of this local within the past few years.

These rooms consist of a clubroom for the members, an office for the president and business agent combined with the board room and a general business office for the financial secretary-treasurer and recording secretary. The new headquarters will greatly facilitate the transaction of the local's steadily-increasing business. New and modern office equipment has been purchased and the latest telephone system has been installed.



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was elected president and Edouard Charrette of Local 406, Montreal, secretary. A number of problems peculiar to the Canadian locals were discussed and a resolution was adopted requesting the Canadian Minister of Revenue for protection against coin-operated music machines. The Federation was represented by Executive Officer Walter M. Murdoch, who gave an interesting and inspiring address to the assemblage. The Conference voted to hold its next annual meeting in October, 1941, at Ottawa, Ont. At the close of the meeting Local 279 provided the delegates with a banquet at the Oriental Restaurant. The attendance was lessened somewhat by a severe snowstorm. Nevertheless, the enthusiasm of those present made up for the deficiency in number.

Double Barrel!

NOVEMBER 4th and 5th were lucky days for E. Herman Magnuson, genial president of Local 134, Jamestown, N. Y.-Warren, Pa. On the evening of November 4th Brother Magnuson was re-elected president of the local by acclamation. On the



E. HERMAN MAGNUSON

following day he was elected member of the Assembly from the First Assembly District in Jamestown on the Republican ticket, receiving 18,747 votes to 11,346 for his opponent, a healthy majority of 7,401. As a member of the Legislature he will be in a position to help the legislative interests of the locals of the state. Congratulations, Herman!

C. E. "BUCK" EWING

Charles E. "Buck" Ewing, a member of Local 463, Lincoln, Neb., and member of the board of directors of that local for a number of years, died suddenly on October 26th at his home in Lincoln. Buck was a well-known clarinetist and had played with John Phillip Sousa, Arthur Pryor, Harold Bachman, Ringling Bros. & Barnum and Bailey Band and the Colorado Midland Band of Colorado Springs. He had been a member of the Lincoln Symphony Orchestra since its inception. His survivors are his wife and one son, Glenn, of Stanton, Neb.

FRANK WALTER KELLER

Frank Walter Keller, a member of the board of directors of Local 99, Portland, Ore., for more than ten years and a World War hero, passed away on September 15th as a result of coronary thrombosis. Frank was born in Minneapolis, Minn., in 1898 and received his entire education in that city. He was for a time a member of the Minneapolis Symphony Orchestra and traveled with the Birth of a Nation Company for several years.

He enlisted in the United States Army April 25, 1917, and was in the 151st United States Field Artillery, 42nd Rainbow Division. He spent one and a half years in active service in France.

Offensive battles: Alsne-Marne, St. Mihiel, Meuse-Argonne.

Defensive battles: Champagne-Marne. Defensive sectors: Luneville, Baccarat, Esperance-Souain, Vesle and Essey-Pannes.

He was honorably discharged at Camp Dodge, Iowa, May, 1919.

In the Fall of 1919 Brother Keller went to Portland, Ore. He was employed for many years at the Columbia Theatre, Portland Symphony Orchestra, Radio Stations KOIN and KGW-KEX. He made a round-the-world trip as a musician on the S. S. President Polk in 1929, embarking from San Francisco, Calif.

Due to nervousness caused by battle-shock in the World War, he had retired from the musical profession and had taken up residence at his home on the coast, near Newport, Ore., where he died on September 15th.

JOHN GORMAN

John Gorman, a member of the board of directors of Local 170, Mahanoy City, Pa., for many years, died in that city on October 2nd. Brother Gorman was an outstanding clarinetist and a teacher of many of the saxophone and clarinet players in the vicinity. Interment was at his former home in Moosup, Conn.

BENJAMIN J. SEAMAN

Benjamin J. Seaman, secretary of Local 86, Youngstown, Ohio, for the past 25 years and delegate to many conventions of the A. F. of M. and charter member of the Youngstown Symphony Orchestra, died in that city on October 27th from a heart ailment after an illness of one year, at the age of 59.

Brother Seaman was born in London, England, on May 3, 1881, and came to the United States 57 years ago. He was a graduate of the New England School of Music and settled in Youngstown 34 years ago.

A 32nd degree Mason, Mr. Seaman was a member of Blue Lodge of Schenectady, N. Y.; Youngstown Chapter, Royal Arch Masons, St. John's Commandery, Knights Templar, Al Koran Shrine, Aut Mori Grotto, and Indianola Methodist Church.

Mr. Seaman leaves his wife; a daughter, Shirley Jean Seaman; four sisters, Mrs. Fannie Faus of Short Hills, N. J.; Mrs. Edith Rand and Mrs. Adeline Bach of Youngstown, and Mrs. James Hagin of Schenectady, and a brother, Harry Seaman of Albany, N. Y.

RALPH GRIMES

Ralph Grimes, popular secretary of Local 525, Dixon, Ill., and delegate to a number of conventions of the Federation, died suddenly at his home on November 5th. He had played with the Dixon Municipal Band at a political meeting the night before and was apparently in the best of health. The end came suddenly shortly after he had arisen on Tuesday.

Brother Grimes had done much to make the Dixon Local an efficient organization, and he will be sadly missed by its members.



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GEORGE N. WITTICH

George N. Wittich, who served as a member of the executive board of Local 170, Mahanoy City, Pa., passed away very suddenly at his home in that city on November 1st. Further details are not available at this time.

L. N. GRIFFIN

Lovellyn N. Griffin, secretary of Local 306, Waco, Texas, and delegate to many conventions, passed away in that city on November 6th at the age of 80. He was born in Bambridge, Georgia, on January 6, 1860, and was one of the organizers of the Chicago Musical Society, which later became a nucleus of the Chicago local.

He settled in Waco in the early 90's and organized the first musicians' local there in 1893, as well as assisted in the re-organization of Local 306 in 1903. He served as president of the local from 1906 to 1908 and as secretary from 1931 until the time of his demise.

ELMER H. WAHL

Elmer H. Wahl, efficient secretary of Local 4, Cleveland, Ohio, and delegate to several conventions of the American Federation of Musicians, died suddenly in Cleveland on November 16th of a heart

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ailment. Brother Wahl was stricken while driving home from his office. He had stopped for a traffic light and when the light changed, his failure to proceed caused an investigation by other drivers who found that he had passed away.

Brother Wahl was a well-known musician and had served as a member of the board of directors, business agent and assistant to the president before being elected secretary some six years ago. He will be greatly missed by the members of the Cleveland local.

He is survived by his wife, a son, his mother, and a sister, Myrtle Wahl. Funeral services were held on November 19th and were attended by representatives of a number of neighboring locals, city officials and a large number of the Cleveland members. Interment was in Cleveland.

Bernie Says:

We like the story of a Chinese dignitary who once listened to an orchestra tune up, applauded loudly and then walked out of the hall, thinking he had heard the regular performance . . . And it seems interesting to note that at one time only royalty could own and play the harp. If a slave touched that instrument he was executed at once. We know some people today who should suffer the same fate . . . Tony Pastor, whose rhythms are such a click in the Blue Room of the Hotel Lincoln, contends there are many things in this world more wonderful than money . . . But it takes money to buy them . . . Has anyone suggested that Critic's Row be called Pan Alley? . . . We don't believe it, but there's a rumor that a midget band wants to enroll in Local 401 and pay half-dues . . . Filling a recent college date, Charlie Spivak was driving through Connecticut and noticed this road sign: "Reckless driving is a grave matter." Not a bad reminder, at that . . . Have you heard about the unfortunate song writer who didn't know his ASCAP from his BMI? After studying Glenn Miller's income for the past year, Genevieve Rowe is convinced that Glenn's trombone is THE horn of plenty . . . Yvette, NBC's cute blonde lark, tried to cash a pay check at the studio's bank in Radio City the other day. The teller wouldn't do it, because Yvette couldn't offer proper identification. But the teller in the next cage, overhearing the conversation, gave his okay on the deal. He had heard and seen her on a recent telecast . . . A real small one-nighter is one in a town which has no place to go where you shouldn't . . . When the Attorney General of the United States asks how the vote is going for the Democrats, he must get the answer: "Sold, Jackson" . . . Note to bands on commercials: A switch in time often saves nine points on the Crosley . . . And here's a tip to any bandleader or singer, who is fed up with autografs: "When they keep asking you to write your name on a piece of paper, they also make it possible for you to write it on big fat checks" . . . I could swear that the other afternoon I saw a bass fiddle carrying a midget musician.

Between rehearsals one day last week bandleader Al Donahue dropped into a cafe for a fast Scotch and soda. One of the patrons who had been in the place for several hours had a terrific jag on, but he was one of those harmless stews. He was refused a drink by the bartender and walked over to Donahue to plead his case. "Excuse me," he said, "but my name is S-s-schmittt."

"My name is Donahue," said the bandleader. "How are you, Mr. Smith?"

"Oh," was the answer of amazement, "so you know who I am?"

Any bandleader who begins to feel that he is too big for the music business should never forget that there's still a guy named Toscanini around.

Shorts: You can have things to be Proud of, but nothing to boast about . . . Same advice is that offered by baritone George Griffin: "There's a big 'IF' in terrific" . . . A lazy musician lets things go, a smart musician makes them go . . . There are too many entrances for trouble, too few exits . . . An old-fashioned girl used to love to dance; the modern girl dances to love . . . A bandleader who seeks success is for the United States kids. The guy who flops is the one who thinks he kids the U. S. . . . For years now George Evans, Glenn Miller's press agent, has pleaded with editors to spell Glenn Miller's name with two "n's". The campaign has been so successful that most of the scribblers now use the double "n" for Glen Gray . . . Bet you couldn't fall asleep until you found out that the violin used to be known under such names as the crwth, rebab and ravisastron.

—BERNARD GREEN.

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FEDERATION WINS THE AGMA CASE

(Continued from Page One)

seeks to enforce its rights to extend its membership. The means employed are not illegal and as unionists they must be familiar to the plaintiffs. Despite their claims no breach of contract is threatened by defendant. It is not shown that defendant's activity is due to malevolence.

Through stipulation Judge Samuel Seabury and Attorney Henry A. Friedman, on behalf of President Petrillo, agreed to allow matters to remain in status quo until the Appellate Court hears the appeal by A. G. M. A. which is expected to take place on November 29.

Further developments and a detailed report on this matter will be reported by President Petrillo in a future issue of "The International Musician."

SHOULD MUSIC BE WAR-CONSCRIPED?

(Continued from Page One)

other words. It is permitted to be played now only as the Nazi national anthem and not for "frivolous occasions." Hitler shapes his policy, regulates the state, bolsters morale and blueprints his objectives of world conquest—all in song.

In "Horst Wessel," these lines occur: "The trumpet sounds the signal for the last time. We are now ready for the battle. From all over our emblem will fly." The innumerable marching songs are variations of "Wir werden weiter marschieren" in which we find these lines: "We will march on, Today Germany is ours. Tomorrow the world." As you may recall, Norway was seduced by a brass band and German troops singing "Roll Out the Barrel." No one seemed to think of rolling out the Germans. In Poland, Germany has banned Chopin's music claiming it incites the Poles to revolution, and the Polish national anthem which goes in part: "Poland is not lost forever, while our lives remain. What the foe by force did sever, Force will soon regain."

England has mobilized its music on the home front which is also the war front and considers music one of the most potent forces in keeping up morale. The government controlled radio features more than the usual musical fare. Theatres and amusement centers are held to be essential industries. Music is even provided for the munition workers, either piped in or given in person. Two purposes are served by this factory music: production is pepped up and fatigue lessened.

In London a recent music program lasted twenty-two hours. The audience, 178 men, women and children were

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trapped in an underground shelter when a bomb hit the apartment building. Some were badly injured but most of them joined in the choruses. The music was supplied by a phonograph directed into a hole. After the twenty-two hours the people were released, many of them confessing that the music had been a life saver. In fact, music is doing an important job in England on all fronts, production, defense and home.

There is no question about the necessity of music in war time and its conscription. The question is: how thorough is the job of conscription and how good are the songs?

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*I mistrust the judgment of every man in a
case in which his own wishes are concerned.*
—WELLINGTON.

Merry Christmas and Happy New Year

TO you who share the blessings of this North American Continent our sincere wish for a Merry Christmas and a Happy New Year is no mere platitude.

To our 130,000 members and their families, whose wholehearted cooperation has made it possible for our journal to increase its revenue from the sale of advertising 500 per cent within the past three years; to our many advertisers whose interest has made it possible to make THE INTERNATIONAL MUSICIAN the foremost purveyor of musical news in America; to the officers of our 738 local unions and delegates to the conventions of the American Federation of Musicians, whose cooperation with the Federation printing plant has added to its success, and to all supporters of democracy who believe that America at its worst is better than the best that can be offered in Europe, we wish a very Merry Christmas and a Happy 1941.

May any clouds which seem to overshadow you now be dissipated, and in an earnest endeavor to give assistance and comfort to others less fortunate than ourselves may we all have a part in making 1941 truly a Happy New Year.

10,000 Slum Buildings Eliminated By USHA Housing Program

ERADICATION of American slums indicates that real progress is being made by the low rent housing program of the United States Housing Authority. Statistics just issued show that approximately 10,000 sub-standard structures have been eliminated in twenty-six cities as of December 1st.

In issuing the statistics, USHA Administrator Nathan Straus called attention to the fact that they represent only thirty-six USHA-aided projects concerning which the local authorities have made formal reports on the progress of their slum clearance work.

A large number of sub-standard dwellings have also been eliminated throughout the country, he said, in connection with construction now under way on more than 125 low rent projects, but the data has not yet been officially reported and approved.

The United States Housing Act requires that sub-standard dwellings not equivalent to the dwelling units provided by an USHA project must be demolished, effectively closed, or rendered safe and sanitary for human habitation.

The Salvation Army

"SO long as The Salvation Army is in the field the public may feel certain that there is an unceasing fight for hungry and shelterless bodies with souls in them, as well as for souls in hungry bodies that have no abiding places." Thus wrote the late Dr. John H. Finlay, editor of *The New York Times* shortly before his death.

While the uniformed army of the helping hand is attempting day and night to keep souls and bodies together for tens of thousands, it gives added attention to the extremely needy during the Christmas season. These Good Samaritans know that the burdens of parents become lighter, and the whole family is made happier,

when there is nourishing food on the Christmas table and toys in children's hands and warm clothing on their bodies.

So for the sixty-first year in the United States. The Salvation Army is now preparing its annual Christmas distribution to the needy of all races and creeds in our country. These are persons whom the officers find during visits to the homes and on the streets of our American towns and cities. They are reached by no other organization and are only partially aided by governmental agencies.

Last winter, with the help of its friends, The Salvation Army gave 530,556 Thanksgiving and Christmas dinners, and at least 363,703 children were made happy with toys and warm clothing.

The contributions in the Army's Christmas kettles on the street corners are insufficient to meet the cost of distribution. Further sums must be obtained from individuals. Your gift will be gladly received and wisely dispensed by The Salvation Army institution nearest to you.

Blitzkrieg for Defense

FROM the standpoint of destruction, a lot of us surpass actual dive bombers and don't know it. We are unwittingly careless with the destructive forces of fire. Due to careless smokers and campers in our country's forested lands, fire has made it necessary to develop drastic methods to combat it. For the first time in history, blitzkrieg tactics have been adopted for the "defense" of a country. Parachutists are being trained in the mountains of the West to nip forest fires in their infancy. Parachute fire fighters have appeared, equipped with explosives and chemicals to fight forest fires. They also carry food to tide them over until reinforcements arrive.

When a citizen sees these daredevils dropping out of the sky with their fleecy parachutes, he will not have to run for shelter. These men risk their lives to save the country's natural wealth, not to destroy it. They are to be commended for their courageous service and their endeavor to save the nation's resources by making fire fighting more scientific and efficient.

This country teaches its people to preserve, not to destroy. The fire insurance industry was a pioneer in fire prevention and life saving activity. Its endeavors along these lines have preserved countless millions in wealth and prevented unknown thousands of deaths from fire in this nation.

Bowl of Rice Parties

THE third annual national Bowl of Rice Campaign for the relief of Chinese war victims is now in full swing and will continue until February 15, 1941, to enable clubs, churches and other groups to fit their Bowl of Rice parties into community calendars. The drive is sponsored by the American Bureau for Medical Aid to China, of which Mme. Chiang Kai-shek is honorary chairman and Colonel Theodore Roosevelt, Jr., the national chairman. Headquarters are at 57 William Street, New York, N. Y.

The Bureau has sent more than three-quarters of a million dollars worth of ambulances, medicines and surgical supplies to China. Colonel Roosevelt, in launching the new fund drive, reminds the American public that China is entering the fourth winter of a cruel war and states: "Her magnificent resistance to Japan's modern war machine has proved again that the human spirit is stronger than the deadliest weapons that man can contrive, and she is daily weakening her enemy, while she is becoming stronger herself. But she needs our help in the colossal task of caring for her wounded soldiers, her air raid victims, some of them maimed for life, and the sick and needy whose plight is a direct outcome of war conditions."

William Allen White, famous Kansas newspaperman; Mayor La Guardia of New York; Niles Trammel, president of N. B. C.; Thomas J. Watson, president of the International Business Machines Corporation and Raymond Rubicam of Young and Rubicam are among the sponsors of this very worthy cause. The Bowl of Rice parties deserve the support of all who love democracy. Chiang Kai-shek, president of democratic China, and his armies are fighting a wonderful battle for a glorious cause.

A "Home" Industry

THE *Grass Lake (Michigan) News* recently ran a noteworthy editorial entitled "Ship by Rail". The idea it expresses deserves the consideration of the people of all communities in this vast land of ours, from village to metropolis.

"Not so many years ago", says the *News*, "two drays were regularly employed in this village hauling shipments from the depot to their destination. Today it is doubtful if there is enough local freight arriving to keep one old-time dray busy. However, if the businessmen of the community would have their incoming shipments sent by way of the railroad it would not be long until some local man would be given regular employment. . . ."

"Many of us, no doubt, take the railroad for granted. It has always been with us since our earliest memories

and it is bound to continue. But the smaller communities should show their loyalty and appreciation of the service the railroad can give them by patronizing it. . . . By supporting the railroad we can not only save money on our shipments, but the railroad will employ more help to care for the business and these people in turn will be local people who will spend their money at home."

The railroad is our basic medium of transportation. It is one of the nation's largest employers of labor, and its wage scales and working conditions are not surpassed in any industry. Indirectly, it employs still another army of men and women—the workers in the industries and trades and businesses from which the railroads buy. The railroad is one of the largest local taxpayers, and the money it pays to school districts alone provides education for tens of thousands of children each year. And the typical railroad is always willing to help in any worthwhile community project.

This industry touches every phase of our economic and social life, and in one way or another serves us all. And that's the kind of industry that deserves community cooperation.

A Worker's Thanksgiving

By DR. CHARLES STELZLE

I AM thankful for my job. It may not be a very important job, but it is mine. It may not be a big place, but for years I have been moulded in a special way to fill my niche in the world's work. Yes, I am thankful for my job. May I be kept true to the task which lies before me—so that I may be getting ready for the bigger and better job with which I may be entrusted.

I am thankful for my fellow-man. He may not always agree with me. I'd feel sorry for him if he did, because I, myself, do not believe some of the things that I was dead sure of a dozen years ago. May he never lose faith in himself, because if he does, he may lose faith in me, and that might hurt him more than it would hurt me.

I am thankful for my church. It is the most powerful institution in the world. It isn't perfect because it is made up of ordinary mortals like myself. Many times, during dark ages, it has been the only light of hope discernible on the stormy horizon. I am thankful for my church because it is made up of those who are banded together for the purpose of trying to bring more cheer and gladness to thousands of burdened hearts.

I am thankful for my home. It isn't a rich home. It wouldn't satisfy some folks, but it contains jewels which cannot be purchased in the markets of the world. When I enter its secret chambers and shut out the world with its care, I am a lord. Its motto is service, its reward is love. There is no other spot in all the world which fills its place, and heaven can be only a larger home, with a Father who is all-wise and patient and tender.

I am thankful for my country. I believe in it because it is made up of my fellow-men—and myself. I can't go back on either of us, and be true to my creed. If it isn't perfect, it may be partly because I am not the kind of a man that I should be.

I am thankful for today. It is all that I possess. The past is of value only as it can make life fuller and freer. There is no assurance of tomorrow. I must make good today.

Time for a Change

NO man is allowed to operate a railroad locomotive—though it runs on rails along a predetermined track, with every conceivable safety device to prevent accidents—without long and rigorous training, and periodic examinations for health and capability.

No man can command a ship—though it plies oceans and waterways where the chance of collision with another vessel is microscopically small—without similar training and examinations to determine fitness and ability.

No man can fly an airplane—though its "highway" is the empty air—without providing absolute proof of his competence.

Yet any man can operate an automobile down crowded streets and highways, where the margin between safe passage and a possible serious accident is a matter of inches, no matter how ill-fitted he is to drive safely.

That fact largely explains our gigantic motor vehicle accident toll. In some states no examination of any kind is required to obtain a driving license. In others not even a license is needed—the most ignorant and incompetent can get behind the wheel and roar away, endangering everyone in his path. And in most of those states where drivers' licensing systems have been established, the law is usually inadequate and prevents only the most obviously incompetent from endangering the public safety.

Physical infirmities, bad vision, defective hearing, and, most important of all, psychological handicaps that make safe driving impossible—these are found in literally millions of people who are today operating steel juggernauts capable of hundred-mile-an-hour speeds. We'll never go far toward solving the accident problem until every state takes the steps necessary to making certain that no person is given a license without providing proof of reasonable capability and a thorough knowledge of traffic regulations. We've let the incapable drive as they pleased—and they've made our highways a shambles.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

CHRISTMAS EVE

Hushed are the pigeons cooling low
On dusty rafters of the loft;
And wild-eyed oxen, breathing soft,
Sleep on the fragrant hay below.

Dim shadows in the corner hide;
The glimmering lanterns rays are shed
Where one young lamb just lifts its head,
Then huddles 'gainst his mother's side.

Strange silence tingles in the air;
Through the half-open door a bar
Of light from one low hanging star
Touches a baby's radiant hair.

No sound: the mother, kneeling, lays
Her cheek against the little face.
O human love! O heavenly grace!
'Tis yet in silence that she prays!

Ages of silence end the night;
Then to the long expectant earth
Glad angels come to greet the birth
In burst of music, love and light!

—Selected.



