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NO. 11

INTERNAL REVENUE DEPARTMENT DECIDES FOR THE FEDERATION

Standard Federation Contract Which Construes Leaders as EMPLOYEES Receives Department Approval

New Form Adopted Must Be Used On All Engagements Effective June 1st

On November 19, 1940, Attorney Ansell, Thomas Gamble (my first assistant) and myself had a meeting with the Treasury Department's attorneys in Washington, D. C. At this conference we discussed the question as to who was to be recognized as employer in a restaurant, cafe, hotel, etc., the contractor on the job, the leader, or the man who owns the establishment.

Of course you well know that the American Federation of Musicians has always contended that the real employer of the musicians is the man who owns the establishment.

We had a very fine conference during which this matter was discussed from every angle.

Following this conference, it became necessary that I call a special Executive Board meeting. This I promptly did. The meeting was held at the Palmer House in Chicago, Ill., on December 5, 1940, and adjourned December 6, 1940.

At this meeting the Executive Board instructed Attorney Ansell to draft a standardized contract which might meet with the approval of the Treasury Department. The Board also instructed the President to appoint a committee of four, consisting of our Technical Adviser, Joseph N. Weber, Secretary Fred W. Birnback, Treasurer Harry Brenton and myself, to go into this contract after it was drafted by the attorney. Shortly thereafter this contract was submitted by Attorney Ansell to the committee which in turn made certain suggestions and amendments to same. Technical Adviser Weber then requested that he be permitted to redraft the contract, in accordance with the suggestions and amendments made by Attorney Ansell and the committee, and re-submit same to Attorney Ansell and the committee. I approved of this request.

The committee then met on January 23, 1941, in Miami, Fla. (four days prior to the meeting of the Executive Board for the mid-winter conference on January 27th), and discussed the contract pro and con, making such further changes as seemed advisable, until finally it was in such shape that we could present it to the entire Executive Board, further discussions of the contract taking place when the Board meet as a whole. The contract was finally adopted unanimously.

Thereupon I made an appointment with the Treasury Department in Washington. I left the Executive Board meeting and went to Washington together with General Ansell and on January 31st we presented the contract which we felt convinced would be thought satisfactory to everyone concerned.

We discussed the entire contract with the attorneys at the Treasury Department, the result being that a few minor changes were suggested and agreed to.

At the close of this conference I asked the Treasury Department whether it

then passed a motion that the contract be referred to our Technical Adviser, Mr. Weber, and Attorney Ansell to discuss still further, while the Board and myself remained in executive session. Following the discussion between Messrs. Weber and Ansell the contract was brought back to the Board. The Board after due consideration, approved the contract form and referred it back to the sub-committee for such further action as might become necessary in the interests of the Federation.

Meantime, the Executive Board had instructed the President to have the present contract signed by two orchestras and two employers somewhere in the United States. Now, while the contract was to



ALBERT SPALDING—GREAT AMERICAN VIOLINIST

would not be best for them to meet with our attorney on the following Monday in order that there might be no misunderstanding concerning the changes made and they agreed to do so. I advised Mr. Ansell that when he was through with the Treasury Department to again return to Miami where the Board was still in session, because it was the wish of the entire Board that this contract be definitely disposed of before the Florida session adjourned. This the attorney did, at which time the contract was again discussed. One or two further minor changes were made. The Executive Board

go back to the committee for further changes, the Treasury Department and the Federation were anxious to have the entire matter settled. I, therefore, took the contract in its present form and had it signed in Chicago between the Stevens Hotel and Ray Heatherton, leader of a traveling band scheduled to begin an engagement at this hotel on March 1, 1941.

I also had a contract signed between Michael Todd's Theatre Cafe in Chicago and Les Brown, an orchestra leader, this job starting on February 21, 1941.

On February 20, 1941, I addressed the

(Continued on Page Eighteen)

SOLOISTS WHO HAVE JOINED FEDERATION

Unionization Goes Forward at Full
Speed Following Two Court
Decisions in AGMA Case.