Chauncey Weaver

HOW strange the world in which we live. One solitary unit in a constellation whose vast expanse no human mind can begin to comprehend. Imagination plumes its wings and when the night shades are on we wonder if Mars, Jupiter, Saturn, the Evening Star and all the rest are similar worlds—peopled like our own. If so—what are the people doing? Do they love

music? Does art have a never-ending appeal? Do happy homes abound? Or does passion, hatred, and the red flame of war dominate the scene? For ages science has sought to learn the secret of those starry mysteries, but it does not accord with the infinite purpose to lift the curtain of further revelation. Our world has not yet vindicated the purpose for which it was created. It is a long distance from Eden to Berlin. The currents of destiny flow we not whither. As the Christmas season sounds its note of cheer, let us accept the Tennysonian philosophy and try and be content:

We have but faith: we cannot know,
For knowledge is of things we see;
And yet we trust it comes from Thee—
A beam in darkness; let it grow.

(I)

Beethoven! How the name continues to adorn high-grade musical programs, to enrich the cultural atmosphere of music, to hold its own in the pantheon of art—untarnished by the fetid, tawdry, superficial debasement of modernistic environment!

Out of the clear white light of his own personality the poet Wordsworth contemplated the majestic figure of Milton, bathed in the morning radiance of that wonderful day in English literature, and said, "Thy soul was like a star, and dwelt apart!"

What Milton was to the world of letters, Ludwig Van Beethoven was to the world of music; and in the over-arching sky of immortality his name shines with the unfolding luster of a star of first magnitude.

In dealing with the life and works of Beethoven we have no disposition to attempt to paint the picture of a paragon. We are not dealing with a flawless character. He was the essence of impetuosity. At times his tongue dripped acid. Now and then he wounded with unkind words and deeds the sensibilities of his best friends.

Beethoven was a lonely figure from infancy up. His early years were spent in a sordid domestic atmosphere. His father was one of the town's outstanding inebriates whose only apparent interest in the slowly developing genius of his son was the opportunity for the exploitation of his son for financial gain as soon as possible. There is pretty thoroughly fortified tradition that the severe deafness which shadowed Beethoven's life was a blow on the head administered by a drunken father arousing the young man to leave his bed at a mid-night hour in order to entertain the bibulous companions which the father had brought home with him. Young Ludwig, however, loved and revered his mother, but her life was darkened by mistreatment and neglect.

Amid such unpoetic and uninspirational surroundings the life of Ludwig Van

Beethoven had its unfolding.
More anon.

In the ever-growing accumulation of World Fairs, Expositions, etc., the Golden Gate International of 1940 seems to stand out as a luminous event. Secretary Eddie B. Love, Local No. 6, writes interestingly in the San Francisco *Musical News*—celebrating termination of the great event and of what the summer season of its existence has meant to the musicians of that jurisdiction. Secretary Love gives an epical pen sketch of the event in the following words:

"A glorious ending to a beautiful story, one which contained all the salient features of a Pulitzer prize novel: Life, music, laughter, joy, sorrow, heartaches, triumphs, work, pleasure, fun, profit, loss, romance, courage, and fire, and pointed in its closing to the inevitable—destruction."

The Fair operated for only eighteen weeks and two days—as against the 1939 Fair which ran thirty-eight weeks. During the current season 2,985 men were employed in musical engagement with estimated income of \$32,864.50. These are classified as casual engagements. Estimated salary of the Utility Band, Follies and Aquacade orchestras, radio orchestras, Carillon Bells, Puppet and Ice Shows, including overtime and extra shows amounted to \$223,459.10.

The article from which we quote declares: "The 1940 Fair was strictly a local musical operation."

So many enterprises of this character have started with a dubious beginning and terminated with a disastrous climax—we congratulate Local No. 6 upon the notable part which it has played in one of the greatest successes of its kind in modern times. It should not be overlooked that all creditors who backed the enterprise expect to receive from 84 to 92 per cent of their original investment.

It is encouraging to review the facts recently broadcast by W. J. Cameron, speaker on the CBS Ford Sunday Evening Hour: "In this country 5,865,296 families have pianos, and in these families about 9,000,000 persons play. Four million school pupils study the piano. *Etude*, a famous musical monthly, sells 200,000 copies a month. The Toronto Conservatory of Music examines about 10,000 students every year. Add to this the more than 150,000 teachers of music. . . . We are told that a million pupils study the violin in the schools, and half a million outside the schools, while 900,000 adults play for their own pleasure. The *Violinist* (which, incidentally, is one of forty American periodicals devoted to musical matters) has on its subscription list 65,000 names, of which 1,200 are the names of teachers. . . . More than 6,000 high school orchestras and bands flourish in this country, and these with the professional orchestras and bands, the singing societies, choirs, choruses and chamber music groups, make a musical public of impressive proportions."

Henry Woelher of Jamaica Plain, Mass., long an outstanding instrumentalist in Boston and other New England musical circles, must be growing older, like the rest of us, and seems yet to have an eye undimmed and his natural force unabated, from the zeal which he is constantly putting forth in art promotion. Evidently, he is a believer in the ancient maxim—"Remove not the ancient landmark, which thy fathers have set." He is now star mover in a crusade to save the famous Boston Opera House from destruction. To see what was for years the home of the finest musical offerings torn down to make place for a gas or oil-filling station is well calculated to curdle the esthetic soul of the traditional Bostonian. Brother Woelher seems to have easy entree into the Boston newspapers and his earnest appeals are bringing many recruits to his cause. More power to him!

A wide circle of friends will extend sympathy to Edward A. Benkert, Secretary of Local No. 10, Chicago. In the loss of his mother, who passed away at her home in that city on October 6th, at the age of seventy-four years.

Welcome Paderewski! In his twilight years may he find the peace and quietude which he so richly deserves. May some miraculous turn in the current of human affairs restore something of order and content to his distracted Poland.

Next thing in order, a new prepaid Union Card.

Perhaps we can not be too often re-

mindful that this is the era of peace on earth, goodwill to men.

The symphony bee is buzzing in Kenosha. The services of the distinguished Richard Czerwonky of Chicago have been secured. The spirit of reorganization is vibrant. Kenosha musicians are very much alive and will give a good account of themselves in all matters musical.

Our old friend Jacob N. Kaufman, Local No. 123, Richmond, Va., member of the local board and delegate to many national conventions of the A. F. of M., has had a serious tangle with an automobile, according to the *Richmond Musician*, but is now on the improvement road. We hope his convalescence will be speedy.

The Golden Jubilee of the great Chicago Symphony Orchestra has been observed by its eminent director, Dr. Frederick Stock, by composing a Festival Fanfare which is given a very elaborate description in the *Intermezzo*. Dr. Stock brought it into being during the months of his summer vacation. The orchestra for which this number is scored is a large one—comprising four flutes (one interchangeable with a piccolo), three oboes, English horn, four clarinets (one an E flat clarinet), bass clarinet, three bassoons, double bassoon, six horns, four trumpets, four trombones, bass tuba, kettledrums, bass drum, cymbals, side drums, triangle, castanets, sleigh bells, tambourine, glockenspiel, schellenbaum, harp, organ and strings.

Of course you nearly all know what a "Schellenbaum" is like and the function it exercises, but for fear some might not be familiar, we note further information gleaned from the *Intermezzo*, to the effect that the Chicago Symphony Orchestra is the only organization of its kind that can pride itself upon the possession of a Schellenbaum. The instrument was presented to Mr. Stock by the famous French composer, Camille Saint-Saëns. The instrument is of oriental, preferable Moorish origin, and is used in Europe in military bands. Saint-Saëns brought from Morocco the one utilized in the case here. To see it and to hear it will be a general urge on part of the uninitiated.

Iowa raised a corn crop this year of 458,000,000 bushels. As a mere agricultural item this statistical fact might not arouse much interest in the realm of art—but when it is recalled about how much internal corn lubricant might be thus produced—that is different.

From the Chautauqua County Grape Belt we learn that E. Herman Magnuson of Local No. 134, Jamestown, N. Y., has been elected a member of the New York General Assembly. Brother Magnuson is president of the Jamestown Local, has

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been delegate to many national A. F. of M. conventions, and has taken active and intelligent interest in Federation affairs for many years. We join heartily in the congratulations which his wide circle of friends will extend to him in being given a place in the law making body of the great Empire State.

New Orleans is becoming more and more symphony orchestra conscious, and we note by the *Prelude* that Local No. 174 is displaying a great range of activity in effort to crown the project with success.

WHEREAS—
Another year has rolled around,
And as it journeys to the end,
We're glad to know we've always found
In you a true abiding friend.

THEREFORE—
May Christmas Day and New Year's Day,
Prove harbingers of joy and peace—
Leading you all along the way
Where fruitful fields ne'er show surcease.



THOSE aware of the musical tendencies of the times are also aware of one manifestation in the field of swing, namely that the line of demarcation between jazz and "high-brow" music is becoming less and less distinct, as swingsters avail themselves of melodies, rhythms and harmonies from the classics. Through the process of discreet borrowing, the andante cantabile from Tchaikovsky's string quartet becomes "The Isle of May"; one of the movements from that composer's Fifth Symphony, "Our Love"; Ravel's "Pavane pour l'Infante defunte"; "The Lamp is Low"; and Debussy's "Reverie", "My Reverie".

Not only is jazz being enriched through incorporation within its literature of special works, but there is a tendency to make the whole swing output more melodious. The rhythms flow more gently; strident notes are tamed; "effects" are merged in the whole. Having before them music arranged by experts, band members must be excellent readers as well as improvisers. Thus, skilled musicians trained in our finest schools of music, now form a large part of the membership of our top-flight bands. This all speaks well for the musical future of America and widens the field of endeavor among American composers, band leaders and instrumentalists.

Flight To Fame

CHARLEY SPIVAK'S band, at the Glen Island Casino, New York, on a thirteen-weeker, is gaining a prominent place in band lists. Its chief distinction, of course, is Charley's excellent trumpet work, but the group as a whole—three trumpets, two trombones, four saxes, four rhythm—functions as a clean-playing,



CHARLES SPIVAK

smooth-toned setup. Proudly fronting his own ensemble, Charley can look back serenely at himself as a mere ten-year-old, playing his miniature cornet, to the accompaniment of records of Dixie Land Jazz Band and the Californian Ramblers, while pretending he was a part of these ensembles. The intervening years were filled with work and more work—so much work, in fact, that he had no chance to "date" his girl and had to telegraph his marriage proposal from the next town in his tour. Now, however, he can take a bit of time off to get acquainted with his young son, aged five and a half.

Manhattan Melodiers

WOODY HERMAN'S opening at the New Yorker Hotel, New York, is set for December 20th.

JOE REICHMAN is at the Essex House in New York for an indefinite stay.

CHARLEY DREW at the last reading (late October) was featured in the South Village Room of the Hotel Taft, New York.

BOB GRANT opened at the Savoy Plaza in New York, November 29th, for a five-and-a-half-month stay.

MAL HALLET followed Gordon at the Edison Hotel, New York, November 8th, to stay until Blue Barron comes in.

BOBBY PARKS started a run at the Village Barn, New York, October 28th.

JACK TEAGARDEN and his band began a two-week stay at the Arcadia Ballroom, New York, December 11th.

ENOCH LIGHT went back to work November 26th for the first time since his

auto accident last June. His date was at the Coliseum Theatre, New York.

ADRIAN ROLLINI TRIO had a week at the Roxy Theatre, New York, from December 5th to 12th.

Quaker Quickies

LEIGHTON NOBLE had his option picked up at William Penn Hotel's Chatterbox, Pittsburgh, for four additional weeks. That will take him up to December 26th.

LANG THOMPSON'S band will open an indefinite stay at Hotel William Penn's Chatterbox, beginning December 26th.

CLYDE LUCAS started a term at Philadelphia's Ben Franklin Hotel on December 4th.

BILL McCUNE got six airshots out of Philadelphia's Ben Franklin Hotel (four locals and two over CBS).

Empire State Build-Ups

CHARLIE BAUM and his orchestra are continuing indefinitely at the Statler in Buffalo.

RALPH BARLOW made the Dellwood Ballroom, Buffalo, December 1st, for an indefinite stay.

DICK STABILE opened at the Syracuse, New York, Hotel, January 18th, to carry on indefinitely.

HERBIE HOLMES followed Ray Herbeck at the Log Cabin, Armonk, New York, October 28th.

THE McFARLAND TWINS' band left Blue Gardens, Armonk, N. Y., November 17th, for theatres and one-nighters and was replaced by Dean Hudson.

VINCENT LOPEZ is playing one-nighters in and around New York in addition to his "Show of the Week" broadcast each Sunday.

WILL HUDSON went into the Syracuse Hotel, Syracuse, N. Y., December 14th, for an indefinite stay.

East Tryst

VAUGHN MONROE, during November, strung up a bright chain of one-nighters in New England. He began an indefinite stay at the Hotel Brunswick, Boston, November 25th.

GEORGE MacFARLANE, leader of a Ruby Newman unit, has had his contract extended four more weeks at the Studio Club, Providence, R. I.

JOHN CARROLL, trumpeter and leader of one of Ruby Newman's units, went into the Casa Manana, Boston, December 1st.

JIMMY DORSEY returned to Meadowbrook, Cedar Grove, N. J., November 13th, his third repeat there. He will open at the Pennsylvania Hotel, January 20th.

MILT HERTH Trio went into the Neptune Room, Shoreham Hotel, Washington, D. C., December 7th, for thirteen weeks.

GEORGE HALL band and Dolly Dawn followed Richard Himber into the Chatterbox, Mountinside, N. J., November 28th.

BLUE BARRON is scheduled for the Adams Theatre, Newark, January 1st.

Southward Swing

BOBBY BRYNE opened, November 26th, at the Roosevelt Hotel in New Orleans for a four-weeker. He is booked for a return at the Meadowbrook, N. J., beginning Christmas Day, another four-weeker.

JACK SHERR opened, November 6th, in the Fountain Room at the Hotel Roosevelt, New Orleans.

BOYD RAEBURN played one-nighters when he came out of the Trocadero in Henderson, Ky., November 15th.

AL DONAHUE is spending December at the Trocadero.

TED WEEMS followed Clyde Lucas at the Beverly Hills Country Club, Newport, Ky., November 23rd, for a two-weeker.

BUDDY FISHER was brought back to the Tune Town Ballroom, St. Louis, the week of October 29th, for a repeat engagement.

LARRY CLINTON'S band was at the Rainbow Roof of the Hotel Ansley, Atlanta, Ga., well through October.

TED LEWIS will be master of swingeries at the Royal Palm Club, Miami, opening December 18th.

DON BESTOR went into Tune Town Ballroom, St. Louis, December 10th, for an indefinite stay.

Mid-West Madcaps

BOB CHESTER was at the Michigan Theatre, Detroit, the week of December 6th.

WILL OSBORNE played one-nighters in the Mid-West the last of November.

STUFF SMITH went into Blatz Palm Gardens, Milwaukee, November 5th.

DON McGRANE, whose orchestra was so popular at Billy Rose's Diamond Horseshoe in New York City for twenty-two months, brought his newly-augmented band to the Deshler-Wallick Hotel, Columbus, Ohio, on October 11th for a two-month stay.

GRAY GORDON and his "Tic Toc Rhythm" will be the attraction at the Palace Theatre, Cleveland, the week of December 20th.

Windy City Wassailers

LOU BREESE replaced Emil Coleman at Chez Paree, in Chicago, Christmas Eve.

MARK FISHER is scheduled to flourish the stick at the 500 Club, Chicago, beginning the 18th of November.

RAY NOBLE'S orchestra will continue at the Palmer House, Chicago, through January 15th. Mr. Noble came in for an eight-week stay last July 4th, since which time it has been just one extension after another.

ADRIAN ROLLINI and his trio closed at the Blackstone, in Chicago, November 21st, to play the Lyric Theatre, Indianapolis.

RAYMOND SCOTT at the present writing is at the Blackhawk, Chicago.

BEN CUTLER followed after Wayne King at Chicago's Edgewater Beach Hotel, November 23rd.

HARRY JAMES was called back to the Panther Room, Chicago, on the strength of his hit there a year ago. His "Concerto for Trumpet" was featured during his stay.

WAYNE KING was at Edgewater Beach, Chicago, in October.

RAMON RAMOS is staying on indefinitely at the Drake in Chicago.

DICK JURGENS will go back to the Aragon Ballroom, Chicago, after Lang Thompson leaves, December 24th.

GRIFF WILLIAMS is kingpin in popularity in the Continental Room of the Stevens, Chicago.

RICHARD HIMBER, early in December, began a four-week date at the Edgewater Beach Hotel, Chicago.



KAY KYSER and the versatile GINNY SIMMS have just finished a picture in Hollywood. Curious? "You'll Find Out."

Westward Hi-Ho!

BILL BARDO drew a two-week holdover at the Hotel Lowry, St. Paul, following which he trekked to New York for a theatre week or two.

DON STRICKLAND started a monther at the Hotel Radisson, Minneapolis, October 19th, and snared a holdover for himself that will take him up to January 4th at that spot.

COLONEL MANNY PRAGER has four weeks at the Rainbow Ballroom, Denver, starting December 21st.

SKEETER PALMER, using two trumpets, three saxes, two pianos, electric guitar, bass and drums, and featuring himself as accordionist, is on the second

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month of an indefinite engagement at the Utah Hotel, Salt Lake City, Utah.

FREDDIE FISHER and his Schnickelfritzers left the Happy Hour Cafe, Minneapolis, November 18th, after twenty weeks there, and the next day followed Smith into the Blatz Palm Gardens.

GEORGE OLSEN is in for an indefinite stay at the Rice, Houston.

DEL COURTNEY will go into Shadowland, San Antonio, Tex., December 21st. January will find him at the Muehlebach Hotel in Kansas City.

ARTIE SHAW started at the new Paladium dansant in Hollywood, December 12th, for an eight-week stretch.

EMIL COLEMAN'S orchestra was held over at the Chez Paree, Chicago, in October, when the Brazilian bombshell, Carmen Miranda, and the very clever tap-dancer, Paul Draper, headed the show. Coleman hopped to Ciro's in Hollywood for Christmas Eve. There for an indefinite stay.

BEN POLLACK moved into the Casa Manana, Culver City, November 23th, for four weeks.

Coast-to-Coasters

RUBY NEWMAN is currently busy playing debutante dances East and West.

DUKE ELLINGTON, after playing the Flatbush, Windsor and Apollo Theatres in New York, went to the coast to open at the Casa Manana in Los Angeles for six weeks, beginning January 2nd.

HENRY BUSSE headed back east via Texas, after closing at the Casa Manana in Los Angeles. He has a date at the Capitol Theatre in Washington, D. C., January 23rd.

Treats For the Elite

FRED WARING and his Pennsylvanians entertained at the newspapermen's function in honor of President Roosevelt, November 9th. The gang, with soloists and featured artists, offered such old standbys as "Alice Blue Gown," "Ave Maria," and "Drink to Me Only With Thine Eyes."

MEYER DAVIS has been booked to play the British Relief Ball in the Bahamas for the Duke and Duchess of Windsor.

Just For Fun

PAUL WHITEMAN (we do miss him in these columns) has begun a leisurely automobile trip to Texas, where he will join his wife for his first vacation in twenty years.

SAMMY KAYE'S "So You Want to Lead a Band" stunt at the Century Room of the Hotel Commodore had Otto Klemperer up before the band to direct it through "Practice Makes Perfect", in spite of the fact that he had just led a symphonic ensemble for two hours. His name (nom de plume "Smith") was drawn from the hat and he gallantly led the popular tune.

XAVIER CUGAT (who, incidentally, is booked for eleven months solid) collects old batons. He has them autographed by all top bandleaders.

Air Airings

HORACE HEIDT'S radio program opened November 19th with a musical salute to Southern Methodist University.

BING CROSSBY and **CONNIE BOWWELL** are together on the Kraft Music Hall series. They began November 14th.

FRANKIE MASTERS and his orchestra celebrated their 129th consecutive broadcast (October 23rd) on the coast-to-coast NBC network from the Grill Room of Hotel Taft.

BENNY GOODMAN, as popular with radio fans as ever, recently made some important changes in instrumentation, which include the addition of a baritone saxophone. Cootie Williams is his new star trumpeter.

Changeabout

CHICO MARX has announced that he has decided to abandon his screen activity temporarily and to organize a dance band. Chico will be the band's pianist and leader.

BOB CROSSBY, on the other hand, turned movieward, has completed his first picture. He has been signed for a second.

OUR SYMPATHY is extended to Russ Morgan, whose father, Eliezer Morgan, esteemed member of Local 696, Glen Lyon, Pa., passed away on November 8th, 1940, at the age of sixty-eight.

BOOKS OF THE DAY

HOPE STODDARD

THE MAGIC BOW, A Romance of Paganini, by Manuel Komroff. 362 pages. \$2.50. Harper and Brothers.

When Paganini tucked his violin under his chin people wept and laughed, and the hard lines of their daily doings blurred into a glow of fulfillment. Here was poetry to which one could respond, romance in which one could revel. All the fantasy and color of the early nineteenth century whirled in the vortex of his playing.

As Paganini enticed the ear, so this book entices the imagination. His era is brought to life: a monk offers wine to wayfarers; a prisoner pleads from his dungeon below cobbled pavement; a Countess tosses a white glove; a youth kneels beside a flower; a coachman bequeaths a locket. Historical figures people the stage: Rossini begs his friend of the magic bow to help him train a cast for an operatic performance, and violin tones weave harmony out of chaos; Meyerbeer, Rossini and Paganini dressed in gay carnival costumes jostle their way through the square in the role of blind beggars; Franz Schubert scribbles immortal songs at a restaurant table; Napoleon and his troops tramp before the concert hall.

Paganini's love affair, comparable to Dante's, is portrayed with imagination and sympathy, showing this wild spirit following the lodestar of his dreams through a lifetime of yearning. The legend of his imprisonment for the murder of a mistress is explained as rumor based on gossip of a disgruntled associate. The spirit of the violinist's life, rather than its letter, is the concern of the author, and is delineated with strokes clear and strong, more convincing by far than figure-perfect statistics.

OPERA, by Edward J. Dent. 190 pages. Penguin Books, Inc.

The author, in this book explaining how opera came to be, its aims and methods, chooses to deal with first its musical and then its dramatic development. In the former recountal, the footprints of Monteverdi, Lully and Rameau are traced as they tread out its faint beginnings. Contributions of various composers are presented such as the "ensemble of perplexity" (four distraught characters singing their desperation) and the "overture" as a musical entity, with the purpose of showing opera's hazardous course from a conglomeration to an art-unity. Gluck and Mozart gave opera its high musical standard; Beethoven, Rossini and Weber veer it toward a romantic vista; Wagner cleaves a way through rock-like prejudice and misconception (serious musicians of the nineteenth century denounced opera as an unclean trade). We owe it to the latter, the author points out, that "the auditorium is darkened as a matter of course during a performance", that "the soft prelude is heard in silence, and applause reserved for the end of an act". Verdi, Gounod, Puccini and the Russians lead us up to the present when opera is enthusiastically sponsored by the masses for its musical as well as its dramatic values.

In dealing with the growth of opera as a drama, the author discusses first the libretto development from a "precious" literary exercise to an adequate vehicle for musical expression. The altered conception of scenery receives its due. Here again Wagner's innovations are numerous—the steam curtain, scenery moving sideways, stage machinery. Japan's contribution of the revolving stage is also mentioned, important in such operas as "Don Giovanni" where scenes must be presented in quick succession. Finally the author points out that the conception of acting as an integral part of the performance has been achieved only through years of groping. The early opera stars were singers exclusively, their histrionic bag of tricks containing but two items, waving the right arm and waving the left. With Beethoven's "Fidelio" we have some mention made by the critics of the time, of the acting, but only of such obvious "stage business" as striking a pose at an emotional climax or arranging draperies cleverly. With modern operas comes histrionic display on a par with any acting done in the spoken drama.

In leading up to the fusion of the musical and the dramatic elements in opera in modern times the author has a deal to say, biographically and critically, of Richard Strauss' sensual exuberance, Debussy's elusiveness, Hindemith's modern wit, and Kurt Weill's satire. All of these composers, he maintains, represent different aspects of modern opera, while they show proper awareness of its dual nature.

The last three chapters of the book are devoted to operatic development in England, concluding with a prognosis and a plan. Glowing praise is proffered its only really successful operatic experimenter—Sadler's Wells.

I PLAYED THEIR ACCOMPANIMENTS, by Elizabeth Harbison David. 246 pages. \$2.50. D. Appleton-Century Company.

To discover the curious musical motif than ran through the political career of President Wilson would be reason enough, if there were no other, for reading this volume. Its author, one of the leading accompanists in the country for many years, was employed as such by Miss Margaret Wilson, a daughter of the President, when the latter went abroad to sing for the soldiers during the World War. The story of the vast sing-fests, of the formal balls at which President and Mrs. Wilson were honored guests, of the triumphal entry of victorious Marechal Petain, and of the party (at which Mr. David roasted sweet corn) after the President's yacht sailed into the Thames, is told with a musician's ear for nuance and a woman's eye for color.

But the author does far more than reconstruct that little-known period during and just after the War in Europe. She gives focus to the whole musical world in the years hovering about the turn of the century—those rich years of culture when Mark Twain, Harry Lauder, Edwin Markham, Schumann-Heink, Josef Hofmann (as "Infant prodigy"), John Philip Sousa, Ernest Schelling, Gatti-Casazza, and Jean de Reszke formed an integral part of the musical picture. Mrs. David played accompaniments for practically all the great concert singers of that day. She lived with the grace, assurance, and breeding of one who knows both the art of music and the art of social intercourse. "Building up any profession", she tells us, "is largely dependent upon one's ability to make friends and keep them, and I not only had life-long friends who were doing all they could for me in the way of introductions but my clientele was of the very best." She has another explanation for her success: "An accompanist should have the skill of a pianist and a psychic sense that anticipates every mood of the artist."

Here is a picture of a lady of that age of plumes and crystal chandeliers taking advantage of every opportunity to carve her way to fame.

Telling it all in this book, without pretention and with deft touches, she gives that era, fading so quickly from our memories, substance and pertinence.

PLOTS OF THE OPERAS; Oscar Thompson, editor. 517 pages. \$2.00. Dodd, Mead and Company.

Everything possible has been done by the author to make this a book of ready reference. The 200 plots are arranged alphabetically according to opera titles. To make rapid consultation easier, the Table of Contents presents these titles arranged according to composers. One hundred and thirty composers are thus listed, represented by at least one opera: Verdi has 16 to his credit; Wagner and Puccini, 11; Massenet, ten; Richard Strauss and Rossini, nine; Mozart and Donizetti, seven.

Rarely does an opera cover more than two pages, yet in each case the essentials are there, sufficient data, that is, to make listeners react comprehendingly when they attend a performance. The plots are given with a sparseness of detail that in itself sets a style and imprints pictures more strikingly than any lush outpourings of an unchecked imagination. Every opera of the Metropolitan repertoire has a place, as well as many heard only in symphonic excerpts.

Reading through these opera plots one becomes aware that here is the adult's world of make-believe, wherein a grown-up can have discourse with gods and emperors, witches and demons, princes and dwarfs. It is a land where Ancient Greece and old Araby, the Middle Ages, indeed every legendary time and place, contribute settings of fantasy and romance. Here is given the opportunity to mingle with a motley throng—the Canterbury Pilgrims, the Girl of the Golden West, Lucrezia Borgia, Julius Caesar, Hansel and Gretel, Thais, the Marble Guest, Cinderella, the Knight of the rose, Mona Lisa and the Queen of Spades, all in their proper settings, all nicely docketed and delineated.



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COMES the time of year when managers need no longer mop their brows while studying the weekly grosses. If they are in the red now, it's red of holly berries and streaming ribbons and traffic signals clearing the way for mobs headed for their box offices. Now the problem seems to be one of squeezing in extra seats in the aisles, the boxes, the orchestra pit. Santa Claus is good to them, managers opine, providing a time of year when, gay and carefree, people forget their purses have strings and buy tickets as readily as they crack jokes and sing carols. Festoon the holly, then! Set up the tinsel trees! The holiday throngs are on their way. Let nothing stop them.

Vaudeville On the March

AUDIENCES, introduced to vaudeville all over the country, are developing a healthy discrimination in regard to acts. They not only know what they want but are determined to get it. Holiday vaudeville bills were added Thanksgiving Day to the Jamaica Theatre, Jamaica, and to the Hempstead, Hempstead, Long Island, five acts on each bill. In Elmhurst, Long Island, the Queensboro Theatre had vaudeville November 30th for the first time in years.

Up New England way vaudeville has found a home in the Auditorium, Boston, three name acts and name bands, on a two-day basis. The Court Square Theatre in Springfield, playing a three-day vaudeville bill, zoomed business for the first six weeks of this quarter to almost twice the gross of October, November and December, 1939.

New York State has its share of vaudeville innovations. The Shine chain of 235 theatres is steadily expanding its small-town vaudeville policy, using units as well as individually booked shows. Vaudeville has proved successful at the Palace, Lockport, New York, and as a result a ten-person unit started November 12th, at Salamanca, New York. Auburn, Newark, Watertown and Gowanda, New York, will also have the benefit of stage shows. The Skouras' Embassy Theatre, Port Chester, New York, began a spot vaudeville policy Thanksgiving Day.

Not to be behind, Pennsylvania theatres are rounding up new vaudeville units. Butler, Johnstown, Greensburg, Sharon, Altoona, Parkersburg, Clarksburg and Fairmount are all profiting from the rising demand. The Irving Theatre in Wilkes-Barre had to turn customers away the closing night of the three-day stage show, November 16th. The opening vaudeville bill at the Peeley Theatre, in Hazleton, received such a tremendous ovation that it was held over a third day. The Carman Theatre in Philadelphia, riding high and handsome, promises, with its five-act set-up, to turn de luser.

Down South, vaudeville is thriving, too. Closed since last February, the Pantages Theatre in Birmingham, Ala., opened with a thirty-person unit November 15th. The Fox, in St. Louis, continuing its combo policy—two features and five or six acts—brings in M.C.'s to add luster. In Miami, the Beach Theatre, the Miami Beach and the Olympia will have split week bookings, with the starting date around Christmas. Seven large units have been signed to ten weeks' tour in southeastern houses.

Top-Flight Perches

MANY audiences are evincing a preference for top-flight bands over other vaudeville attractions. When Ina Ray Hutton and her "All Man" orchestra brought vaudeville back to the Roxy Theatre in Atlanta, Georgia, in November, there was a block-long waiting line for the first time this year. Lang Thompson and his crew followed; other bands scheduled are Tommy Tucker, Ted Fio Rito and Eddy Duchin.

The Capitol in Wheeling, West Virginia, is using top-flighters on the average of once a week. Two that have already brought in the crowds are Ozzie Nelson and Vincent Lopez. Other theatres in the southeastern area have taken to the top-flight band idea: Little Jack Little opened in Columbia, South Carolina, November 6th for four weeks; Tommy Tucker, in Asheville, November 17th; Jan Savitt in Bluefield, West Virginia, November 26th.

The Stanley, in Chester, Pennsylvania, had a stageliner for the first time in years on Thanksgiving Day (November 28th) with Gray Gordon's band the attraction. The Sunday name band policy was inaugurated November 17th at the Lyric, in Bridgeport, Jack Teagarden topping the show with Tommy Tucker and Cab Calloway coming up November 24th and December 1st, respectively.

RKO's Coliseum Theatre in New York resumed Tuesday and Wednesday eve-

ning vaudeville November 5th, the initial bill consisting of Bunny Berigan's band. In Detroit at the Colonial Theatre, Fats Waller's band grossed \$9,700 and was followed by a straight vaudeville show which brought in \$6,000. This seems to prove that the house can do fair business with stageliners but that top-flighters build up attendance into the sure profit levels.

**TOP-FLIGHT RATINGS
New York**

FIVE solid weeks of top-flight bands brought the Paramount to the crest of the wave. The week ending October 31st, Tommy Reynolds piled up \$46,000; the next week he made it \$39,000; the week after that, Glen Gray's orchestra came through to a smash \$70,000 followed, the week ending November 21st, by a substantial \$50,000. His third week finished powerfully November 28th with \$47,000. Gray was held over for a fifth week, the first time this has ever happened at the Paramount.

Meanwhile at the Strand things aren't so bad either. Woody Herman added up to a good \$30,000 in his first holdover week which ended October 31st. In his third and final week, he raked in a sturdy \$27,000. Teddy Powell, coming in for the week ending November 14th, crossed the finish line with \$26,500, which tapered off somewhat the week ending November 21st, to \$21,500. Ozzie Nelson was there, the week ending November 28th, and a luscious \$48,000 plumped into the money-bags.

Kay Kyser in person at the Roxy accounted in a large part for the gleaming \$50,000 piled up there the week ending November 21st.

The State had the Johnny Messner orchestra, week ending November 21st and a gross of \$20,000. The following week Jack Teagarden zoomed takes to \$25,000.

Philadelphia

THE Earle perked up proceeds to \$24,000, week ending October 31st, with Gene Krupa to help out. Cab Calloway's orchestra took over for the week ending November 21st and clocked a good \$23,000.

Washington

JIMMY DORSEY'S orchestra, at the Earle, hurdled to a fine \$20,000, the week ending October 31st.

Baltimore

AT the Hippodrome, Jimmy Dorsey snatched a bright \$15,000, week ending November 7th.

Louisville

BUSINESS at the Rialto showed an upward spurt, the week ending October 31st, with Cab Calloway's orchestra turning in the town's top gross of \$10,000.

Buffalo

CHARLIE BARNET'S orchestra at the Buffalo snagged a very nice \$19,000, week ending November 7th. Two weeks later, Xavier Cugat's orchestra rang up \$18,000.

Cleveland

XAVIER CUGAT'S orchestra, the week ending November 7th, brought \$14,000 to the Palace coffers. Two weeks later, Woody Herman's copped a fine \$17,000.

Detroit

AT the Michigan, the week ending November 14th, Xavier Cugat touched the tape at \$18,000.

Indianapolis

TOMMY TUCKER and his orchestra took in \$10,500 at the Lyric, the week ending November 7th.

Chicago

FOR the week ending October 31st, Clyde McCoy culled a bonny \$17,000 at the State-Lake. Two weeks later Charlie Barnett took another \$17,000. Two weeks after that, Jan Garber zoomed to \$18,000. At the Oriental Theatre in the three weeks ending October 31st, November 14th and November 28th (Chicago seems to alternate bands and stage acts), Tiny Hill's, Herbie Kay's and Woody Herman's orchestras clocked up respectively \$12,000, \$15,000 and \$16,000.

The ubiquitous Xavier Cugat at the Chicago Theatre, the week ending November 28th, headed to a terrific \$33,000.

Kansas City

JOE SANDER'S orchestra at the Tower Theatre far outstripped usual grosses with \$7,800 to show the week ending November 7th. Jimmy Joy and his orchestra were largely responsible for the \$7,000 realized there the week ending November 21st.

Omaha

HARRY JAMES did nicely at the Orpheum with a gross of \$15,000 for the week ending November 21st.

Minneapolis

AT the Orpheum Glen Gray's orchestra etched out a clean \$17,000 the week ending October 31st. Week ending November 28th, Harry James raked in \$16,000.

Los Angeles

TOMMY DORSEY'S orchestra, held over, T added up to a lucrative \$17,500, week ending October 31st.

San Francisco

AT the Golden Gate, Bonnie Baker and Orrin Tucker deserved most of the credit for the \$19,000 garnered the week ending November 21st.

LEGITIMATE LISTINGS

New York

THEATRE men in New York City are agreeably surprised at the theatre-going public's reaction to Sunday legitimate shows. Although Sunday shows in the theatre have been legalized for sev-



EDNA SEDGWICK, One of the Dancing Principals in Ed. Wynn's "Boys and Girls Together"

eral years, the fact that Equity had insisted until lately on double pay had made such showings impracticable. This order having been rescinded, "The Man Who Came to Dinner" and "Hellzapoppin'" played on Sunday, November 24th. It was generally agreed that the cheaper seats were more in demand and that many unaccustomed theatre-goers were in the audience. In accordance with a State law that performers must have twenty-four consecutive hours of rest in every seven days, the theatres running Sunday shows remain idle Monday or Tuesday.

That very engaging revue, "Boys and Girls Together", at the Broadhurst, looks like one of the season's naturals. In the five weeks from October 19th to November 23rd it whirled the wicket to \$28,000 (virtual capacity), \$27,000, \$24,000, \$25,000 and \$25,000. At the Winter Garden "Hellzapoppin'", that free-for-all, now in its third year, rang up in the same five weeks \$30,000, \$25,000, \$24,000, \$26,000 and \$25,000. "Du Barry" in the last four weeks at the Royale, had nothing to be ashamed of, either, with grosses, from October 19th to November 16th, of \$17,500, \$14,000, \$16,000 and \$16,000. It goes on

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weeks successively \$12,500, \$13,000 and \$10,000. "Elmer the Great" drew hefty trade at the Plymouth, the week ending November 9th, with an add-up of \$8,500; its second and final week brought in \$11,000. "Sim Sala Bim" at the Shubert had totals of \$5,000 and \$6,500 the two weeks ending November 23rd.



Scene from the Musical "HOLD ON TO YOUR HATS" with AL JOLSON

Center during the same length of time grossed \$35,400, \$36,600, \$35,000, \$33,000 and \$35,000. At the Imperial "Louisiana Purchase" held to its large attendance figures, with the grosses \$34,000, \$34,000, \$35,000, \$34,000 and \$33,000. "Panama Hattie", rated the newest musical smash, drew rave notices, standee business and

New Haven

THE road company of "Hellzapoppin'" garnered \$11,000, the week ending November 9th. "All in Fun" had its premiere November 21st, and brought in \$10,000 for four performances, a nice add-up.

Washington

LADIES IN RETIREMENT" got fine business in Washington the week ending October 26th at approximately \$16,500. The following week Ruth Chatterton's "Pygmalion" built up to a satisfactory \$12,000. "Glamour Preferred", the week ending November 9th, was fighting ground for critics, but the paying guests cast the final vote at \$10,000. The following week "Night of Love" took a hefty wallop, with a fade-out at \$7,500. Ethel Barrymore's "The Corn is Green" followed, and proved to be the first hit in five tryouts: the gross, \$13,500.

Pittsburgh

IF business at the Nixon is any criterion, "Time of Your Life" is in for a big season. It clocked \$16,000 there for the week ending October 26th. The Lunts' "There Shall Be No Night" at the Nixon, made a new record the week ending November 16th, when it clocked \$27,200.

Philadelphia

BROCK PEMBERTON'S "Lady in Waiting" wound up its first week (ending October 26th) at the Locust with a fair \$9,000 in the till. "Twelfth Night" at the Forrest had two good weeks, with \$23,000 and \$24,000 to show. Dante's "Sim Sala Bim" grossed a profitable \$7,500 in its single week at the Locust, ending November 9th. "Conquest in April" weak from the start, closed November 23rd, with a light \$11,500 for its two-week stay. "Night of Love" at the Forrest hauled in a rather disappointing \$17,000 the week ending November 23rd.

Baltimore

LADIES IN RETIREMENT" battled valiantly against pre-election blues and managed to build up a fair \$10,800, the week ending November 2nd. It was followed by "Pygmalion" which brought in \$7,300 the week ending November 9th. On the 14th "The Corn is Green" began a three-day try-out for Broadway.

Memphis

GERTRUDE LAWRENCE, in three performances of "The Skylark" ending October 26th, garnered a luscious \$5,600, one of the best showings in recent years for legitimate theatre.

Cincinnati

THIS city reached a near record when "Philadelphia Story" with Katharine Hepburn grossed a shade under \$19,000 for the week ending November 16th. Other shows playing in Cincinnati during the last month were "See My Lawyer", "Rocket to the Moon" and "There Shall be no Night".

Cleveland

"PHILADELPHIA STORY" at the Hanna rolled up a smash \$25,000 in seven performances, the week ending October 26th. Then the house went dark until November 18th, when "There Shall Be No Night" came in and pounded to a smash \$24,500 for its week's stay.

Detroit

"PHILADELPHIA STORY" at the Cass played up to the hilt with a smash \$26,000 the booty, the week ending November 2nd. The same week at the Wilson "Too Many Girls" got \$8,500 for nine performances. In its two-and-a-half week stretch, "See My Lawyer" at the Lafayette limped along with \$2,500 for the first six performances, \$6,500 for the next ten and \$3,200 for the final ten. "Blossom Time" at the Wilson, boosted by local talent, was good for two weeks, with \$9,200 raked in the first week and \$5,800 the second, ending November 16th. "Lady in Waiting" at the Cass never really developed its full strength. It wound up its eighth show with a meager \$9,700 scored. "Pygmalion" followed it and netted, for the week ending November 16th, an all-right \$12,000.

Indianapolis

THOUGH it got off to a slow start, "The Man Who Came to Dinner" at the English built up through word-of-mouth and realized, for the week ending November 16th, \$15,000. The three-day stretch of "Philadelphia Story", ending November 23rd, rang up the cash register to the nicest tune heard there in several years: \$14,800 for four performances.

Milwaukee

THE annual state convention of 15,000 schoolma'ams zoomed receipts to \$12,000 for "The Little Foxes" at the Davidson Theatre. In its three-day engagement ending November 9th. The San Carlo Opera Company in town for four nights ending November 10th was benefited also, with receipts totaling \$9,000. On the evening of the 10th "Tobacco Road" opened its fifth engagement at the Davidson, followed the next week by "The Man Who Came to Dinner", the latter hauling in \$14,000 for its week there.

Chicago

THE five-week span from October 19th to November 23rd meant good money for at least three of the five shows ticking in Chicago during that time. Week by week, the grosses were:

Life with Father...	\$17,000	\$14,000	\$12,500	\$14,000	\$16,300
Male Animal	11,000	10,000	8,500	10,000	10,000
Meet the People	12,000	12,000	11,000	12,000	12,000
Time of Your Life	14,000	14,000	13,500	14,000	
Lady in Waiting				10,000	8,500

One show, "Male Animal", called it quits November 23rd, and two "Lady in Waiting", and "Time of Your Life", November 30th. On November 25th "Pygmalion" went into the Selwyn following "The Male Animal".

St. Louis

FINISHING a one-week stand October 25th, "The Little Foxes" counted up \$18,800. "The Man Who Came to Dinner", which followed it, in spite of political pyrotechnics, grossed \$16,000 for its first week and \$17,000 for its second, closing November 9th. After a week of darkness, "Pygmalion" arrived and copped a good \$10,000 for eight performances.

Minneapolis

"TOBACCO ROAD" struck a snag when a Catholic group's protests caused newspaper advertisement banning. Still it struggled to a fair \$7,000 the week ending November 2nd. "The Little Foxes" suffered from impassable roads, but brought in a fine \$9,500 for its three nights ending November 16th. "The Man Who Came to Dinner" grossed approximately \$10,000 in its nine performances which ended November 23rd.

Los Angeles

"FOLIES BERGERE" at the El Capitan in Hollywood had a good five-week run from October 19th to November 23rd, with grosses successively \$16,000, \$17,000, \$16,000, \$15,000 and \$18,000. "Quiet Please", at the Biltmore closed November 2nd, with \$6,000 and \$5,000 checked in for its last two weeks.

San Francisco

"EVERY MAN FOR HIMSELF" at the Geary drew an estimated \$7,000 in its second week, an improvement of \$500

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over its first week. It closed the third week on November 30th. Cornelia Otis Skinner picked up approximately \$10,000 in her week at the Curran, ending November 23rd.

Canada

IN Montreal "Pins and Needles" collected a satisfactory \$6,000 at His Majesty's, the week ending November 9th. The following week, "Hellzapoppin'" at the same theatre grossed an astounding \$22,000, while "Le Scandale" and "Après l'Amour" at St. Denis took in \$15,000. In Toronto "There Shall be No Night" with the Lunts, smashed through to \$23,893 the week ending November 9th. "Hellzapoppin'" grossed \$24,500 the week ending November 23rd.

Stage Whispers

"TOBACCO ROAD" celebrated the beginning of its eighth year on Broadway, December 5th. Will Geer portrayed Jester Lester during the first act, Charles (Slim) Timblin during the second and James Barton during the third. After the performance there was a gay get-together at Toots Shor's restaurant.

"Battle of Angels" will open December 27th at the Shubert, New Haven, and on December 30th at the Wilbur, Boston, remaining in the latter house for two weeks.

The Philadelphia Opening of "Pal Joey" was deferred from December 9th to December 11th.

In Boston, former heavyweight champion Max Baer transferred his histrionic ability from the prize ring to the musical comedy stage, December 4th, when "Hi-Ya, Gentlemen", a new comedy full of sparkling tunes, opened there for a pre-New York run. The plot is all about a clique of racetrack gamblers operating in a college, and Max, as Spinner Skinner, the campus agent for the betting ring, clowns his way through a couple of songs and also dances a bit.



JOAN EDWARDS, One of the Singing Stars in the Musical "It Happens on Ice"

grosses successively of \$30,000, \$32,000, \$35,500 and \$36,000, the weeks ending November 2nd, 9th, 16th and 23rd.