In the April issue of the INTERNATIONAL MUSICIAN President Petrillo's report contained a list of soloists who had joined the Federation subsequent to the decision of the Appellate Division of the Supreme Court of New York.

The organization of these musicians has continued and the following instrumentalists have become members in the interim:

Mischa Elman, violinist.
Ossy Renardy, violinist.
Anatol Kaminsky, violinist.
Ruggiero Astolfi, violinist.
Ruggiero Ricci, violinist.
Robert Ostrowsky, violinist.
Percy Grainger, pianist, composer, conductor.
Bruno Walter, conductor.
Eugene Goossens, conductor.
Eric Leinsdorf, conductor, Metropolitan Opera.
Ettore Panizza, conductor, Metropolitan Opera.
Gennaro Papi, conductor, Metropolitan Opera.
Paul Boepple, conductor.
Herman Busch, cellist, Busch String Quartette.
Adolf Busch, violinist, Busch String Quartette.
Karl Doktor, viola, Busch String Quartette.
Gosta Andreasson, violinist, Busch String Quartette.
Erno Balogh, pianist, composer.
Anla Dorfmann, pianist.
Paul Wittgenstein, pianist.
Otto Herz, pianist.
Jeanne Behrend, pianist.
Ellen Ballou, pianist.
Betty Humby, pianist.
Frederick Bristol, pianist.
Consuelo Flowerton, pianist.
Frances Hall (Gruen), pianist.
Mikhail B. Sheyne, pianist.
Karl Inwald, pianist.
Edwin Ziegler, pianist.
Antal Dorati, pianist.
Max Silber, pianist.
Charles Haubiel, pianist.
Otello Ceroni, pianist.
Harry Kaufman, pianist.
Carlos Chavez, composer, conductor, pianist, who is not a citizen of the United States, has been given a one-year permit which expires on April 22, 1942.

For the benefit of those members who overlooked the list in the April issue of the INTERNATIONAL MUSICIAN, we are reprinting it hereunder.

Musicians Who Have Joined The American Federation of Musicians

Jose Iturbi, pianist and symphony conductor.
Eugene List, pianist.
Efrem Zimballist, violinist.
Vladimir Sokoloff, accompanist for Zimballist.
Marjorie Edwards, violinist.
Stevenson L. Barrett, accompanist for Miss Edwards.
Victor Granados, cellist and composer.
Rene Le Roy, flutist.
Oscar Straus, composer.
Robert Casadesu, pianist.
Egon Petri, pianist.
Paul Ulinofsky, accompanist for Lotte Lehmann.
Jacques Abrams, violinist.
Bernard Frank, accompanist on Judson Staff.
Guy Mariner, pianist, lecturer.
Albert Spalding, violinist.
Andre Benoit, accompanist for Albert Spalding.
Bartlett and Robertson, duo pianists.
(Continued on Page Thirty-two)

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No. 10

Official
BUSINESS
Compiled to Date

CHARTERS ISSUED

570—Geneva, New York.
692—Scottsbluff, Nebraska.

CHARTER REVOKED

584—Athens, Georgia.

CONDITIONAL MEMBERSHIP ISSUED

A 1154—Rheba Malvey.
A 1155—Virginia Vass.
A 1156—Lumir W. Janecek.
A 1157—James Maxwell McCartney.
A 1158—Hans L. Henlot (renewal).
A 1159—Pauline Shaffer (renewal).
A 1160—Francis Gibby.
A 1161—Jeanne M. Bergelm.
A 1162—Benny Nalpo Paka.
A 1163—Tom Kalama.
A 1164—Dolly Dawn.

CONDITIONAL TRANSFERS ISSUED

371—Ron Hayes.
372—James Dorsey.
373—William Lamb.
374—Sheldon Sternberg.
375—Edward Swoboda.
376—Jack Newton.
377—George Casey.
378—Dick Wickman.
379—Date St. Clair.
380—James Welch.
381—Harry Lorenzen.
382—Harold Neely.
383—George Hladik, Jr.
384—Raymond Erickson.
385—Harry Turen.
386—Elmer Jaworski.
387—C. John Moats.
388—Eldwin Chambers.
389—Harlan Kuester.