Boston

PANAMA HATTIE" wound up its three-week tryout in a blaze of glory, the week ending October 26th, taking all the business that could be jammed into the Shubert and smashing through to \$26,000. In the first stanza, of the "Twelfth Night" tryout, Helen Hayes and Maurice Evans did themselves proud, with a showing of \$21,000, the week ending October 26th. The next week, the play bowed out triumphantly to the tune of \$24,000. "Life with Father" at the Repertory had a good five weeks, from October 17th to November 23rd, with tallies successively of \$15,600, \$15,000, \$15,000, \$14,500 and \$15,200. Looks like a record stay. "New Pins and Needles", at the Plymouth, in the week ending October 26th, its second and final, came through with a satisfactory \$10,000. "Return Engagement", the same week, drew a rather tepid \$3,200. The following week, ending November 2nd, it was thumbs down for "Night of Love" at the Shubert which scored under \$5,000 on its initial tryout stanza. The second, and final week, it drew another \$5,000. "The White Haired Boy" at the Plymouth ended November 2nd, with a pale \$2,500 to show. "Here Today" collected a scanty \$2,000 for its first week. It checked out the second week, with a more encouraging \$4,000. "Ladies in Retirement" at the Wilbur had a pleasing run from November 3rd to November 23rd, netting for the three

»» TRADE TALK ««

Every month we are privileged to report the acquisition of new advertisers and the return of former friends to the columns of THE INTERNATIONAL MUSICIAN. New firms welcomed this month are the Lafayette Radio Corporation and Tune-Dex. Returning to our columns are the Micro Musical Products Corporation. Jack Schwartz, President; O. Pagani & Bro., and J. C. Deagan, Inc., of Chicago.

Micro Musical Products Corp.
Jack Schwartz, head of Micro Musical Products Corp., New York, is one of the most active members of the National Association of Musical Accessory Originators, Inc., which was formed not long ago to combat the existing evils in the



JACK SCHWARTZ, President and Sales Manager, J. Schwartz Music Co., Inc.

accessory field. Jack is extremely popular with his fellow members and is always alert to render a service to his organization. At the annual meeting in New York recently the members, in appreciation of his efforts, re-elected him to the Vice-Presidency.

Wide Flexibility in Portable Sound System

The traveling band never knows when it is going to find itself in a spot where sound reinforcement becomes a necessity, either because of the size of the hall or because of poor acoustics. The Lafayette Model 776-T coordinated sound system is especially well adapted to this type of service. Completely self-contained, in a sturdy carrying case 21x18x13 inches, it can be set up for operation in a few minutes. And with its 32-watt sound output, rising to 45 watts for instantaneous sound peaks, it provides plenty of volume for the largest auditorium or hall.

The system, a product of Lafayette Radio Corp., 100 Sixth Avenue, New York, N. Y., consists of an 8-tube high-fidelity amplifier, a choice of one standard microphone with telescoping floor stand, two heavy-duty 12-inch dynamic loudspeakers, cables and plugs for all interconnections. The amplifier provides for simultaneous operation of two microphones and a record player or contact pick-up, with individual controls for blending these three inputs in any desired proportions.

Admirably adapted to either portable or permanent service, this Lafayette system is within economic reach of most bands—may even be paid for in small monthly installments if desired.

Tune-Dex

Have you heard about TUNE-DEX? One of the smartest aids to the musician this season is this tiny little book (2x3 1/2 inches) which has met with such phenomenal success throughout the country.

It is simply a listing, with keys indicated, of all the most popular tunes of all types, including the semi-classics which every musician knows but can't remember when he is on the job. This little book actually thinks for the man on the job. It is not only an alphabetical list, but a well-rounded program, and tunes are listed in order of their popularity in the classification to which they belong.

Besides all the old-timers listed in various tempos, there are also all types of nationality songs, cowboy songs, "Barber Shop" types, etc.; in fact there are 23 listings, comprising over 600 tunes (37 pages). All a musician has to do is to follow the program as listed, and it takes

all the worry out of a job. It is priced so low that no musician should be without one. You will find the TUNE-DEX ad in this issue.

Deagan Marimbas

The Chicago firm of J. C. Deagan, Inc., announces that its plant is now in full production on the Mercury Marimba, latest addition to the Deagan line of marimbas, vibraharp and orchestra bells.

The Mercury is an answer to the demand for a modern, streamlined marimba in the popular-price field. Listing at \$160, it offers this impressive combination of features: smooth, trim lines emphasized by a finish of silver and black lacquer, with chromium trim; F to F standard quality keyboard; new method of suspending bars between live rubber which completely insulates them against shock and creates an exceptionally full, organ-like tone; a strong but lightweight carriage, equipped with ball-bearing wheels; one minute take-down or assembly.

Initial demand for the Mercury indicates that it will soon take its place among the fastest selling models in the entire Deagan line.

O. Pagani Releases First in Series Of Five Drum Methods By Sam Rowland

"A veritable encyclopedia of drumming . . . and should be in the hands of every drummer, teacher and band director", said Dr. Edwin Franko Goldman.

Book Two, dealing with every phase of percussion covering concert band and orchestral drumming in the departments of bass drums and cymbals, and cymbal technique for the modern corps, Scotch Bass, Tenor and Two Stick Rudimental Drumming has just been released by O. Pagani & Bro. music publishers at 289 Bleecker Street, New York City.

This is one of a series of five modern methods under the name of *Percussion Technique* by Sam C. Rowland, each representing a complete text showing the hitherto unreleased technique of world renowned artists. Book Two illustrates the concert type execution of such famous names in the drum world as August Helmecke and Frank Kutak, both of the Goldman Band, New York. It includes the Scotch aerial work of International Scotch Drumming Champion George Boerckel, Philadelphia; Tenor Rudiments and Twirls as taught by Mr. Rowland and used by championship corps. The Rudimental Two-Stick Bass Drumming is an official American Drummers' Association adoption and explained by Sig. Trybus, International rudimental champion.

Every serious student of the drums will want all five of these technical studies, which may be ordered direct from O. Pagani & Bro. or other leading music shops. Each method is designed to be self-instructive and may be placed in the hands of the students comprising the drum section of bands and orchestras. Supervisors and band directors will find for the first time a complete answer to problems of development within their drum sections.

Selmer Recording Disc

H. & A. Selmer, Inc., have entered a new field—that of blank recording discs. The disc is clean-cutting, long-lasting and makes a high-fidelity recording. It has been approved by the re-examination service of Underwriters' Laboratories, Inc.



Selmer Recording Disk

The disc, which is illustrated above, has another novel feature, a stroboscope for checking turntable speeds right on the record. It makes it possible to check turntable speeds at any time by just looking at the revolving record under a 60-cycle light. If the speed is correct, the pattern will appear to stand still.

Laberte Violin Collection Pilfered

The entire world of music will be shocked to learn that the great violin workshops of Marc Laberte, located at Mirecourt, France, were ransacked and pilfered of all machinery and instruments during the German invasion. Included in this loss is Marc Laberte's famous collection of original Stradivarius and other rare instruments valued at about \$250,000.00.

In a letter just received from their French commissionaire, Buegeleisen & Jacobson, American distributors for Marc Laberte, learned the harrowing details of this renowned craftsman's flight before the advancing Germans, and of his sorrowful return to find his home and workshops stripped of every furnishing, machinery and tool. The loss of his collection of rare instruments was a particularly hard blow. However, his great skill as a violin maker is a heritage which still remains intact, and Marc Laberte is courageously looking forward to the rebuilding and continuance of the business which has weathered many national disturbances since it was founded over a century ago.

Buegeleisen & Jacobson are happy to announce that the Martin Freres factory, located near Paris, France, has not been harmed in any way. This will be welcome news for Martin Freres dealers who have been doing a volume wood-wind business in this famous line. B. & J. still have a small amount of their instruments on hand (which, however, won't last very long). However the Martin Freres' factory is now in operation and building up a stock for eventual export and they are looking forward hopefully to future shipments.

Maccaferri Presents New Reed "Populaire"

Mario Maccaferri has done it again! Not content with the tremendous popularity during past years of Maccaferri "ISOVIBRANT" REED, and still recently the unprecedented success of his "MY



MARIO MACCAFERRI

MASTERPIECE" REED, which will soon celebrate its first anniversary, he has just announced a new popular-priced reed appropriately named "POPULAIRE".

This newest member of the Maccaferri Reed Family is made in his New York factory from genuine, fine French cane under all the improved methods of manufacture originated and perfected by himself. It is presented in five strengths and packed in boxes of twelve. Mr. Maccaferri states that "It is my best looking reed—it has eye appeal and price appeal to entice every class of player."

White Way Products

White Way Musical Products, specialists in modern drum equipment, vibes, etc., having as its president, Adrian Rollini, number one vibraharpist and director of America's biggest little band, is located at 1587 Broadway, in the heart of New York City.

While devoting a great deal of his spare time to White Way Musical Products, Adrian soon found he needed a partner, so who better than his wife? Thus it was that Dixie stepped into the picture.

In a field held exclusively by men, it required great ability and plenty of grit for a woman to make good. Dixie has made good, and if you know drums or drummers, you have heard of her—and the reports are favorable. She is the only drum expert of her sex in the country, to our knowledge. If you have a problem concerning the drum business—sticks, heads, cymbals—in fact anything at all—you can put your troubles before Dixie and rest easy. If she doesn't know the answer, you can bet that no answer so far has been given.

Mills To Publish Six Songs From "Meet the People"

"Meet the People", a topical musical revue produced by the Hollywood Theatre

AT LAST! MODERN HOME-STUDY ARRANGING COURSE!!!!

- Duet, trio and four-way writing thoroughly explained.
- How to orchestrate passing tones.
- How to write for the ensemble.
- How to organize, lay out and "routine" an arrangement.
- How to write Shuffle, Rhumba, Tango and many other rhythms.
- How to voice unusual effects.
- How to determine chords in sheet music.
- How to put your musical ideas on paper.

All this and many other tricks of modern arranging which combine the experience of the biggest "name" arrangers in the country are now yours at small cost. And you can study at home in your spare time.

Here, for the first time, is a course that answers all your questions about modern orchestration. And it's in lesson form enabling you to take actual examinations which are corrected and commented upon by the author himself, one of the country's most brilliant arrangers.

It's quick, easy and inexpensive. So if you want to start on the road to becoming a high paid arranger fill out the coupon and mail it in—TODAY!

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Gentlemen: Please send me complete details on your new "Course in Dance Band Arranging."
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TEACHER OF TRUMPETERS WHO AIM FOR THE TOP WITH AMERICA'S NAME BANDS
111 West 48th St.
New York City
BYant 9-0884

Alliance and now at the Grand Opera House, Chicago, is headed for a Christmas opening in New York at which time Mills Music will be working on the six most commercial tunes in that show.

"Meet the People", "The Stars Remain", "The Bill of Rights", "A Fellow and a Girl", "Let's Steal a Tune from Offenbach" and "In Chi-Chi-Castanango" make up the score written by Henry Myers and Jay Gorney. Edward Eliscu collaborated with Gorney on "A Fellow and a Girl".

A non-profit community theatre project, the show will be one year old on Christmas Day, having premiered on December 25, 1939, in Hollywood.

"Committee Model" Trumpet

The new Martin "Committee Model" Trumpet is advertised in this issue of THE INTERNATIONAL MUSICIAN. The "Committee Model" has been developed with the cooperation of such fine artists as Ren Schilke, first trumpet of the Chicago Symphony Orchestra; Fred Berman, Boston's popular radio staff trumpet player and teacher; Dana Garrett, formerly cornet soloist with Sousa's Band and now first trumpet at the Capitol Theatre, Washington, D. C.; Otto Kurt Schmelsler, formerly with the Boston Symphony and the Detroit Symphony Orchestras and now a very successful teacher in Detroit; Charlie Spivak, formerly with Benny Goodman and other top-ranking bands and now heading his own fine combination, among others. Martin tried to keep all this as confidential as possible, but the secret is out. Believe it or not, several hundred of these new COMMITTEE Martin Trumpets have been sold though unannounced, without a line of advertising anywhere, and no mention in their catalog, literature or price list.

Radiovisions

RADIO celebrated its twentieth anniversary last month, and American broadcasters designated the days from November 11 to 30 especially for this purpose. Twenty years ago radio was the problem child of the nation, as television is today; only then there was no Federal Communications Commission with which to entangle. (It wasn't until 1927 that the Radio Act was passed for the protection of both broadcasters and listeners, following which came the weeding out process). The first station was KDKA, and it was located on the roof of the Westinghouse plant at East Pittsburgh. The first real broadcast was that of the Harding-Cox election returns of November 2, 1920. WJZ, located at Newark, was New York's first broadcaster. In 1922 WEAJ and WOR appeared, and in 1924 WAHG, later WABC, appeared on the scene. Today there are 862 stations in the United States. Over 80,000,000 radio sets have been built and it is estimated that a set is sold every two seconds.

Since neither the broadcasters nor ASCAP have yielded in any way in the controversy involving the basis of payment for music used on the ether waves, all concerned wait breathlessly as the zero hour approaches. Midnight of December 31st is the deadline. The stations have been steadily sneaking in non-ASCAP tunes since last Spring. And to date, BMI (Broadcast Music, Inc.), the broadcasters' music publishing organization, estimated that where 80 per cent of the sustaining music was ASCAP in the Spring, today figures stand at 25 per cent.

In the meantime, orchestra leaders everywhere are deeply concerned. Many have already changed their theme songs, and are enlarging their libraries with BMI and non-ASCAP tunes at, of course, a tremendous additional expense. Glenn Miller is now using a new and original closing theme. Bob Crosby has a new theme, but uses the same opening three notes as those of his old signature, Gershwin's "Summertime," hoping thus to retain his identity on the air. Richard Himber, who was quite recently made a member of ASCAP, has gone so far as to ask Mayor LaGuardia to step in as mediator. Jimmie Lunceford stated in protest that he would rather lose the network wire and maintain the musical standard of the band, rather than use numbers that are not typical of the band's style. Eddy Duchin is lucky, though, for his standard theme was written by Chopin. And so the music goes 'round and 'round, but just where ASCAP's is going to come out no one knows as yet.

To date, BMI owns 140,000 songs and has access to other licensing agencies bringing the total to approximately 250,000 tunes. ASCAP controls about 500,000 songs and arrangements. Some of the modern composers in the non-ASCAP group are: Aaron Copland, Ernest Schelling, Henry Dixon Colwell and Charles T. Griffes. Then, too, there are the works of Stephen C. Foster, Gilbert and Sullivan and works of other composers which were published more than fifty-six years ago.

Ten TELEVISION projects have just received the approval of the FCC for an expenditure of more than \$3,000,000 on research and experimentation. This brings the total budgeted for that purpose by various firms which have previously been authorized to engage in experimental operation to \$8,000,000.

The ten organizations receiving this latest permit are: Hughes Tool Company (Los Angeles), Columbia Broadcasting System, Earle C. Anthony, Inc. (Los Angeles), Leroy's Jewelers, May Department Stores Company (Los Angeles), Television Productions, Inc.; Metropolitan Television, Inc.; Kansas State College of Agriculture and Applied Science and CBS's Chicago Station.

On-the-crest-of-the-waves: Eight million children and three million adults in the United States listen to the five weekly broadcasts every morning of the American School of the Air, according to a recent survey . . . American radio broadcasts now reach Latin America over the local station of NBC, and Latin American broadcasters are permitted to pick up and rebroadcast any programs. These Latin-American stations announced excellent reception of Verdi's "Requiem," played by the NBC Symphony Orchestra last month, under the direction of Arturo Toscanini . . . The Federal Communications Commission anticipates a substantial demand for frequency modulation station licenses, states James Fly, chairman of the FCC, and manufacturers are looking forward to a great public demand for FM receiving sets . . . A special committee has been appointed to survey the radio necessities of the Army, Navy and British procurement and civilian demands, the purpose being to provide adequate industry capacity to meet the increased needs and to prevent a snag in production and delivery.

Studio News: Albert Spalding, the American violinist, has been signed not only as permanent soloist for the Kostelanetz concert series over WABC, but also as narrator for the concerts . . . Norman Brokenshire was recently presented a bronze bust of himself to mark his eighteenth year in radio . . . More and more premieres of new musical works are being given on the radio . . . Pick and Pat are being con-



Worcester WPA Band Playing for "Regulars" at Fort Devens, October 15, 1940—

Everyone knows that marching isn't fun without music, so when recruits at Camp Devens, Mass., found themselves minus a band, the Worcester WPA Band came to their rescue and supplied the needed touch. They are assigned for drill exercises at this cantonment until the Fort organizes its own band.



A Quality PRODUCT

Ask Your Dealer!

considered for a regional network in the South . . . Drama is having its greatest season on radio. WOR reports a gain of 50 per cent in the number of shows over last season's total, with 15-minute dramas predominating . . . For real swing music listen to Erskine Butterfield's hot piano-playing on WOR's Friday "Cats 'n Jammers" . . . Leonard MacSwayne, night librarian at NBC, is booked for several piano concerts beginning the first of the year. His first appearance will be at Columbia University. . . Have you heard Dinah Shore sing "Jeanie With the Light Brown Hair"? She's wonderful! . . . And for chills and chuckles, don't miss "The Bishop and the Gargoyle," from the NBC studios on Tuesday nights . . . Bill Huck, the guide from NBC who auditioned as an announcer on the "Behind the Mike" program recently, received a wire immediately after the show offering him an announcer's position at the radio station WGAC, Augusta, Ga.

A long-haired piano "technician" was pounding forth in an NBC studio while Fidge McGrath and a companion looked on. "Boy, but can he make that piano talk," whispered Fidge's companion. "Yeah," answered Fidge, "and I know just what it's saying: 'Please go 'way and leave me alone.'"

Radio Quiz: Who am I? I am a musician, and I play on most of the big broadcast shows. I make a lot of money and I save it. I neither drink nor smoke. I am never late for rehearsals, shows, or appointments with my wife. I pay my union dues in advance. I am also an arranger and always have my work completed at least two hours before it's due. I never hang around Hurley's or Dillon's after my work is completed, but hasten home to my fireside. Who am I? —I'm SUPERMAN!

MUSICAL QUIZ

- Who wrote the melody of "Silent Night, Holy Night," and what were the circumstances of its composition?
- What relationship existed between the following great composers:
 - Haydn and Mozart?
 - Brahms and Schumann?
 - Wagner and Liszt?
 - Richard Strauss and Johann Strauss?
- Who invented the following bass accompaniment, used much in piano music?



- In what opera does:
 - An emperor turn into stone?
 - A witch turn into gingerbread?
 - An axe turn into a broom?
 - A dwarf turn into a toad?
- In what symphony is the following theme to be found?



- What instrument of the Renaissance was built like a flat, pear-shaped guitar and had six pairs of strings, tuned a fourth apart?

(Answers Found on Page Twenty-five)

PEDAGOGICS

THOUGHTS ABOUT TROMBONE TECHNIQUE

BY MIFF MOLE



MIFF MOLE

STYLE is a form of musical identity. Style is a musician's individual manner of playing which distinguishes him from other musicians. It is a result of his attempt to express his own individuality in his playing. When a student has graduated from the beginner's class and has advanced enough so that he understands the fundamentals of his instrument, it is already time for him to give some thought to a creative style of his own. Each man should endeavor to express his own ideas in his playing, in the way which seems most pleasing and natural to himself.

Much more is expected of the dance trombonist today than ever before. Modern orchestra leaders expect their men to phrase with a very definite style. Should dance work be the musician's ultimate aim, he can profit from listening to modern bands. This will help him in developing a style, as he will gradually select what pleases him and reject what he does not like, and this will be reflected in his own playing. He will improve in proportion to the amount of time he spends in conscientious practice, and the more he improves the more he will be able to express his own ideas and personality in his playing.

I think it is a very good idea to spend a certain amount of your practice time in experimenting with original variations of written exercises. One suggestion would be to select an exercise intended for staccato practice (see Example 1 below), then re-write it several times, each time marking it in a different way for a different form of phrasing. First you might try a legato phrasing (see Example 2 below), and try to play it in a singing style as if it were a song. Next you could mark it broad staccato with certain accented notes. (See Example 3 below.) This will make it sound more rhythmic when played. The third time you might use a combination of some legato and some staccato, marking accented notes wherever they seem natural to you. (See Example 4 below.)

Each variation of this exercise will have a somewhat different color from any of the others. Phrasing with a pleasing vibrato affords infinite opportunity for originality. By listening to various styles and forming opinions as to what you like, by dint of patience and ardent practice, you will develop a characteristic style of your own and so help to prepare yourself for future success.

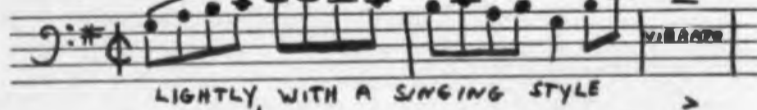
I do not want you to think I am suggesting that this way of practicing should be followed exclusively. One should also practice exercises of long, straight tones, just as they are written. This is helpful in developing a solid tone and in improving intonation. When using a vibrato it is easy to cover up faulty intonation, as no exact position of the slide is used. The slide is being moved over a range of approximately two inches in producing the vibrato, covering positions both above and below the true position of the note being played. Even if the note is slightly off correct pitch, it is usually not noticeable. But when playing a straight tone without a vibrato, poor intonation is immediately evident, and can be avoided. It is very essential that you practice faithfully on this point, as poor intonation can seriously handicap your playing.

Today there is a need for trombonists who are competent in both concert and dance work. Many orchestra leaders are combining both fields of music under their direction and I believe this is a trend which will continue. Develop your playing to include both types of work, but do not forget that your own style of playing is your trademark. It is probably more important to your success than any other single quality, as it expresses your own individuality and distinguishes you from other musicians.

EXAMPLE 1.



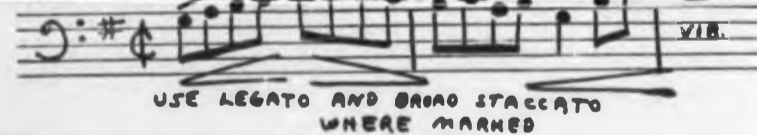
EXAMPLE 2.



EXAMPLE 3.



EXAMPLE 4.



If any musicians would care to ask questions about trombone playing or about their own particular problems, I will be glad to have them write me in care of THE INTERNATIONAL MUSICIAN, 39 Division Street, Newark, N. J.

What's What and Who's Who in Drumming

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



Vincent L. Mott

VINCENT L. MOTT, a leader in the drum world; a leader for many organizations for many years. This is Mott's record. Paterson, New Jersey, is his home town, but he is known all over the country. He is a member of Local 248, A. F. of M., of Paterson, New Jersey, and formerly was a member of Jersey City and Newark, New Jersey, locals.

Mott has won contests in Miami, St. Louis, Cleveland, Los Angeles, Chicago and Boston. At the American Legion Convention in New York City in 1937 he was Chairman of the Drum Corps Contest. His record as an instructor includes teaching such famous corps as Manhattan Post 84 of New York City; Houston Post of Germantown, Philadelphia; Doremus Corps, 1939 National Champs, of Hackensack, New Jersey; Daily Star Review of Rockville Center, Long Island; New York Daily News of New York City; O'Dowd's Dairy of Pine Brook, New Jersey; Bloomfield, New Jersey, American Legion and V. F. W. Corps and the Pellington Post 77, American Legion, of Paterson, New Jersey, which has produced more fine rudimental drummers than any other Legion corps in the United States.

For the 1940 Scout-O-Rama he led one thousand drummers from the Boy Scouts of America in mass formation at Madison Square Garden while Dr. Franko Goldman conducted the band, playing "Semper Fidelis" and his own selection, "The Boy Scout Foundation March".

During the silent picture days Mott was known as the master of effects, having the finest and most expensive collection of sound effects and traps available at that time. He started playing drums at the age of ten with his school band and has been playing drums every day since. At present he is the tympanist with the Paterson Philharmonic Symphony Orchestra. He is also music instructor in the Teaneck High School, Teaneck, New Jersey. He started taking rudimental drumming seriously when the Vitaphone situation caused theatres to dispense with musicians. His hobby is collecting drum methods and he has them from every country in the world. He claims the finest drummers are here in America.

The Calvert Distillers Corporation presented Mott with the "Gold Drum" Award in New York City as the undefeated National Champion Drummer.

By arrangement with Sam C. Rowland, President, A. D. A. Executive Board, Mr. Mott will write a column each month in THE INTERNATIONAL MUSICIAN. His column will be both fanciful and factual, pleasingly diversified. Exercises will be supplied as needed and references for further reading also will be included.

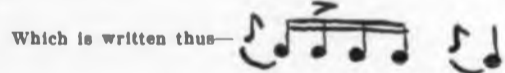
It should not be assumed that rudimental drumming is valuable only to the drum corp man. As a matter of fact the author has seen more bad drummers in drum corps than in any band or orchestra.

From our observations, up until about ten years ago drummers looked upon rudimental drumming with disdain. Today, through the work and efforts of men like J. Burns Moore, George Lawrence Stone, Gus Moeller, Bill Hammond, Sam Roland and Earl Sturtze, no drummer who does not use the rudiments can say he is a good drummer. We feel proud in saying that these men are among our dearest friends. We want to help them along in their splendid achievement and it is for that reason that we write this column.

The proper technique of drumming is vitally essential to the fullest measure of success for any drummer. It will create a higher standard of drumming and establish a better routine which will result in drummers being able to meet with one another and really have no secrets as to how and why they play a certain way. It will make their drumming more intelligible and comprehensive. Why should a good drummer appear puzzled when trying to figure out what another drummer is playing? We speak and understand the English language. We should drum likewise—the drummers' language. His playing, which is his vocabulary, should be clear, distinct and done with a definite line of reasoning.

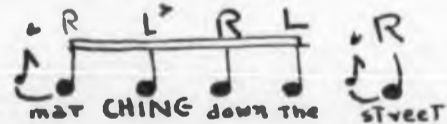
Technique and skill must always follow and not precede fundamentals and until a drummer masters the rudiments and memorizes them he can have no artistic execution or aptitude.

The rudiment I have selected to write about this month is the flamacue.



I have found this to be one of the most abused rudiments of the original twenty-six. A suggestion to those who can use it is to say "Marching Down the Street", while playing it. Exaggerate and accent the syllable CHING. In this manner, MARCHING down the street.

The army two-four drum beat contains this rudiment in seven different places. It is written and sounds MARCHING down the street but I have heard it played half a dozen different ways. Why? You have heard the old story about "Way out West where men are men". Well, if men are men, flamacues are flamacues. Perhaps because we have men who are not men. That may be the reason why we hear flamacues that are not flamacues. It should be played:



For more information on the flamacue and other rudiments consult J. Burns Moore's book, "The Art of Drumming".

Every Trumpet Player Needs This Book

HOW TO BUILD UP ENDURANCE IN TRUMPET PLAYING

Hayden Shepard's book containing his articles on ENDURANCE and TONGUING, with a complete set of exercises, is now out. PRICE \$1.50. Send orders to

HAYDEN SHEPARD, 112 W. 48th Street, NEW YORK

See Article on ENDURANCE in Trumpet Playing on Page Twenty-five

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"Endurance In Trumpet Playing"

By HAYDEN SHEPARD

It is surprising, with all the trumpet literature and text books on the market, that no worth-while authority on the subject has ever stressed the two most important things that are vitally necessary, in fact a prerequisite, for good embouchure. These are, first, the lips must vibrate to produce a tone and, second, the muscles in the side of the face and cheeks must be strong and flexible. Strong to support the pressure of the mouthpiece on the lips and flexible to make the different pitch changes. It is therefore easy to understand why so relatively few of the thousands of trumpet players succeed, and it is undeniably true that the ones who do succeed have either been taught directly or indirectly these two principles. Or have inadvertently stumbled upon the proper way of playing and have developed muscularly along these lines.



HAYDEN C. SHEPARD

MUSCULAR STRENGTH

Let me explain more fully just what I mean by strength in the lip muscles and the muscles in the side of the face. We have heard so much about non-pressure in the past ten years that we have completely lost sight of the fact that our principal objective is to gain endurance, and endurance means strength. A muscle that is contracted and held firmly will withstand a great deal of abuse, while a loose, flabby one will not. For instance, if someone were to deliver a sudden hard blow to the pit of your stomach the results would be disastrous. But if you were prepared for the blow and would harden and tighten the muscles of the abdomen you would be able to withstand as hard a punch as your abdominal development would permit. The greater your muscular strength, the harder punch you could take. It is likewise true of the lips. Damage is not done so much by pressure as it is by pressure on a soft, flabby lip. If you were to deliberately try tiring your lip, the easiest way to do it would be to play high notes, one after the other. Why is it then that the higher register will tire the embouchure so quickly? The answer is simple. The average player has not the strength or control of the muscles in his lip and face to contract them sufficiently to obtain faster vibrations which produce the high tones, so he resorts to the old trusty strong arm method of jamming the mouthpiece with the lips, thereby flattening them and producing the tone. The lips not being contracted are soft and the extreme pressure applied on the flabby lip crushes it and in time it becomes numb. When this happens, the lips frequently swell and lose all their elastic qualities, and when this elasticity is gone so is all your efficiency on your instrument.

ARE THERE ANY MUSCLES IN THE LIPS?

I read, not long ago, an article by a very famous virtuoso in which he asserted that it would be impossible to develop the muscles in the lips for the reason that there were practically no muscles there. He further stated, in support of his theory, which by the way was playing from the diaphragm, that the abdominal muscles being strong anyway could be developed to a great degree and that the proper way to produce high notes was to support the air with the aid of the diaphragm. Without wishing to belittle my very, very noted colleague, for whose virtuosity and musicianship I have the greatest admiration, I should like to have him, or any other player for that matter who subscribes to this theory, try this experiment. Let him lay aside his instrument for four or five weeks, not playing a note on it, but at the same time exercising the abdominal muscles so as to retain their original strength and see after the long lay-off, in which time his lip and facial muscles would have become somewhat weak, just how much effect his pushing on the strong abdominal wall would have on the high register. The results would be anything but satisfactory. Let me be misunderstood, let me say emphatically that proper breathing and breath control are of the UTMOST importance, as the breath supports the tone and correct breathing is much too often neglected both in teaching and in practice. What I am contending is that breath control and abdominal pressure will not produce high register if the lips are not contracted to the right tension for the pitch desired.

WHEN TO REST

Having established the fact that the lip muscles must be strong and flexible, let us see in what manner we should go about their development. First and foremost, never play on a tired lip. So few players have the ability to pace themselves, never seem to recognize the warning signals that preface fatigue, and consequently in their playing and practice soon lose whatever efficiency and ease of playing they possess. Certainly, lips must be used to become strong, and hours of practice daily are necessary to obtain endurance, but as resting is the only known restorative it is highly essential that the principle of "resting when fatigued" be kept uppermost in the mind at all times. A simple example will serve to illustrate my point clearly. Let us say I were to tell you to run from one point to another, the distance of a city block, ten times. If you were to complete the assignment without a stop you would be quite winded at the finish. However, if you were to run the one trip down and take a short rest, run another back and take a short rest, keeping this up until you had completed the ten trips, you could probably do it all over again. This same principle should be applied to your trumpet practice. It will not only keep the lips from becoming completely tired, whereas playing becomes more and more difficult, but will enable you to keep at your practice with so much better results and for so much longer time that the difference is astonishing. Nor by this do I mean that you should coddle and pamper your embouchure for, as I have previously stated, it is only by using them that the lips become strong. Rather increase your playing periods gradually—taking fewer rests as the lips become stronger. Learn, however, to recognize your own particular fatigue symptoms and rest accordingly.

Answers to MUSICAL QUIZ

(Questions on Page Twenty-three)

1. Franz Gruber, organist of the parish church of Arnsdorf, in upper Austria near Salzburg. Franz Gruber was asked by his pastor, Joseph Mohr, on December 24, 1818, to set the words of a poem that he (Mohr) had written to music for two solo voices, chorus and a guitar accompaniment. The melody written on this assignment has been sung in countries all over the world, and is the most loved of Christmas carols.

2. (a) Haydn was Mozart's teacher.

(b) Brahms and Schumann were close friends.

(c) Liszt was Wagner's father-in-law.

(d) None whatever.

3. Domenico Alberti, an Italian composer of the Eighteenth Century, invented this kind of bass figure for his harpsichord sonatas, and ever since it has been called "Alberti bass".

4. (a) "The Woman without a Shadow", by Richard Strauss.

(b) "Hänsel und Gretel", by Engelbert Humperdinck.

(c) "Schwanda the Bagpiper", by Jaromir Weinberger.

(d) "Das Rheingold", by Wagner.

5. Mozart's Symphony in E Flat. This is an excerpt from the minuet movement.

6. The lute.

NO BOOKS, NO PAPERS ON CARAVAN CAPERS

A MAIDEN AND A MAN ON A CAMEL CARAVAN

By JACK REBOCK

It's all about CARAVAN CAPERS,
Out on a desert trail;
As the sunbeams slowly taper,
There unfolds a beautiful tale.

Close and in their glory
On a camel caravan,
Originates this story
Of a maiden and a man.

They have just been married—
It's all within the law;
So the story can be carried
And it won't appear too raw.

Night falls—with increasing speed
The caravan stops to park;
The bride and groom dismount their steed,
And find themselves in the dark.

Sorry I can't spray on more
Of these oriental "vapors"—
If the maid and her man had fun galore,
So can you, with CARAVAN CAPERS.

Oriental are these two,
They read no books or papers;
But they know everything that's new,
With relation to CARAVAN CAPERS.

The heat's "in tents"—so are they—
And on their love they dwell;
In the burning sand they gently play,
And things are going swell.

The camels "smoke," it's so darn hot—
Their screeches cause alarm;
It puts the lovers on a spot—
They're wrapped in each others arms.

The over-seer comes around
To see if all are nappin';
They break it up without a sound,
Too bad—but nothing happens.

Watch the January INTERNATIONAL MUSICIAN for another new number called "SWINGING IN THE ORIENT".

CARAVAN CAPERS

Jack Rebock

Tempo Ad Lib

Class Sempre

LAST

TRIO

Moroso

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See "Caravan Capers" in This Issue

JACK REBOCK, 168 MANHATTAN AVENUE, BRIDGEPORT, CONN.

Symphonic Recordings Review

By DICK WOLFE

PICTURES AT AN EXHIBITION, Victor Red Seal Album No. M-706. Four 12-inch records, eight sides, played by the Philadelphia Orchestra under the direction of Leopold Stokowski.

Beethoven's Concerto in D Major for violin and orchestra, Victor Red Seal Album M-705. Five 12-inch records, ten sides, recorded by Arturo Toscanini and the NBC Symphony Orchestra, Jascha Heifetz soloist.

Beethoven's Symphony No. 6 in F Major ("Pastoral"), Victor Black Label Album G-20. Five 12-inch records, ten sides, played by the Vienna Philharmonic Orchestra conducted by Bruno Walter.

Rossini's "William Tell" - ballet music, recorded by the Sadler's Wells Orchestra. Two 10-inch records, four sides, a fine recording.

"La Paloma" by Yradier and "Destiny Waltz" by Baynes, Victor Black Label Record No. 26754, recorded by the London Palladium Orchestra.

"Lohengrin" - Act I: Elsa's Traum (Elsa's Dream) by Wagner and "Aufenthalt" (My Abode) by Schubert, Victor Red Seal Record No. 18345; "Ruhe, Meine Seele" (Rest My Soul) by Straus and "Wegenlied" ("Wir sich der Auglein kindlicher Himmel") (How Kindly Heaven Clones the Little Eyes in Slumber) by Schubert, Victor Red Seal Record No. 17480.

Stravinsky's Suite from "Petrouchka", Columbia Masterworks Album X-177, played by the Philharmonic Symphony Orchestra of New York under the direction of the composer; two 12-inch records, four sides.

Symphony No. 2 in B Flat Major, Schubert, Columbia Masterworks Album M-420. Three 12-inch records, six sides. This early work of Schubert contains none of the tragedy of his later works.

Overture to "Don Giovanni" by Mozart, Columbia Masterworks Record No. 670365-D, played by the London Philharmonic Orchestra under Sir Thomas Beecham.

Contrasts for Violin, Clarinet and Piano by Bela Bartok, Columbia Masterworks Album X-178, two 12-inch records, four sides. A fine recording of this ultra-

modern music played by Bela Bartok (piano), Joseph Szigeti (violin) and Benny Goodman (clarinet). This album should be a delight to those addicted to the ultra-modern.

"Scheherazade", Rimsky-Korsakov, Decca Album No. 162, four 12-inch records, eight sides. The warm impressionistic music of Sinbad's Fairy Tale is given a fine reading by the Detroit Symphony Orchestra under the direction of Victor Kolar.

SUSPENSIONS. EXPULSIONS REINSTATEMENTS

- AUSTIN, MINN., Local No. 706—Alvander Moenke, Mrs. Robert Grins (Ceclie Quirk), Ed. Bilton, MacNeil.
BALTIMORE, MD., Local No. 46—Charles Degele.
BALTIMORE, MD., Local No. 8—James L. Mills (Olander).

- ARMAND LOEFL, Joseph Mallinck, William M. Marcus, Julio Matzkech, Frank McCarthy, Edward L. McCauland, Nat Miller, Louis Bonick, Michael Caraspeza, Peter J. Fitzgerald, Joseph Frank, Reuben Green, Daniel P. Horgan, Emma V. Kelly, Frank T. Kilduff, Edward M. Koresky, Harry Krichovsky, Gladys E. Lamb, Roger J. Maree, Jr., R. C. Mackay, William M. Cohen, Joseph Heller, Samuel Klarfian, Dominic Magazzu, Frank J. McCabe, F. M. Miller, Albert Rapp, Sumner S. Simons, Frank Tricoli, Samuel B. Blinn, Milton L. Albert, Joe Beccof, Chester A. Brigham, James F. Clark.

- BAUER, all 10; Wm. H. Davies, 77; ...
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BALTIMORE, MD., Local No. 46—Charles Degele.
BALTIMORE, MD., Local No. 8—James L. Mills (Olander).

Local Reports

- LOCAL NO. 1, CINCINNATI, OHIO
New member (special): Evelyn Longa.
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- Bakersfield, Calif., Local No. 283—Clarence Carr.
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(Continued on Page Thirty-one)

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Akbar Band, Dunkirk, N. Y. Argonaut Alumni Band, Toronto, Ont., Canada. Barrington Band, Camden, N. J. Brian Boru Pipe Band, Harrison, N. J. Cameron Pipe and Drum Band, Montclair, N. J. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kingston, N. Y. Conway, Everett, Band, Seattle, Wash. Crowell Publishing Co. Band, Springfield, Ohio. Drake, Bob, Band, Kalamazoo, Mich. East Syracuse Boys' Band, Syracuse, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Fort Cralo Band and Drum Corps, Rensselaer, N. Y. Gay, Jimmie, Band, Avenel, N. J. German-American Melody Boys' Band, Philadelphia, Pa. German-American Musicians' Association Band, Buffalo, N. Y. Guards Band, The, Boyertown, Pa. Judge, El, and His Band (Francis Judge), Middletown, N. Y. Liberty Band, Emmaus, Pa. Lincoln-Logan Legion Band, Lincoln, Illinois. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Mackert, Frank, and His Lorain City Band, Lorain, O. Martin, Curley, and His Band, Springfield, Ohio. Sokol Band, Cleveland, Ohio. Varel, Joseph, and His Juvenile Band, Breese, Ill.

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Casino Gardens, Windsor, Ontario, Canada. Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Dinty's Terrace Garden, Cohoes, N. Y. Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. 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. Madison Gardens, Flint, Mich. Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C. Midway Gardens, Tony Dello, Manager, Mishawaka, Ind. Palm Gardens, Five Corners, Totowa, N. J. Rite O' Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa. Rocky Springs Park, Joseph Figari, Owner, Lancaster, Pa. Sni-A-Bar Gardens, Kansas City, Mo. Sunset Park, Baumgart Sisters, Williamsport, Pa. Terrace Gardens, E. M. Carpenter, Mgr., Flint, Mich. Western Catholic Union Roof Garden and Ballroom, Quincy, Ill. Woodcliff Park, Poughkeepsie, N. Y. Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash.

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Gilbert, Ten Brock, and His Orchestra, New Brunswick, N. J. Givens, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex., Orchestra, Clarksburg, W. Va. Gouindner, Rene, Orchestra, Wichita, Kan. Graf, Karl, Orchestra, Fairfield, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt's, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alta., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Imperial Orchestra, Earle M. Freiburger, Manager, Bartlesville, Okla. Kepp, Karl, and his Orchestra, Edgerton, Wis. Kneeland, Jack, Orchestra, Kragin, Kneol, and his Iowa Ramblers Orchestra, Oelwein, Iowa. Lattanzi, Moze, and His Melody Kings Orchestra, Virginia, Minn. Leone, Bud, and Orchestra, Akron, Ohio. Losey, Frank O., Jr., and His Orchestra, San Diego, Calif. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Ludwig, Zasa, Orchestra, Manchester, N. H. Merle, Marilyn, and Her Orchestra, Berkeley, Calif. Miloslavich, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. NBC Ambassadors Orchestra, Roanoke, Va. O'Brien's, Del. Collegians, San Luis Obispo, Calif. Oliver, Al, and His Hawaiianians, Edmonton, Alta., Canada. Paddy, John, Orchestra Leader, Winston - Salem, N. C. Porcella, George, Orchestra, Gilroy, Calif. Quackenbush (Randall), Ray and His Orchestra, Kingston, N. Y. Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y. Ryerson's Orchestra, Stoughton, Wis. Shank, Jimmy, Orchestra, Columbia, Pa. Shultise, Walter, and his Orchestra, Highland Park, N. J. Sterbens, Stan, Orchestra, Valparaiso, Ind. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stromeyer, Gilbert, Orchestra, Preston, Iowa. Terrace Club Orchestra, Peter Wanz, Leader, Elizabeth, N. J. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Tony Corral's Castillians, Tucson, Ariz. Uncle Iem and His Mountain Boys' Orchestra, Portland, Maine. Verheine, Arthur, Orchestra, Ahleman, Wis. Williams' Orchestra, Mt. Pleasant, Iowa. Woodards, Jimmy, Orchestra, Wilson, N. C. Zembruski Polish Orchestra, Naugatuck, Conn.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Sellers, Stan. GADSDEN: Gadsden High School Auditorium. MOBILE: Fort Whiting Armory. Murphy High School Auditorium.

ARIZONA

PHOENIX: Newberry, Woody, Mgr. and Owner, The Old Country Club. Emile's Catering Co. Taggart, Jack, Mgr., Oriental Cafe and Night Club. TUCSON: Tucson Drive-In Theatre. University of Arizona Auditorium.

ARKANSAS

EL DORADO: Shivers, Bob. FORT SMITH: Junior High School. Senior High School. HOT SPRINGS: Sky Harbor Casino, Frank McCann, Manager.

LITTLE ROCK: Bass, May Clark. Bryant, James B. Du Val, Herbert. Fair Grounds. Oliver, Gene.

TEXARKANA: Gant, Arthur. Marshall, Eugene. Municipal Auditorium. Texas High School Auditorium.

CALIFORNIA

BERKELEY: Anger, Maurice. CROWCILLA: Colwell, Clayton "Sinky." COTTONWOOD: Cottonwood Dance Hall. GALT: Sparks, James B., Operator. Spanish Ballroom. HOLLYWOOD: Cohen, M. J. Dempster, Ann. Hanson, Fred. Maggard, Jack. Morton, J. H. Robitachek, Kurt. LOS ANGELES: Bonded Management, Inc. Brumbaugh, C. E., Prop. Lakes Shore Cafe. Hanson, Fred. Howard Orchestra Service. W. H. Howard, Manager. Maggard, Jack. Newcorn, Cecil, Promoter. Paonessa, Ralph. Sharpe, Helen. Williams, Earl. LOS GATOS: Hayward, Charles, Director. Los Gatos High School Band and Orchestra. MANTACA: Kaiser, Fred. MODESTO: Rendezvous Club, Ed. Davis, Owner. OAKLAND: De Azevedo, Soares. Fauset, George. Lerch, Hermie. SACRAMENTO: Cole, Joe. Leo, Bert. SAN FRANCISCO: Bramy, Al. Century Club of California. Mrs. R. N. Lynch, Business Secretary. Kahn, Ralph. SAN JOSE: Helvey, Kenneth. Triena, Phillip. STOCKTON: Sharon, C. Sparks, James B., Operator. Spanish Ballroom, residing in Stockton. VISALIA: Sierra Park Dance Hall. William Hendricks, Owner and Manager. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager. YREKA: Legg, Archie.

COLORADO

DENVER: Casino's Casino, Tom Canino, Proprietor. Hi-Hat Night Club, Mike Seganti, Prop.-Mgr. Oberfelder, Arthur M. BREELEY: Dance Promotions of J. Warrick Norcross, Helen R. Norcross and Norcross Enterprises. Warnock Ballroom. MANITOU: Helborn, Louis. PUEBLO: Congress Hotel.

CONNECTICUT

BRIDGEPORT: Kieln, George. FAIRFIELD: Damshak, John. HARTFORD: Doyle, Dan. Hotel Garde, John F. Harris, Manager. Hotel Heublein, John F. Harris, Manager. Kantrovitz, Clarence (Kay). Kaplan, Yale. Kay, Clarence (Kantrovitz). Lobster Restaurant, Inc. Russ, Joseph. Shayne, Tony. MERIDEN: Green Lantern Grill. Michael Krupa, Owner. NEW HAVEN: Nixon, C. E., Dance Promoter. NEW LONDON: Palmer Auditorium, Connecticut College for Women. SOUTHINGTON: Connecticut Inn, John Iannini, Prop. SOUTH NORWALK: Evans, Greek. TORRINGTON: Hollywood Restaurant. WATERBURY: Derwin, Wm. J. Fitzgerald, Jack.