WANTED TO LOCATE

Anyone knowing the whereabouts of HENRY GRUMBLES, also known as DON RAY, a member of Local 444, Jacksonville, Florida, kindly communicate immediately with Secretary Arthur M. Wiggins, 210-211 Clark Building, Jacksonville, Florida.

Anyone knowing the whereabouts of one LEE KUHN, member of Local 802, New York, N. Y., kindly communicate immediately with Secretary F. W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the Locals in which the following hold membership is requested to immediately notify Secretary Robert Aguilera of Local 174, A. F. of M., 1418 Bourbon St., New Orleans, La.:

JIMMY COLE, Trombone.
HOWARD STRATTON, Trumpet.
GEORGE WILSON, Saxophone.
() ADAMS, Piano.

Anyone knowing the whereabouts of Miss FRANCES MADDUX, member of Local 771, Tucson, Arizona, kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, New Jersey.

Anyone knowing the whereabouts of one ANTHONY S. RETONIA, who is a clarinet player and said to have played with the Sousa Band, kindly communicate immediately with Secretary Maude E. Stern, Local 228, A. F. of M., 138 North Burdick St., Kalamazoo, Michigan.

INDIANA STATE CONFERENCE

The sixth meeting of the Indiana State Conference will convene at the Hotel Elkhart, Elkhart, Indiana, Sunday, May 25th, at 10:00 A. M. (Central Standard Time). All Indiana Locals are requested to be represented by their full quota of delegates. A cordial invitation is extended to officials of State and District Conferences and A. F. of M. Representatives.

A. HAMMERSCHLAG, Secretary,
Indiana State Conference,
409-10 Lemcke Building,
106 East Market Street,
Indianapolis, Indiana.

COMMUNICATIONS FROM

The President

JAMES C. PETRILLO

FORBIDDEN TERRITORY

The Rancho Grande Cafe, Hollywood, Calif., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 47, Los Angeles, Calif.

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

The Claridge Hotel, The Kingsway Hotel, and the Mark Twain Hotel, all of St. Louis, Mo., are declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 2, St. Louis, Mo.

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

IMPORTANT NOTICE

Kindly be advised that effective May 15, 1941, on sustaining or commercial programs, announcements of the orchestra's itineraries or any other announcements advertising the orchestra playing the engagement, with the exception of the name of the orchestra and the establishment from where the program emanates, are prohibited.

Fraternally yours,

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

ATTENTION, MEMBERS!

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

The following prices and working conditions for Second and Third Class Fairs have been adopted and will be in full force and effect on and after May 15, 1941:

Second Class District and Summer Fairs:

Per Man, Per Day \$ 8.00
Leader 12.00

Third Class County Fairs:

Per Man, Per Day 6.00
Leader 9.00

On Third Class County Fairs if the engagement is for two days or less, the musicians must receive room and board in addition to the above prices.

NOTE: Transportation must be paid on all Fair Engagements.

Kindly be governed accordingly.

Fraternally yours,

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

Attest:

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

NOTICE TO ALL LOCALS OF THE A. F. OF M.

Before accepting application of JACK T. WESTBROOK, please get in touch with Roy E. Williams, Secretary, Local 358, Livingston, Montana.

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

DEFAULTERS

Sidney White of the Southern Theatrical Agency, Miami Beach, Florida, is in default of payment in the sum of \$42.00 due members of the A. F. of M.

Frank Kay, Lebanon, Missouri, is in de-

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

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

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

JAMES C. PETRILLO,
President.



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Ralph Wingert, trumpeter-arranger gets ready to bat out a high one on his **KING** Cornet for Academy Award winner, Jimmy Stewart.



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FREE SUMMER COURSE ON TRAINING SHIP OPEN TO BOYS AND YOUNG MEN

The American Nautical Academy, Washington, D. C., has announced that boys and young men between the ages of 10 and 21 years will be allowed to secure practical nautical experience on board a training ship of the Academy within the period from June 1 to October 1, 1941. This is to be a course designed for young men interested in obtaining a knowledge of yachting and the handling of small boats.