DELAWARE

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

FLORIDA

JACKSONVILLE: Sellers, Stan. LAKE WORTH: Elliott, J. H.

MIAMI: Columbus Hotel. Dickerman, Capt. Don, and His Pirate's Castle. Evans, Dorothy, Inc. Fenias, Otto. Steele-Arlington, Inc. MIAMI BEACH: Galatis, Pete, Manager, International Restaurant. Naldi, Frank. ORLANDO: Central Florida Exposition. Senior High School Auditorium. Wells, Dr. ST. PETERSBURG: Barse, Jack. SARASOTA: Louden, G. S., Manager. Sarasota Cotton Club. TAMPA: Junior Woman's Club. Pegram, Sandra. WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School.

GEORGIA

AUGUSTA: Minnick, Joe, Jr., Minnick Attractions. SAVANNAH: Armstrong Junior College. Hotel DeSoto. Bellmen's Club. Lawton Memorial Hall. VALDOSTA: Wilkes, Lamar. ILLINOIS

AURORA:

HEX Cafe. BLOOMINGTON: Abraham Lincoln School. Bent School. Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School. CHAMPAIGN: Piper, R. N., Piper's Beer Garden. CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor. Bernet, Sunny. Birk's Superb Beer Co. Fine, Jack, Owner, "Play Girls of 1938." Frear Show, Century of Progress Exposition, Duke Mills, Proprietor. Gluckman, E. M., Broadway on Parade. Graham, Ernest, Graham Artists' Bureau. Grey, Milton. Marke, Vince. Opera Club. Pacelli, William V. Pintoni, Frank. Quodbach, Al. Rose, Sam. Sherman, E. G. Sipchen, R. J., Amusement Co. Sietare, Horace. Stanton, James B. Thomas, Otis. Zenith Radio Corporation. DECATUR: Chape Roller Rink. Dancing Pavilion. EFFINGHAM: Behl, Dan. FOX LAKE: Meyer, Harold, Owner. Cedar Crest Pavilion. Mineola Hotel. FREEPORT: Hill, Kenneth & Fred. Lotta, Bill. Lotta, Chris. Lotta, Joe. Lotta, Sam. March, Art. SALESBURG: Clark, Horace G. HERRIN: Williamson County Fair. KANKAKEE: Devlyn, Frank. Booking Agent. MATTOON: Mattoon Golf & Country Club. Pyle, Silas. U. S. Grant Hotel. MOLINE: Rendezvous Nite Club. NORTH CHICAGO: Dewey, James, Promoter of Expositions. PATTON: Green Lantern. PEORIA: Betar, Alfred. PRINCETON: Bureau County Fair. QUINCY: Eagles Hall (including upper and lower ballrooms). Hammond, W. Quincy College Auditorium. Quincy High School Auditorium. Three Pigs, M. Powers, Manager. Urza Dance Hall, William Korvia, Manager. Vic's Tavern. Vincent, Charles E. Western Catholic Union Roof Garden and Ballroom. SPRINGFIELD: Stewart, Leon H., Mgr., Club Congo. STEERING: Flock, R. W. INDIANA

EVANSVILLE:

Adams, Frank. Fox, Ben. Green Lantern Ballroom. Jos. Beltman, Manager. Kieley, Lorin H. National Guard Armory.

FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Manager. Uptown Ballroom. Reeder, Jack. GARY: Martin, Joseph. Neal's Barnyard. Shelton, O. T. Young Women's Christian Association. INDIANAPOLIS: Dickerson, Matthew. Harding, Howard. Kane, Jack, Manager, Keith Theatre. Marott Hotel. Richardson, Vaughn, Pine Ridge. Folles, Shelton, O. T. Spink Arms Hotel. MISHAWAKA: McDonough, Jack. Rose Ballroom. Welty, Elwood. MUNCEY: Ball State College. Craus Tavern. Muncie Central High School. Southern Grill. ROME CITY: Kintzel, Stanley. SOUTH BEND: DeLeury-Reeder Advertising Agency. Green Lantern, The. TERRE HAUTE: Hoosier Ensemble. Ulmer Trio. VALPARAISO: I. O. O. F. Ballroom. IOWA

AUDUBON:

American Legion Auxiliary. Hollenbeck, Mrs. Mary. BOONE: Dorman, Laurence. BURROAK: Ward, Rex, Silver Creek Pavilion. CASCADE: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DES MOINES: Hughes, R. E., Publisher. Iowa Unionist. LeMan, Art. Reed, Harley, Mgr., Avon Lake. Ritz Night Club, Al. Rosenberg, Manager. Tromar Ballroom. Val Air Ballroom. Young, Eugene R. DUBUQUE: Julien Dubuque Hotel. EAGLE GROVE: Orr, Jesse. FORT DODGE: Yetmar, George. IOWA CITY: Burkley Ballroom. Fowler, Steve. LEWANS: Wagner, L. F., Manager. Whitewae Pavilion. MARION: Jurgensen, F. H. DELWEIN: Moonlite Pavilion. OTYUNWA: Baker, C. G. ROCHESTER: Casey, Eugene. Casey, Wm. E. WATERLOO: East Waterloo High School Auditorium. K. C. Hall (also known as Reichert Hall). Moose Hall. KANSAS

MICHIGAN

ALPENA: Trianon Recreation Club, Inc. ANN ARBOR: Michigan Union Opera Company. BATH: Terrace, The, Park Lake. BATTLE CREEK: Battle Creek College Library Auditorium. DAY CITY: Alpha Omega Fraternity. Niedzielski, Harry. BENTON HARBOR: Johnson, Hershel, Palais Royal. DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. Ammor Record Company. Berman, S. H. Bologna, Sam. Imperial Club. Bonimaito, Joe. Cavanaugh, J. J., Receiver. Downtown Theatre. Collins, Charles T. Downtown Casino, The. Fischer's Alt Heidelberg. Malloy, James. O'Malley, Jack. Paradise Cafe Cafe. WWJ Detroit News Auditorium. FLINT: Carpenter, E. M., Mgr., Terrace Gardens. Central High School Auditorium. Godfrey Brothers, including Eldon A. Godfrey. High School Auditorium. McClarin, William. GLADSTONE: Klondyke Tavern. Mrs. Wilfred LaFave, Operator.

MAINE

NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor. OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor. PORTLAND: Smith, John P. SANFORD: Parent Hall, E. L. Legere, Manager. MARYLAND

BALTIMORE:

Alber, John J. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Demley, Emil E. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Manley's French Casino. Stuart Whitmarsh, H. L. B. Keller and F. G. Buchholz, Managers. Manley's Restaurant, Mrs. Virginia Harris & Stewart. I. Whitmarsh, Mgr. Mason, Harold, Proprietor, Club Astoria. New Broadway Hotel. Phi Kappa Sigma Fraternity. The Summit, J. C. Lipsey, Manager. BETHESDA: Hodges, Edwin A. LADENBURG: Del Rio Restaurant, Herbert Sachs, Prop. FROSTBURG: Shields, Jim, Promoter. MASSACHUSETTS

BOSTON:

Bromley Corporation. Bromley, Paul, operator of Marionette Room. Fisher, Samuel. Grace, Max L. Loresz, William. Moore, Emmett. Paladino, Rocky. Sullivan, J. Arnold, Bookers' License No. 150. CAMBRIDGE: Montgomery, A. Frank, Jr. CHELSEA: Heese, Fred. DANVERS: Batastini, Eugene. LOWELL: Paradise Ballroom. Porter, R. W. NANTASSET: Sheppard, J. K. NEW BEDFORD: Cook School. New Bedford High School Auditorium. Rose, Manuel. NORTH WEYMOUTH: Pearl, Morey, Operator. Pojey's Club. Pojey's, Morey Pearl, Manager. SHERBORNE: Bal-A-Lair Ballroom. SOUTH WEYMOUTH: Colonial Inn. Thomas Smith, Manager. WALTHAM: Eaton, Frank. Booking Agent. WESTFIELD: Bay State Hotel. Park Square Hotel. MICHIGAN

ALPENA:

Trianon Recreation Club, Inc. ANN ARBOR: Michigan Union Opera Company. BATH: Terrace, The, Park Lake. BATTLE CREEK: Battle Creek College Library Auditorium. DAY CITY: Alpha Omega Fraternity. Niedzielski, Harry. BENTON HARBOR: Johnson, Hershel, Palais Royal. DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. Ammor Record Company. Berman, S. H. Bologna, Sam. Imperial Club. Bonimaito, Joe. Cavanaugh, J. J., Receiver. Downtown Theatre. Collins, Charles T. Downtown Casino, The. Fischer's Alt Heidelberg. Malloy, James. O'Malley, Jack. Paradise Cafe Cafe. WWJ Detroit News Auditorium. FLINT: Carpenter, E. M., Mgr., Terrace Gardens. Central High School Auditorium. Godfrey Brothers, including Eldon A. Godfrey. High School Auditorium. McClarin, William. GLADSTONE: Klondyke Tavern. Mrs. Wilfred LaFave, Operator.

LOUISIANA

ABBEVILLE: Roy's Club, Roy LeBlance, Manager.

GRAND RAPIDS:
Huban, Jack
St. Cecilia Auditorium.

INDEPENDENCE:
Rendezvous Ballroom, Gordon and Deima Rock, Props.

KALAMAZOO:
Knapper Sheet Metal & Mfg. Co.

LANSING:
Hagen, Lester, Manager, Lansing Armory.
Lansing Central High School Auditorium.
Metro Amusement Co.
Tholen, Garry.
Walter French Junior High School Auditorium.
West Junior High School Auditorium.
Wilson, L. E.

LONG LAKE:
Dykstra, Jack.

MILLAN:
Bodetto, Clarence, Manager, 327 1/2.

MONMOUTH:
Doran, Francis, Jordon College.

MUSKOGEE:
Curvcrest

NILES:
Powell's Cafe.

NORWAY:
Valencia Ballroom, Louis Zadra, Manager.

PINE CITY:
Star Pavilion.

ROUND LAKE:
Gordon, Don S., Manager, Round Lake Casino.

SAGINAW:
Delta Sigma Upsilon Fraternity.
Fox, Eddie.

WAMPLERS LAKE:
Niles Resort

MINNESOTA

BENEDI:
Foster, Floyd, Owner, Merry Mixers Tavern

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:
Conkling, Harold C.

HIBBING:
Hibbing Fair
Pitman, Earl.

LOVERNE:
Bennett, J. W.

MINNEAPOLIS:
Borchardt, Charles.

NEW ULM:
Becker, Jess, Prop., Nightingale Night Club.

SWATONA:
Bendorf, Clarence R., Box 452.
Smith, Ora T.

PIPESTONE:
Bobbin, A. E., Manager, Playmor Dance Club.

ROCHESTER:
Desnoyers & Son.

ST. PAUL:
Fox, S. M.

WINONA:
Czaplewski, Harry J., Owner, Manhattan Night Club.

WITOKA:
Witoka Hall

MISSISSIPPI

JACKSON:
Perry, T. G.

MERIDEN:
Junior College of Meriden, Senior High School of Meriden.

MISSOURI

IOPLIN:
Bigley, Mel O., Manager and Owner, Paradise Club Central High School Auditorium.

KANSAS CITY:
Cox, Mrs. Evelyn
Fox, S. M.
Holm, Maynard O.
Kansas City Club.
Lucile Paradise Nite Club, Sun I. and Lucille Webb, Managers.
McFadden, Lindy, Booking Agent.
Thudlum, H. C., Asst. Mgr., Orpheum Theatre.
Watson, Charles C.

MEXICO:
Gilbert, William.

NORTH KANSAS CITY:
Cook, Bert, Manager, Ballroom, Winnwood Beach.

NEBRASKA

COLUMBUS:
Molot, Don

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

FAIRBURY:
Bonham.

GRAND ISLAND:
Scott, S. F.

LINCOLN:
Avalon Dance Hall, C. W. Hoke, Manager.
Garden Dance Hall, Lylo Jewett, Manager.
Johnson, Max.

OMAHA:
Davis, Clyde E.
Omaha Credit Women's Breakfast Club.
United Orchestras, Booking Agency.

NEW HAMPSHIRE
CONCORD:
Phenix Hall

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

ASSUR PARK:
White, William

ATLANTIC CITY:
Atlantic City Art League.
Imhof, Frank
Jones, J. Paul.
Knickerbocker Hotel.
Larosa, Tony.
Murton Hotel
Savooy, Harry.
Slifer, Michael.

ATLANTIC HIGHLANDS:
Kaiser, Walter.

BLOOMFIELD:
Brown, Grant.

BUDD LAKE:
Club Fordham,
Morris Kelly, Prop.

CAMDEN:
Towers Ballroom, Pearson Lesay and Victor Potamkin, Managers.

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

IRVINGTON:
Club Windsor,
Phillower, H. W.

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

NEWARK:
Angater, Edward.
Blue Bird Dance Hall.
Clark, Fred R.
Club Miami.
Devaney, Forest, Prom.
Kruvant, Norman.
Meyers, Jack.
N. A. A. C. P.
Pat & Don's.
Robinson, Oliver, Mummies Club.
Royal, Ernest.
Rutan, Booking Agency.
Santoro, V.
Saplentza, J.
Skyway Restaurant, Newark Airport Highway.
Stewart, Mrs. Rosamond.
Triputti, Miss Anna.

NEW BRUNSWICK:
Block's Grove,
Morris Block, Proprietor.

ORANGE:
Schlesinger, M. S.

PATERSON:
De Ritter, Hal.

PLAINFIELD:
Slifer, Michael.

PLEASANTVILLE:
Goldman's Hotel

PRINCETON:
Lawrence, Paul.

BONERS POINT:
Bay Shore Cafe
Dean, Mrs. Jeannette
Gateway Casino
Leigh, Stockton

TRENTON:
Laws, Oscar A.
Stacy Trent Hotel.

UNION CITY:
Head, John E., Owner, and Mr. Scott, Manager, Back Stage Club.

WEST COLLINGSWOOD HEIGHTS:
Conway, Frank, Owner,
Frankie Conway's Tavern, Black Horse Pike.

WILDWOOD:
Bernard's Hofbrau,
Club Avalon, Joseph Totarella, Manager.

NEW MEXICO

ALBUQUERQUE:
Blue Ribbon Nite Club.
Maertz, Otis.

NEW YORK

ALBANY:
Bradt, John.
Flood, Gordon A.
Lang, Arthur.
Kessler, Sam.
New Abbey Hotel.
New Abbot, The.

ALLEGANY:
Park Hotel.

ARMONK:
Embassy Associates.

BEACON:
The Mt. Beacon, L. D. Lodge, Prop., The Casino.
The Mt. Beacon, L. B. Lodge, Prop.
Wonderbar, The

BINGHAMTON:
Bentley, Bert.

BONAVENTURE:
Carlson, D. L.
St. Bonaventure College.

BROOKLYN:
Graymont A. C.
Hared Productions Corp.
Puma, James.

BUFFALO:
Clare, Wm. R. and Joseph, Operators, Vendome Hotel.
Erickson, J. M.
German-American Musicians' Association.

Kaplan, Ken., Mgr., Buffalo Swing Club.
King Productions Co., Geo. McVan's, Mrs. Lillian McVan, Proprietor.
Michaels, Max.
Miller, Robert.
Nelson, Art.
Shultz, E. H.
Vendome Hotel.
W. & J. Amusement Corp.

CAROGA LAKE:
Christiano, Frank, Hollywood Cafe.

CARTAGE:
Gaffney, Anna.

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

CONHOES:
Fine, Raymond

EASTCHESTER:
Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props.

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

ELMIRA:
Goodwin, Madalyn.
Hoek Springs Dance Pavilion.

FALLSBURGH:
Flagler Hotel

FISHKILL:
Cavacinni's Oriental Inn

GLENS FALLS:
Tiffany, Harry, Manager, Twin Tree Inn.

GREENFIELD PARK:
Grand Mountain Hotel and Camp, Abe and M. Steinborn, Mgrs.

LIBERTY:
Young's Gap Hotel

KIAMESHA LAKE:
Mayfair, The.

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.
Roxy Restaurant, Dominick Ferraro, Prop.

NEW LEBANON:
Donlon, Eleanor

NEW ROCHELLE:
Alps Bar and Grill.

NEW YORK CITY:
Albin, Jack
Baldwin, C. Paul.
Benson, Edgar A.
Blythe, Arthur, Booking Agent.
Callicchio, Dominick.
Carrella, A.
Chissarini & Co.
Cotton Club
Currie, Robert W., formerly held Hooker's License No. 1535
Davidson, Jules
Denton Boys.
Diener & Dorskind, Inc.
Dodge, Wendell P.
Dyruff, Nicholas.
Dwyer, Bill.
Embree, Mrs. Mabel K.
Fine Plays, Inc.
Foreman, Jean
Fotoshop, Inc.
Fur Dressing & Dyeing
Salesmen's Union.
Glyde Oil Products
Grant & Wadsworth and Casmir, Inc.
Grisman, Sam
Harris, Bud.
Herk, J. H., Theatrical Promoter.
Immerman, George.
Jerman, John J., Theatrical Promoter.
Joseph, Alfred.
Katz, George, Theatrical
Koch, Fred G.
Koren, Aaron
Promoter.
Leigh, Stockton
Levy, Al. and Nat, Former Owners of the Merry-Go-Round (Brooklyn).
Lowe, Emil (Bookers' License No. 803).
Makler, Harry, Manager, Folley Theatre (Brooklyn).
Manconi, Charles.
Maybohm, Col. Fedor.
Miller, James.
Montello, R.
Moore, Al.
Murray, David.
New York Coliseum.
Palais Royale Cabaret.
Pearl, Harry.
Phi Rho Pi Fraternity
"Right This Way," Carl Reed, Manager.
Rosen, Matty.
Rosenoer, Adolph and Sykes, Operators, Royal Tours of Mexico Agency.
Royal Tours of Mexico Agency.
Russell, Alfred.
Seldner, Charles.
Shayne, Tony, Promoter.
Solomonoff, Henry.
Sankin, James.
"SO" Shampoo Company.
Spencer, Lou
Stein, Ben
Stein, Norman
Superior 25 Club, Inc.
Supreme Men's Shop
Wade, Frank.
Weinstock, Joe.
Wisotsky, S.

OWEGO:
Woodland Palace, Joe Clonoff, Prop.

PORT KENT:
Klagen, Henry C., Owner the Mountain View House.

POUGHKEEPSIE:
Poughkeepsie High School Auditorium.

PURLING:
Clover Club.

ROCHESTER:
Genesee Electric Products Co.
Gorin, Arthur.
Lloyd, George
Medwin, Barney.
Pulsifer, E. H.

ROSENDALE:
Howie, Ernest,
Clinton Ford Casino

RYE:
Coveleigh Club.

SCHENECTADY:
Gibbons, John F.

STEVENSVILLE:
President Hotel

STONE RIDGE:
DeGraf, Walter A.

SUFFERN:
Armitage, Walter, President, County Theatre.

SYRACUSE:
Feingold, Norman.
Horton, Don.
Most Holy Rosary Alumnae Association.
Syracuse Musical Club.

TONAWANDA:
Shuman, George, Operator, Hollywood Restaurant.

TROY:
Circle Inn, Lathams Corner, in jurisdiction of Troy.

TUCKAHOE:
Birnbaum, Murray
Koden, Walter

UTICA:
Moinoux, Alex.

WATERTOWN:
Fraternal Order of Eagles, Watertown Aerie No. 782.

WHITE PLAINS:
Hechris Corporation
Reis, Lea

WHITE PLAINS NORTH:
Charles' Rustic Lodge.

WHITESBORO:
Guido, Lawrence.

WINDSOR BEACH:
Windsor Dance Hall.

LONG ISLAND, N. Y.
HICKSVILLE:
Seever, Mgr., Hicksville Theatre.

LINDENHURST:
Fox, Frank W.

NORTH CAROLINA
ASHEVILLE:
Fraternal Order of Eagles, Watertown Aerie No. 782.

CAROLINA BEACH:
Carolina Club and Management.

CHARLOTTE:
Associated Orchestra Corporation, Al. A. Traversa, Proprietor.

DURHAM:
Alston, L. W.
Duke Gymnasium, Duke University.
Ferrell, George.
Mills, J. N.
Pratt, Fred.

FAYETTEVILLE:
Bethune, C. B.

GREENSBORO:
Sedgefield Manor
Trumpeters' Club, The, J. W. Bennett, President.

RALEIGH:
Carolina Pines.
Hugh Morson High School.
Needham Broughton High School.
New Armory, The.
Rendezvous.
Washington High School.

WINSTON-SALEM:
Piedmont Park Association Fair.

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

GRAND FORKS:
Point Pavilion.

OHIO
AKRON:
Akron Saengerbund.
Brady Lake Dance Pavilion.
Katz, George, DeLuxe Theatres.
Millard, Jack, Manager and Lessee, Merry-Go-Round.
Williams, J. P., DeLuxe Theatres.

ALLIANCE:
Castle Night Club, Charles Naines, Manager.
Curtis, Warren.

RYAN:
Thomas, Mort.

CAMBRIDGE:
Lash, Frankie (Frank Lashinsky).

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

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

CINCINNATI:
Cincinnati Club, Milnor, Manager.
Cincinnati Country Club.
Elks' Club No. 5.
Hartwell Club.
Jones, John.
Kenwood Country Club, Thompson, Manager.
Kolb, Matt.
Lantz, Myer (Blackie).
Lawrence Country Club.
Hutch Ross, Owner.
Maketwah Country Club.
Worburton, Manager.
Overton, Harold.

Queen City Club, Clemen, Manager.
Rahney, Lee.
Spat and Slipper Club.
Western Hills Country Club.
Waxman, Manager.
Williamson, H. H., G. Entertainment Bureau.

CLEVELAND:
Hanna, Rudolph.
Order of Sons of Italy.
Grand Lodge of Ohio.
Sindelar, E. J.
Tutstone, Velma.
Weinsimmer, Harry, "Pony Boy," Owner, Avalon Club.
Weisenberg, Nate, Mgr., Mayfair or Euclid Casino.

CLEVELAND HEIGHTS:
Weinsimmer, Harry, "Pony Boy," Owner, Avalon Club.

COLUMBUS:
Askins, Lane.
Askins, Mary.
Gyro Grill.
Veterans of Foreign Wars and all its Auxiliaries.

DAYTON:
Club Ark, John Hornis, Owner.
Dayton Art Institute.
Miami Hotel
Stapp, Phillip B.
Victor Hugo Restaurant.

ELVIRA:
Cornish, D. H.
Elyse Hotel.

GREENVILLE:
Darke County Fair.

KENT:
Sophomore Class of Kent State University, James Ryback, President.

LOGAN:
Eagle Hall.

MARIETTA:
Eagles' Lodge.
Morris, H. W.

MARION:
Anderson, Walter.

MEDINA:
Brandow, Paul.

OXFORD:
Dayton-Miami Association.
Wm. F. Dreca, President.

PORTSMOUTH:
Smith, Phil

SANDUSKY:
Anchor Club, Henry Leitson, Proprietor.
Boulevard Sidewalk Cafe.
The Brick Tavern, Homer Roberts, Manager.
Burnett, John.
Crystal Rock Nite Club.
Alva Halt, Operator.
Fountain Terrace Nite Club.
Alva Halt, Manager.
Wonderbar Cafe.

SPRINGFIELD:
Lord Lansdown's Bar, Pat Finnegan, Manager.
Marshall, J., Operator, Gypsy Village.
Prince Hunley Lodge No. 469, A. B. P. O. E.

TOLEDO:
Cavender, E. S.
Dutch Village, A. J. Hand, Operator.
Frank, Steve and Mike, Owners and Managers, Frank Bros. Cafe.
Johnson, Clem.

WARREN:
Windom, Chester.
Young, Lin.

YOUNGSTOWN:
Lombard, Edward.

OKLAHOMA
ADA:
Hamilton, Herman.

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

TULSA:
Angel, Alfred
Goltry, Charles
Mayfair Club, John Old, Manager.
Moana Company, The
Rainbow Inn.
Tate, W. J.

OREGON
KLAMATH FALLS:
James, A. H.

SALEM:
Steinhammer, John F. and Carl G.

PENNSYLVANIA
ALLEGANY:
Young Republican Club, Robert Cannon.

ALLENTOWN:
Connors, Earl.
Sedley, Roy.

ALTOONA:
Wray, Eric.

AMBRIDGE:
Colonial Inn.
Klemick, Vaclav (Victor), Director, Community Band

BERNVILLE:
Snyder, C. L.

BETHLEHEM:
Reagan, Thomas.

BOYERTOWN:
Hartman, Robert E.

BRADFORD:
Fizell, Francis A.
La Societe des 40 Hommes & 3 Chevaux (the 40 & 3 Club).

BROWNSVILLE:
Hill, Clifford, President, Triangle Amusement Co.
Pukulich, Tony.

DRY HAWK:
Foard, Mrs. H. J. M.

CHESTER:
Falls, William, Proprietor, Golden Slipper Cafe and Adjacent Picnic Grounds.
Reading, Albert A.

COLUMBIA:
Hardy, Ed.

CONNELLSVILLE:
A. B. C. Club, John Ross, Manager.
Ross, John, Manager, A. B. C. Club

CONNEAUT LAKE:
McGuire, T. P.
Yaras, Max.

CRUMS:
Green Gables.

EASTON:
Brugler, Harold, operator of Lafayette Hotel Restaurant and Bar.

ELMHURST:
Watro, John, Mgr., Showboat Grill.

EMPORIUM:
McNarney, W. S.

ERIE:
Masonic Ballroom and Grill
Oliver, Edward.

FRACKVILLE:
Casa Loma Hall.

FREDRICKTOWN:
East Bethlehem High School.

GIRARDVILLE:
Girardville Hose Co.

GLEN LYON:
Gronka's Hall.

GREENVILLE:
Moose Hall and Club.

HAMBURG:
Schlenker's Ballroom.

HOMETOWN (Tamaqua):
Haldino, Dominic.
Gilbert, Lee.

HUSTON:
Trajan Club, Tom Vlachos, Operator.

IRWIN:
Crest Hotel, The.
Jacktown Hotel, The.

JENKINTOWN:
Beaver College.

KELAYRES:
Condors, Joseph.

KULPHONT:
Liberty Hall.
Midway Ballroom

LAKE WINDLA:
Freak's Pavilion.

LANCASTER:
Parker, A. R.
Weinbrom, Joe., Manager, Rocky Springs Park.
Wheatland Tavern, Palm-room, located in the Miller Hotel; Paul Helne, Sr., Operator.

LATROBE:
Yingling, Charles M.

LEBANON:
Fishman, Harry K.

LEHIGHTON:
Reiss, A. Henry.

LEWISTOWN:
Smith, G. Foster, Proprietor, Log Cabin Inn.

MARSHALLTOWN:
Willard, Weldon D.

MT. CARMEL:
Mayfair Club, John Pogecky and John Ballent, Mgrs.
Reichwein's Cafe, Frank Reichwein, Proprietor.

NANTICOKE:
Knights of Columbus Dance Hall.
St. Joseph's Hall, John Renka, Manager.

NEW OXFORD:
Green Cove Inn, W. E. Stall-smith, Proprietor.
Shutz, H. W., Proprietor, Cross Keys Hotel.

NEW SALEM:
Maber, Margaret.

PHILADELPHIA:
Arcadia, The International Restaurant.
Berg, Phil.
Deauville Casino.
Glass, Davey.
Garcla, Lou, formerly held Booker's License 2820
Hirst, Issy.
LaSalle College
Martin, John.
Nixon Ballroom.
Philadelphia Federation of the Blind.
Roth, Otto.
Stone, Thomas.
Street, Henry.
Swing Club, Messrs. Walter Finney and Thos. Moyle.
Temple Ballroom.
Toga Cafe, Anthony and Sabin's Marrara, Mgrs.
Town Hall.
Willner, Mr. and Mrs. Max Zeldt, Mr. Hart's Beauty Culture School.

PITTSBURGH:
Bland's Night Club.
Gold Road Show Boat, Capt. J. W. Menkes, Owner.
Matisic, Frank.
New Penn Inn, Louis, Alex and Jim Passarella, Proprietors.

READING:
Andy's Night Club, Andrew Ernesto, Proprietor
Nally, Bernard

RIDGWAY:
Benigni, Silvio

SHAMOKIN:
Robark, John.
St. Stephen's Ballroom.
Shamokin Moose Lodge Grill.

SHARON:
Marino & Cohn, former Operators, Clover Club.
Williams' Place, George.

SHENANDOAN:
Ritz Cafe.

SIMPSON:
Slovak Hall

SUNBURY:
Sober, Melvin A.

TAMMERT:
Camp Tamiment.
Maber, Margaret.

UPPER DARBY:
Abmeyer, Gustave K.

VERNSVILLE:
South Mountain Manor Hotel, Mr. Berman, Manager.

WEST ELIZABETH:
Johnson, Edward.

WILKES-BARRE: Cohen, Harry. Flat Iron Hotel, Sam Salv...

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

SOUTH CAROLINA CHARLESTON: Hamilton, E. A. and James...

SOUTH DAKOTA BEREAFORD: Muhlenkott, Mike. BLACK HILLS: Josef Meler's Passion Play...

TENNESSEE BRENTWOOD: Palms Night Club. BRISTOL: Pinehurst Country Club...

TEXAS ABILENE: Sphinx Club. AMARILLO: Cox, Milton. AUSTIN: Austin Senior High School...

BEAVERHEAD: Bowers, J. W. BARNESBURG: Bowers, J. W. BARNESBURG: Bowers, J. W...

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PORT ARTHUR: Lighthouse, The, Jack Meyer, M. Manager...

UTAH SALT LAKE CITY: Allan, George A. Cromar, Jack, alias Little Jack Horner...

VIRGINIA ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager...

WASHINGTON BEAVERHEAD: Bowers, J. W. BARNESBURG: Bowers, J. W. BARNESBURG: Bowers, J. W...

WEST VIRGINIA BLUEFIELD: Florence, C. A. CHARLESTON: Brandon, William...

WISCONSIN ALMOND: Bernatos, George, Two Lakes Pavilion. ANTIGO: Langlade County Fair Grounds & Fair Association...

ONTARIO CORUNNA: Pier, William Richardson, Proprietor. HAMILTON: Dumbbells Amusement Co., Capt. M. W. Plunkett, Manager...

PETERBOROUGH: Collegiate Auditorium, Peterborough Exhibition. TORONTO: Andrews, J. Brock, Central Toronto Libera; Social Club...

MALONE: Kramer, Gale. MANITOWOC: Choppe Club. WARRENFIELD: Bakerville Pavilion, Mr. Wenzel Seidler, Prop...

VERMONT BURLINGTON: Thomas, Ray. VIRGINIA ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager...

WYOMING CASPER: Schmitt, A. E. Whinnery, C. I., Booking Agent. CHEYENNE: Wyoming Consistory.

DISTRICT OF COLUMBIA WASHINGTON: Alvis, Ray C. Ambassador Hotel. BERENGER, A. C. Burroughs, H. F., Jr. Columbian Musicians' Guild...

CANADA ALBERTA CALGARY: Dowsley, C. L. BRITISH COLUMBIA VICTORIA: Shrine Temple. MANITOBA WASSAGAMING: Pedlar, C. T., Dance Hall, Clear Lake. WINNIPEG: Winnipeg Beach.

CHES MOI HOTEL: Mr. B. Broder, Proprietor. CHIN UP PRODUCERS, LTD.: Roly Young, Mgr. CLARKE, DAVID: Cockerill, W. H. Edén, Leonard...

QUEBEC MONTREAL: Sourkes, Irving. WEBER, AL. QUEBEC CITY: Sourkes, Irving. VERDUN: Senechal, Leo. SHERBROOKE: Eastern Township Agriculture Association...

SASKATCHEWAN SASKATOON: Cuthbert, H. G. MISCELLANEOUS American Negro Ballet. Azarki, Larry. Blake, Milton (also known as Manuel Blake and Tom Kent)...

WOODY, PAUL (Woody Mosher) Yotel, Alex, Theatrical Promoter. "Zorline 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: Ritz Theatre. Roxy Theatre. NOT SPRINGS: Best Theatre. Paramount Theatre. Princess Theatre. Spa Theatre. State Theatre. PARIS: Wiggins Theatre.

CALIFORNIA BRAWLEY: Brawley Theatre. CARMEL: Filmart Theatre. CRONA: Crona Theatre. DINUBA: Strand Theatre. GILROY: Strand Theatre. GRIDLEY: Butte Theatre. HOLLYWOOD: Andy Wright Attraction Co. LONG BEACH: Strand Theatre. LOS ANGELES: Ambassador Theatre. Folies Theatre. Frolia Theatre, J. V. (Pete) Frank and Roy Dalton, Operators...

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. MIDDLETOWN: Capitol Theatre. MYSTIC: Strand Theatre. 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. LAKE LAND: Lake Theatre. PENSACOLA: Belmont Theatre. WEST PENSACOLA (Brownsville): Roxy Theatre. WINTER HAVEN: Ritz Theatre. WINTER PARK: Annie Russell Theatre.

IDAHO BLACKFOOT: Mission Theatre. Nuart Theatre. IDAHO FALLS: Gayety Theatre. Ritz Theatre. REXBURG: Elk Theatre. Romance Theatre. ST. ANTHONY: Rialto Theatre. Roxy Theatre. ILLINOIS FREEPORT: Winnishek Players Theatre. LINCOLN: Grand Theatre. Lincoln Theatre. ROCK ISLAND: Riviera Theatre. STREATOR: Granada Theatre. INDIANA ELKHART: State Theatre. INDIANAPOLIS: Civic Theatre. Mutual Theatre.

IOWA COUNCIL BLUFFS: Liberty Theatre. Strand Theatre. DES MOINES: Casino Theatre. DUBUQUE: Spensley-Orpheum Theatre. SIOUX CITY: Self Theatre Interests. WASHINGTON: Graham Theatre. KANSAS INDEPENDENCE: Beldorf Theatre. KANSAS CITY: Art Theatre. Midway Theatre. LAWRENCE: Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Pattee Theatre. Varsity Theatre. LEAVENWORTH: Abdallah Theatre. MPEERSON: Ritz Theatre. PARSONS: Ritz Theatre. WICHITA: Crawford Theatre. Nomar Theatre. WINFIELD: Ritz Theatre. KENTUCKY ARLAND: Grand Theatre. LOUISIANA LAKE CHARLES: Palace Theatre. NEW ORLEANS: Lafayette Theatre. WEST MONROE: Happy Hour Theatre. MARYLAND BALTIMORE: Helmond 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. Canton Theatre. BOSTON: Casino Theatre. Park Theatre. Tremont Theatre. BROCKTON: Majestic Theatre. Modern Theatre. CHARLESTOWN: Thompson Square Theatre. FITCHBURG: Majestic Theatre. Strand Theatre. MAVERICK: Lafayette Theatre. HOLYOKE: Holyoke Theatre. Ina Theatre. LOWELL: Capitol Theatre. Crown Theatre. Gates Theatre. Hullo Theatre. Tower Theatre. MEDFORD: Medford Theatre. Riverside Theatre. NEW BEDFORD: Bayless Square Theatre. ROXBURY: Liberty Theatre. SOMERVILLE: Capitol Theatre. Somerville Theatre. SOUTH BOSTON: Strand Theatre. STOUGHTON: State Theatre. MICHIGAN BAY CITY: Temple Theatre. Washington Theatre. DETROIT: Adam Theatre. Broadway Theatre. Downtown Theatre. DOWAGIAC: Century Theatre. GRAND HAVEN: Crescent Theatre. GRAND RAPIDS: Rinton Theatre. Fairmount Theatre. Family Theatre. Fulton Theatre. Park Theatre. Rialto Theatre. Savoy Theatre. Southdown Theatre. Stocking Theatre. Vogue Theatre. LANSING: Garden Theatre. Orpheum Theatre. Plaza Theatre. MIDLAND: Frolic Theatre. NILES: Riviera Theatre. BAGINAW: Michigan Theatre. SAULT STE. MARIE: Temple Theatre. MINNESOTA MINNIEBING: Astor Theatre. NEW ULM: Lyric Theatre. Time Theatre.

NEW ALBANY: Grand Picture House. Kerrigan House. TERRE HAUTE: Rex Theatre.

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MISSISSIPPI ALAMO: 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.	LAKEWOOD: Palace Theatre, Strand Theatre. LANBERTVILLE: Strand Theatre. LITTLE FALLS: Oxford Theatre. LYNDHURST: Ritz Theatre. NETCONS: Palace Theatre. NEWARK: Court Theatre. PATERSON: Capitol Theatre, Plaza Theatre, State Theatre. POMPTON LAKES: Pompton Lakes Theatre. TOMS RIVER: Traco Theatre. WESTWOOD: Westwood Theatre.	PAWLING: Starlight Theatre. PELHAM: Pelham Theatre. POUGHKEEPSIE: Liberty Theatre, Playhouse Theatre. SAUGERTIES: Orpheum Theatre. TROY: Bijou Theatre.	OKLAHOMA BLACKWELL: Bays Theatre, Midwest Theatre, Palace Theatre, Rivoli Theatre. CHICKASHA: Ritz Theatre. ENID: Astec Theatre, Criterion Theatre, New Mecca Theatre. NORMAN: Sooner Theatre, University Theatre, Varsity Theatre. OKMULGEE: Orpheum Theatre, Y. Theatre. PICHER: Winter Garden Theatre. SHAWNEE: Odeon Theatre.	SOUTH CAROLINA COLUMBIA: Town Theatre. SOUTH DAKOTA MITCHELL: Roxy Theatre. TENNESSEE FOUNTAIN CITY: Palace Theatre. MEMPHIS: Princess Theatre, 869 Jackson Ave., Suzore Theatre, 279 North Main St. TEXAS BROWNSVILLE: Capitol Theatre, Dittman Theatre, Dreamland Theatre, Queen Theatre. BROWNWOOD: Queen Theatre. EDINBURGH: Valley Theatre. FORT WORTH: Little Theatre. LA FERIA: Bijou Theatre. LA MARQUE: La Marr 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.	BRUNDI: 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. DISTRICT OF COLUMBIA WASHINGTON: Universal Chain Theatrical Enterprises.
MISSOURI CHARLESTON: American Theatre. KANSAS CITY: Liberty Theatre. HAPLEWOOD: Powhatan 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, Low's State Theatre, Lowell Theatre, O'Fallon Theatre, Pauline Theatre, Queens Theatre, Robin Theatre, Salisbury Theatre. KESTON: Malone Theatre, Rex Theatre. WEBB CITY: Civic Theatre. WEBSTER GROVES: Ozark Theatre.	NEW YORK AMSTERDAM: Orpheum Theatre. AUBURN: Capitol Theatre. BEACON: Beacon Theatre, Roosevelt Theatre. BROOKLYN: 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. SUFFALO: Eagle Theatre, Old Vienna Theatre. CATSKILL: Community Theatre. DOBS FERRY: Embassy Theatre. DOLGEBVILLE: Strand Theatre. FALCONER: State Theatre. GLENS FALLS: State Theatre. GOBEN: Comben Theatre. JOHNSTOWN: Electric Theatre. NEWBURGH: Academy of Music. NEW YORK CITY: Arcade Theatre, Belmont Theatre, Beneson Theatre, Biennial Theatre, Irving Place Theatre, Jay Theatres, Inc., Loewia 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.	LONG ISLAND, N. Y. FREEPORT: Freeport Theatre. NICKSVILLE: Hicksville Theatre. HUNTINGTON: Huntington Theatre. LODUST VALLEY: Red Barn Theatre. MINEOLA: Mineola Theatre. SAG HARBOR: Sag Harbor Theatre. SEA CLIFF: Sea Cliff Theatre. SOUTHAMPTON: Southampton Theatre.	OREGON MEDFORD: Holly Theatre, Hunt's Criterion Theatre. PORTLAND: Broadway Theatre, Gaiety Theatre, Moreland Theatre, Oriental Theatre, Playhouse Theatre, Studio Theatre, Star Theatre, Third Avenue Theatre, Venetian Theatre.	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: Brock Theatre, Capital Theatre, Century Theatre, Crown Theatre, Kenwood Theatre, Madison Theatre, Paradise Theatre, Pylon Theatre. QUEBEC MONTRÉAL: Capitol Theatre, Imperial Theatre, Palace Theatre, Princeps Theatre, Stella Theatre. SHERRBROOKE: Granada Theatre. SASKATCHEWAN REGINA: Grand Theatre. SASKATOON: Capitol Theatre, Daylight Theatre.		
NEBRASKA GRAND ISLAND: Empress Theatre, Island Theatre. KEARNEY: Empress Theatre, Kearney Opera House.	NEW HAMPSHIRE NASHUA: Colonial Theatre.	NORTH CAROLINA DAVIDSON: Davidson Theatre. DURHAM: New Duke Auditorium, Old Duke Auditorium. GREENSBORO: Carolina Theatre, Imperial Theatre, National Theatre. MENDERSOHN: Moon Theatre. HIGH POINT: Center Theatre, Paramount Theatre. LENOIR: Avon Theatre. NEWTON: Catawba Theatre. WINSTON-SALEM: Colonial Theatre, Hollywood Theatre.	PENNSYLVANIA BELLEFONTE: Plaza Theatre, State Theatre. 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, Breeze Theatre, Erlanger Theatre, Lincoln Theatre. PITTSBURGH: Pittsburgh Playhouse. READING: Bertram, Law, United Chain Theatres, Inc. YORK: York Theatre.	NEBRASKA NEBRASKA: Empress Theatre, Kearney Opera House.	NEW HAMPSHIRE NASHUA: Colonial Theatre.	
NEW JERSEY ATLANTIC CITY: Royal Theatre. BOGOTA: Queen Ann Theatre. SOUND BROOK: Lyric Theatre. BUTLER: New Butler Theatre. CARTERET: Ritz Theatre. FLEMINGTON: St. and Theatre. FRENCHTOWN: Gem Theatre. HACKETTSTOWN: Strand Theatre. JERSEY CITY: Palace Theatre, Transfer Theatre.	OHIO ALLIANCE: Ohio Theatre. AKRON: DeLuxe Theatres. FREMONT: Fremont Opera House, Paramount Theatre. LYMA: Lyric Theatre, Majestic Theatre. MARIETTA: Hippodrome Theatre, Putnam Theatre. MARION: Ohio Theatre, State Theatre. MARTINS FERRY: Esians Theatre, Fenray Theatre. SPRINGFIELD: Liberty Theatre.	NORTH DAKOTA FARGO: Princess Theatre.	RHODE ISLAND EAST PROVIDENCE: Hollywood Theatre. PAWTUCKET: Strand Theatre. PROVIDENCE: Homes Liberty Theatre, Capitol Theatre, Hope Theatre, Liberty Theatre, Uptown Theatre.	TEXAS HOUSTON: 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.	FIFE AND DRUM CORPS Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

AT LIBERTY

AT LIBERTY—Drummer, Local 802; read or fake; willing to travel anywhere; white pearl outfit. Robert Glickler, 370 Kingston Ave., Brooklyn, N. Y.

AT LIBERTY—Oboe and English Horn, many years experience in symphony and grand opera; Local No. 10, Address "Musician," care of Edwin V. Johnson, Route 3, Alexandria, Va.

AT LIBERTY—Drummer, Colored, wants position, any size combination; read; experienced; has latest outfit; member Local 802, A. F. of M. George Petty, Apt. 3-N, 943 St. Nicholas Ave. at 157th St., New York, N. Y.

AT LIBERTY—Guitarist, all-round man, available immediately; read, fake, rhythm, solos, etc.; single, sober, neat, young; Union; new electric Spanish Gibson; featured, wire, John Recton, Hickory, N. C.

AT LIBERTY—The 4 Bolich Bros., sensational solid swing style blended with a sweeter vein; natural blending of intonation along with intensive study and experience has resulted in a fine finished band; open for national engagements now, Paul Bolich, North Lake Road, Ironwood, Mich. Phone Rudy Bolich.

FOR SALE OR EXCHANGE

FOR SALE—"Kruspe" single French Horn F with Eb slide and new case; silver trim; used a very short time only; in original condition; \$125; will give trial. L. F. Gaetz, 83 West Long St., Columbus, Ohio.

FOR SALE—Library of Orchestral Music, classical and semi-classical; popular numbers of former years; well complete or in part; list only to interested persons. Miss M. Hoppe, 182 Manthorne Road, West Roxbury, Mass.

FOR SALE—Buffet Boehm A Clarinet, one piece; list price, \$25. A and Bb Selmer Clarinet. Hat price with case, all in fine condition, \$35. John Mohring, 33-29 169th St., Flushing, L. I., N. Y.

FOR SALE—Italian Cello; in the settling of an estate this fine Italian Cello is offered for sale. Mrs. H. M. Cook, Meyersdale, Pa.

FOR SALE—Vincent Bach Bb Trumpet in Brass; good condition; \$28; will send on three days' trial. G. H. Kline, 347 Hummel St., Harrisburg, Pa.

WANTED

WANTED—For the New Jersey State Hospital at Greystone Park one sax player, tenor or alto, doubling on clarinet, one who doubles on piano will be preferred; applicants must be United States citizens; ward duty is expected; salary, \$65 per month with room, board and laundry; state experience and age. Otto Novak, New Jersey State Hospital, Greystone Park, Morris County, N. J.

WANTED—Would like to contact capable wood-wind players who are Shriners and skilled in some other field. George H. Crum, Director, Benl Kedem Temple Hand, P. O. Box 1049, Charleston, W. Va.

WANTED—Lyon & Healy Harp, will pay cash. Kajetan Attil, 1034 Bush St., San Francisco, Calif.

WANTED—Cliff Edwards (Ukulele Ike) Phonograph Records; state what you have and price; give record titles, send details. M. Selby, 214-77 Jamaica Ave., Queens Village, N. Y.

WANTED—Virgil Clavier; must be in good condition. R. L. Zoeller, Box 4, Waterbury, Conn.

Local Reports

(Continued from Page Twenty-seven)

all 10; Allyn Cassel, 255; Vern Christianson, 282; Armand A. Robbins, 289; Paul Valentich, 150; Carl Eric, 70; Eugene Schille, 506; Leo Elger, 215; Pev Wee Munt, 325; Renard Rhade, Lauren Brown, Harold League, all 255; Mittal Viola Tucker, 67; Benny Strone, 11; Wesley Trammill, 34; Bernard Press, 400; Gordon Galtier, 147; Eugene D. Benson, 375; Albert Gibson, Jack Reas, Richard Goff, Vernon Lodge, Cyril Melvin, James Koch, all 60; Mel Peete, Everett Sorenson, Willis Helm, Rozelle Huber, all 63; Karl Collier, 15; Warren Bunson, 75; Hal Dunning, Kay Taylor, both 619; Val Watson, 697; Jack Dawson, 289; Robert Davis, 101; Carmen Dello, Harold Desmet, Gordon Morrison, 69; Harry Jones, 619; Waddy Carmo, Valdo Conte, George Hurst, all 60; John Powers, 233; Bill Woltenate, Ford Menden, both 62; James McGowan, 65; Walter Wickwire, George Rebeck, both 73; Dutch Young, Stan Mabury, Lawrence Ruzard, Ralph Martin, Al Zimmerman, Charles Reid, all 50; Don Roth, Bob Ellis, Veri Ribniky, Clark Winters, all 137; Larry Hays, 477; Fayl Lopez, 567; Howard Wagoner, 536; Harvie Ellis, 47; Doug Vellee, 235; Johnny Norkan, 477; Charles Erb, W. C. Binney, Edd Beyer, James Halblum, Bruce Williams, Ed. Cullinan, all 2; Wlt Thomas, 615; Bill Gerlander, 249; Ross Dravin 78; Bay Trumb, 178; Charles Blyco, 308; Ray Hurvell, 64; Melvin, George Brahier, Francis Martin, Tommy Davis, all 58; John

Getz, Tony Dworsk, Bob Long, all 137; Steve McCauler, 230; Kenny Knowles, 477; Cliff Beard, 38; Guild Astor, 477; Emmet Walters, 594; Jean Chand, Andy Maloney, Andy Franz, William Kribas, all 2; Julius Morris, 717; Stan Young, 615; Loren Towne, 229; LeRoy Hawkins, 245; Dutch Siefert, 465; Jack Wood, 078.

LOCAL NO. 71, MEMPHIS, TENN.
New members: Pete Pyle, Edward Crowe, Howard DePrest, Roy Caldwell.
Resigned: Thomas D. Hawkins, Frank J. Marotta.
Transfers issued: L. E. (Red) Rountree, Bradley Bond, George McDaniel, Pev Wee Vazoo, P. Winton, 28, Howard Crowe, Roy Caldwell, Mike Brian.
Transfers returned: Herbert Wilson, John Catalano.
Transfers deposited: Joseph Levinson, Paul Levinson, Albert Pfeilsheim, Jerry Harrod, Herman Daniels, Irving Kazowitz, Robert Horvath, Elmer Heintzman, Ne Schwartz, Everett Curtis, Edward Walker, Hal Kemp, Harold Dankers, Ben Williams, Leo Moran, Randolph Brooks, John Shirts, Jack LeMaire, John Cyr, Bruce Miligan, James Fitzpatrick, Robert Bowler, L. F. Bush, all 603; Robert R. Halley, 47; Joe Perrin, 1; Kenneth LaBaha, 10; Leighton Noble, 47; Wm. Sperling, 740; Clarence Floyd, 67; Howard Anderson, John Staurer, both 464; Martin Epstein, Emanuel Epstein, both 802; Norman, 376; Robert Willis, 526; Paul Maged, Maurice Bond, both 9.
Transfers withdrawn: Charles J. Jennings, 546; Del Costanzo, Sherman Hayes, Francis Tabb, all 62; Norman, 73; Dick Dilline, Woody Nelson, Joe Maridino, Kenneth Robinson, Eugene O'Donnell, Charles Broad, all 47; Joseph Levinson, Paul Levinson, Albert Pfeilsheim, Jerry Harrod, Elmer Heintzman, Ne Schwartz, Everett Curtis, Edward C. Walker, Hal Kemp, Harold Dankers, Ben Williams, Leo Moran, Randolph Brooks, John Shirts, Jack LaBaha, John Cyr, Bruce Miligan, James Fitzpatrick, Robert Bowler, L. F. Bush, all 603; Robert Hailer, 47; Joe Perrin, 1; Kenneth LaBaha, 10; Leighton Noble, 47; Wm. Sperling, 740; Clarence Floyd, 67; Howard Anderson, John Staurer, both 464; Martin Epstein, Emanuel Epstein, both 802; Norman, 376; Robert Willis, 526; Paul Maged, Maurice Bond, both 9.
Traveling members: Tony Catalano, Don Brink, Morris Bruckman, Leonard Bruckman, Vernon Seifert, Francis Lieb, Bennett, Clark, Wilby Fisher, Jimmie Allen, Dick Hollis, Dale Myers, Harold Allhouse, all 67; Herman Kirschner, Ralph Weber, Byron Yelton, Lester Webb, James Salt, Charles Schmidt, Bruce Scott, Charles Mederi, James Priest, Robert Bruce, all 1; Jimmie Linceford, Russell Bowles, Earl Carruthers, Willie Smith, Edwin F. Wilson, James Crawford, Moses Allen, Joe Thomas, Albert Norris, all 53; Eugene Young, 589; Paul Webster, 692; Elmer Crumley, 538; Gerald Wilson, Ted Buckner, both 5; James Young, Don Orttison, both 508; Andy Kirk, Mary Lou Williams, Dick Wilson, John Harrington, Harry Lawson, Clarence Freese, Tom Donnelly, Ben Harmon, Bookie Collins, all 627; Buddy Powell, Edward Lane, Henry Willis, all 603; Harold Baker, Boyd Smith, Muir 3; Joe Capino, 289; Hal Dunning, 410; Bob Pfeiffer, 200; Bob Davis, 13; Kay Taylor, Jack Brown, both 110; Val Watson, 697; Jack Dawson, 289; Jeremiah Sullivan, Ed. Bill Winkler, 697.

LOCAL NO. 73, MINNEAPOLIS, MINN.
New members: Lou Sharnin, Hoveling Holland, Herbert Wilson, Joseph J. Whitaker, Orwell Ertvin, Nancy Berner, Clifford Johnson, James W. Lovette, Vernon Casarella, Roger Johnson, Keith D. Kennedy, Robert G. Giltner, Richard E. Lindquist, Clyde Williams, Ruth Williams.
Transfers issued: Vitar Michlin, Donald Guthrie, Willis C. Mellan, Sam J. Woodgate, L. Maiberg, Wm. Roth, George C. Murphy.
Transfer returned: Joe Schuman, 481.
Resigned: Robert E. Schell, Clifford F. Wellman, George O. Hanson, Gilbert Blinn.
Transfers deposited: John Malner, 268; Joseph Pasala, 430; Kermit Dwyer, 683; Claus Adam, 682; Bernie Cummins, Walter Cusumano, Karl Radich, Chester R. Jasso, all 10; Thurman Wheeler, 125; Winston Leach, 597; Donald MacGover, Wallace Smith, both 10; Don McClure, Paul Thammer, both 1; Freddie Benson, 245; Horro Rollins, 117; Paul Miller, 18; Edmund A. Boarder, Roy Mittie

Conrad I. Dahlgren, Jack Hennon, all 803; Joe Lepore, Emil Elliot, George Ayton, all 10; Jos. Sultera, 349; Hal Taft, 8; Norman Kest, 10.
Transfers withdrawn: Edmund A. Baglione (Buddy Baglione), Roy Mittie, Conrad I. Dahlgren, Jack Hennon, all 803; Joe Lepore, Emil Elliot, George Ayton, all 10; Joseph Sultera, 348; Hal Taft, 8; Norman Kest, Bernie Cummins, Walter Cummins, Karl Radich, Chester J. Jasso, all 10; Thurman Wheeler, 125; Winston Leach, 597; Donald MacGover, Wallace Smith, all 10; Don McClure, Paul Thammer, both 1; Freddie Benson, 245; Horro Rollins, 117; Paul Miller, 18.
Traveling member: Carlton Kelsey, 47.
H. (Bill) Gault, Paul Cooper, Herman Scheurer, Robert Drake, Viclan Michils, Eugene M. Bird.
Resigned: Ray E. Brown, A. Arthur Allen, Joseph F. Hazard, Bruce E. Braden, Alfred E. Vokaty, C. W. Ferguson, Charles Minell.
Transfers deposited: Wm. Arers, 437; Wm. A. Allen, 67; Howard Kral, 59; Tom Peterson, 530; Leonard Jung, 536; Robert Moore, 248; George Koch, 102; Vernon E. Hoff, 602; M. Gilchrist, 601; Wm. J. Johnson, 204; Sam Reiner, 602; Eugene F. Peck, 30; Reynold Blanks, 602; John Van Huskirk, 10; Wm. Osborne (Olliphant), El C. Johann, Max Nielsen, Hal Jones, Haskell O'Brien, Charles Zimmerman, George O. Johnston, Frank Gallego, John Hushark, Manley Aronson, Bill Coleman, all 602; Wilton Kline, John Keith Jr., Harry F. Zelle, all 47; Thurman Wheeler, 125; Karl Robinson, Allan Labarge, Richard Holzberg, Jack Wood, Don Looswood, Bill Mittie, all 63; Lowell Harris, 685.
Transfers withdrawn: Enned Dibert, 4; Edyth Hess, Edna Cooper, Melba R. Tenney, Jewel Lee, Debb Lee, all 248; Freddie Fisher, Everett Tracy, both 1; E. W. Cepay, 10; Harry Lindeman, 168; Holzer Christiansen, 334; Thurman Daily, 10; George Koch, 102.
Traveling members: Glen Gray, Wm. Beldson, Kenay Barner, Frank Davis, Clarence Hitchcock, Dan D'Andree, William Lauch, Walter Hunt, Murray McIlhenny, Gredy Watts, Frank Ryerson, Cy Baker, Tony Bright, Jack Hlancnetto, Howard Hal, Stanton Dennis, all 602.

LOCAL NO. 101, DAYTON, OHIO
New members: John W. Barrow, Israd Debar, Jack George, Kirby Brooks, Paul Newmarch, John L. Kemp, E. R. M. J. Foster, Richard Beckman, Paul W. Lewis, Bill Miller, Harold W. Hamilton, William Ellis, A. L. W. Copay, 10; Harry Lindeman, 168; Holzer Christiansen, 334; Thurman Daily, 10; George Koch, 102.
Traveling members: Glen Gray, Wm. Beldson, Kenay Barner, Frank Davis, Clarence Hitchcock, Dan D'Andree, William Lauch, Walter Hunt, Murray McIlhenny, Gredy Watts, Frank Ryerson, Cy Baker, Tony Bright, Jack Hlancnetto, Howard Hal, Stanton Dennis, all 602.
Resigned: Howard Wellman, Karl Richards, John F. Decker, Dorothy VanZant.
Rated: John Louis Bell, am H. Dennis, Joseph De Bonna, John E. Mastanore, Conrad Otto Filak, William Thomas, Eugene Wolstein, Winifred L. Widac.
Transfers issued: John M. Lane, Ralph Prickett, Wanda Jeanne Mills, Richard Wagner, Bert Shadman, Nobby Hanes, Willard Campbell, Eugene F. Glenn.
Traveling members: Eddy Howard, Conrad Dahlgren, Roy Mittie, Jack Hennon, all 803; Joe Lepore, George Ayton, Emil Elliot, all 10; Joseph Sultera, 348; Hal Taft, 8; Norman Kest, 10; Lorton Halley, Hubert Wilson, Kenneth Bauer, all 147; Horace Puckett, Harold Jones, both 73; Larry Hopper, 116; Robert Hammit, 616; O. E. Eastman, 295; Pete Brady, 4; William Kirbyham, 147; Al Arce, 172; Norman McCauler, Gerald Moore, 232; Owen Jones, 155; Richard Williams, 118; Frank Zuck, Michael Dan-chik, Fred De Tronco, Thomas Phillips, all 60; William Vlesner, 118; Franz Wainring, Sides Watkins, Bill Meffert, Pete Ronava, Bill Carroll, Bob Neobitt, Stanley Appleate, Bill Patrick, Howard Bush, all 4; Marie Ertvin, Joseph Adams, both 111; Val Chad, 10; Bruno Wuester, Aubrey Couch, both 59; George Hart, Cedric Zweller, Richard Malin, Mike Meeas, all 21; Richard Watts, 345; D. D. Piero, 834; Newell Aguilera 076; Louis Angelo, 27; Eugene Beck, 160; Mery Dell (Ehman), John Costello, Frank Zuck, Irving Sides, William Belmont, William Belfore, Edmund Averano, Sam Marlow, Frank Kohn, Belle Layan, Adolph Trantmonta, all 608; Frank Kinna, 103; Jack Coffey, Gene Walter, James Lingren, branner, Dick Kase, Carl Hanson, Byron Henry, Paul Marph, Leo Norfied, Ed Ripper, all 11; Sydney Foster, 602; D. O. Peppard, Ed Lundy, Sam Perry, all 10; Ralph Goods, 146.

Due to lack of space the balance of December Local Reports will be published in the January issue.

Report of the Treasurer . .

FINES PAID DURING NOVEMBER, 1940

Table listing names and amounts paid in fines during November 1940, including Amstler, Clyde (2.50), Alderson, Ray (25.00), Aranda, Chas. (30.00), Aranda, Mariano (30.00), Aranda, Mike (30.00), Attelsey, Joe (30.00), Attelsey, T. M. (30.00), Atkins, Jack (25.00), Alcaez, Edw. (25.00), Bindig, Fred (3.40), Bellman, Ernest (2.50), Bellman, Fred (2.50), Bellman, Jos. (2.50), Black, Ted (25.00), Bissou, Telesphore (10.00), Brons, Wilson (10.00), Bruce, Roland (12.50), Byas, Douglas (4.00), Berry, Howard E. (5.00), Barro, Frank (5.00), Capps, John (10.00), Carter, Thos. (.62), Chapek, Woodrow (10.00), Cooke, John (5.44), Cummins, Francis (5.00), Coleman, Art (10.00), Carbonelli, Robert (5.00), Carter, Chas. D. (10.74), Clark, George (5.00), Chavarria, Ernesto (25.00), Costa, George E. (25.00), Curletti, Jos. (10.00), Curtis, Hal (27.35), Courtney, M. V. (25.00), Courtney, Del (5.94), Davis, Coleridge (5.84), Doner, Garbis (2.50), Duffy, Harry A., Jr. (5.00), Dubas, Michael (4.85), Dawe, Ray (13.48), Dawe, Ralph (9.91), Dawe, Stan (9.91), DeVito, Albert (50.00), Evans, Robert (5.00), Earl, Warren (12.00), Emmett, Reginald (10.00), Franklin, Clarence (10.00), Francis, George A. (25.00), Flam, Rosalyn (8.57), Franc, Jos. J. (25.00), Fetz, Eddie (10.00), Francis, Leonard (10.00), Green, Wm. H. (7.50), Griggs, Bobby (20.00), Gross, Mitchell (2.99), Goodman, Benny (10.00), Gifford, Dave (3.86), Hoos, Charles (10.00), Humphrey, Oliver (10.00), Hurtado, Mariano (10.00), Holmes, Herbie (5.00), Hutcherson, Huron (5.00), Horlacher, Norman (5.00), Hildebrand, Lloyd (10.00), Hatch, Simeon (5.00), Hartman, Charles (5.00), Hanson, Edwin T. (10.00), Hildner, Richard D. (5.00), Jacquet, Julius (10.00), Jagnosak, Anthony (15.00), Jones, Paul (10.00), Jimenez, Raymond (25.00), Kessler, Frances (25.00), King, Don (3.79), Kanter, Ben (5.00), Kavelln, Al (5.00), Keener, Richard (5.00), Kilgore, Jimmie (20.00), Kryger, Bruno (75.00), Kewish, James (10.00), Krelg, Allan (7.06), Kerr, Tommy (25.00), Kapphan, Kenneth (25.00), Koert, Dorothy (10.00), King, Calvin (5.00), Kelley, Lawrence (25.00), Liebmann, Oscar (5.00), Liston, Tony (5.17), Levinson, Milton (25.00), Lombardi, Ange (8.99), Leighton, Joe (5.00), Local 551, Muscatine, Iowa (30.00), Martin, Ken (5.00), Marshall, Jean (10.00), Maule, George (12.50), Marshall, Vancil (5.00), Mauloni, Gregory (40.00), Minichini, Salvatore (5.00), Milek, John (25.00), Monroe, Walter (8.23), Morgan, Evan (1.26), Milms, Otis (5.00), Morgan, Eddie (12.50), Myart, Loyal (Walker) (2.00), Marshall, Robert (5.00), Madison, Levi (18.00), Mensch, Nellie (2.00), McGee, Earl (5.00), McClees, C. C. (25.00), McCoy, Arnold (20.00), McMilchen, Clayton (10.00), Newell, Harry (50.00), Nunes, Rennato C. (10.00), Neuberger, G. (5.00), Ogle, Rodney (25.00), Phillips, Milton (25.00), Palmer, Richard (7.50), Palmer, Clarence (7.50), Palmer, Ernest (7.50), Pollkoff, Herman (5.00), Powell, J. C. (5.00), Palmer, Ray (5.00), Posey, Pohn R. (5.00), Rabjohns, E. J. (5.00), Runkle, Robert (5.00), Roberts, Kenneth (25.00), Ranelone, Anthony (25.00), Sados, Al (25.00), Sindles, Harold (5.00), Smith, Gerard V. (5.00), Smith, W. C., Jr. (5.00), Stewart, Jos. M. (15.00), Spats, Charles (25.00), Schwarts, Leon (5.00), Scott, Ike (13.00), Selms, Lowell (5.00), Storey, Mark (5.00), Sparrow, John (5.00), Stankey, Bud (4.15), Swanson, Leo (4.30), Slavin, Estelle (8.00), Taxler, Maurice (15.00), Taylor, Eddie (4.00), Uland, Wm. (4.86), Ulland, Henry (20.00), Vadala, Louis (5.00), Virgadamo, Fat (5.00), Wood, Walter (10.00), Willis, Joe (5.00), Wakefield, Foster C. (10.00), Wharton, Jas. Step. (2.09), Weiser, Bernard (10.00), Xifaras, Michael (10.00)



THERE'S only one Jimmie Lunceford! And supporting him you'll find a group of the nation's truly fine artists. Members of his band are outstanding individual musicians, well able to star in solo parts. But back of it all is an ability to work together in absolute unity to get the very best out of Lunceford's unique arrangements. In their playing you find none of the raw, blasting effects heard in the work of so many swing bands. Instead, there are more subtle, delicate effects that help get the most out of every number played.

Lunceford has, for a number of years, used the good judgment of being a Conn band. Nine out of eleven wind instruments used are Conns. He and his men being true artists, know what Conn instruments can do to help make their music sound its best.

Below, Trumpets, left to right: Gerald Wilson, Conn New York Symphony; Eugene Young, Conn. 48B Conqueror; and Paul Webster, Conn New York Symphony.

That the public likes the band is best proved by their ability to pack them in at dances, their big radio following and the heavy demand for their Columbia records.

NEW CONN DEVELOPMENT

New features are being constantly developed in our great laboratories so that you may always find the best in Conn instruments. If you haven't looked over the Conn line lately, why not call on your dealer and discover how well you sound on a new Conn? Or write us for literature, mentioning instruments that interest you.



Above, Saxs, left to right: Willie Smith, Conn alto and baritone sax; Ted Brucher, Conn alto sax; Joe Thomas, Conn tenor sax and 44N wood clarinet; Dan Crissom, Conn 26M Conqueror alto sax; and Earl Carruthers, Conn baritone and alto sax.

At left, left to right: Elmer Crumblly, Artist Special trombone; Eugene Young, 48B Conqueror trumpet; Gerald Wilson, N. Y. Symphony trumpet; and Paul Webster, N. Y. Symphony trumpet. Jimmie Lunceford is under management of Harold Osley.

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

Table of CLAIMS PAID DURING NOVEMBER, 1940, listing names and amounts paid, totaling \$2,075.50. Includes names like Yobe, Russell (5.00), Habert, G. H. (50.00), Akdar Temple Bodies (10.00), Ayres, Mitchell (8.98), Bleyer, Archie (30.00), Beck, Martin (10.00), Barron, Blue, and three others (25.00), Bruce, Earl (12.00), Berkeley-Carteret Hotel (871.77), Blaine, Jerry (101.32), Burke, Hal (74.67), Berigan, Bunny (22.00), Calloway, Blanche (14.79), Candullo, Joe (10.00), Codoiban, Cornelius (40.00), Columbia Broadcasting Co. (2,500.00), Contreras, Manuel (10.00), Covert, Michael (12.50), Denny, Jack (10.00), Ellington, Duke (62.50), Fisher, Buddy (50.00), Frederic, Marvin (10.00), Grabek, Walter (1.15), Gaylord, Charles (4.00), Grill, Joaquin (32.76), Hendricks, Dick (15.80), Hutton, Ina Ray (78.57), Hacker, Carl (5.00), Healy, Bruce (6.00), Hutto, Z. T. (60.00), Hodgkins, Herbert (1.46)

WHAT NEXT?

Good news for national defense comes in a report from the National Metal Congress at Cleveland that research has developed a new fast hardening process for armor plate which has three cardinal advantages over old methods used in this country (and probably those of other countries): It is claimed the new process will greatly accelerate production, lower cost, and use equipment easily converted to peacetime industrial use.

A big rubber tire manufacturing company has successfully tested the new bulletproof tires it has been developing for the United States Army. Though the tires are standard, the tubes used are so constructed that holes made by bullets are sealed without any appreciable loss of pressure. Triple layers of special rubber compounds give the tires their bullet-proof qualities, it is said.

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