The young men may remain on board ship for the entire summer period, or for any shorter time they may wish, though not for less than a month. The students will follow the regular daily ship routine and will be given practical instruction in nautical subjects, including seamanship (ship's work), signaling, rowing, handling and the use of motorboats, life-saving, military and naval drills. Cadets will also receive instruc-

tion in the use of distress signals, life buoys, first aid, the compass, log and lead, ground tackle, and the duties of the watch on deck. Those who enter for any period less than the full summer course will receive instruction only in those subjects being taught while the student is on board ship. Many of the duties on board ship are performed by the cadets as part of their training.

There is no charge for instruction or for living quarters on board ship. The only required expense is for meals, which are each 49 cents (three a day). No obligation for future service of any kind is incurred by the young men.

Names of students satisfactorily completing the full course will be kept on file by the Academy for the benefit of yachtsmen desiring to obtain crew personnel.

Due to the fact that the number of accommodations available is limited, those wishing to take advantage of this opportunity should write at once to the American Nautical Academy, Transportation Building, Washington, D. C.

Symphony Orchestras

AS orchestral seasons end and the events of the past year lie spread out before us, one fact becomes apparent: the measure of an orchestra's achievements is the measure of the conductor rather than of the average member of the ensemble. This was proved recently when Sir Thomas Beecham, in the two concerts in which he led the New York WPA Orchestra, raised that group to heretofore undreamed-of heights. His concert of April 6th was one of the best and most exciting heard in New York this season, for in it the spontaneity of Mozart, the vitality of Handel, the poetry of Sibelius, were transmitted unimpaired. On April 13th, with the fame of his conducting bruited abroad, a capacity audience assembled for his second concert which consisted of Haydn's Symphony in B-flat major, Mozart's "Linz" Symphony, Delius's "Paris", and Dvorak's "Symphonic Variations". Throughout this concert again one sensed the complete security with

great a degree of self-effacement. Mr. Barbirolli was the evening's conductor.

Helen Traubel, singing on April 13th the "Immolation Scene" from "Götterdämmerung", proved herself both vocally and dramatically adequate to its great demands, becoming completely identified with her part. This scene was the well-



(Left to right): SIR THOMAS BEECHAM, NEWBOLD MORRIS, HORACE JOHNSON, JOSEPH L. GINNIFF

which the players moved under his direction, their immediate awareness of what he wished of them. Those of the audience who held lingering doubts that a conductor is just a time-beater went away well rid of them.

New York Philharmonic

IN the week that ushered in April, two women, distinguished in their respective fields, were soloists with the Philharmonic Symphony Orchestra; Erica Morini, violinist, and Anja Dorfmann, pianist. The former, at the concerts of March 27th and 28th, played Beethoven's Violin Concerto in D major with technical certainty; the latter, on April 5th and 6th, gave Grieg's Piano Concerto in A minor with due attention to its splashes of color and Nordic fire.

Vienna at her gayest and noblest was the theme of the concerts of April 2nd and 4th—a Vienna which was the heart of Europe before that heart turned leaden with bullets. Mozart, Schubert, Von Suppe and Johann Strauss, the composers chosen to revive through pertinent compositions that dear past, did so with characteristic *sang froid*. As compact and bright as a cherry was Mozart's Overture to "The Impresario"; the B flat Symphony of the youthful Schubert was quietly joyful. Verve and stimulation were supplied in the latter half of the program by Von Suppe's "The Beautiful Galatea" and Strauss' "Artists' Life" and "The Gypsy Baron".

Otto Van Koppenhagen, cellist in the orchestra, gave members of the Philharmonic-Symphony League a treat at their second private concert on April 8th when he played on his own *viola da gamba* the rarely heard Concerto in D major for Viola da Gamba and Strings by Tartini. John Barbirolli conducted.

The program of the ninth and tenth consisted of Haydn's Symphony in F minor, Wagner's Prelude to "Parsifal" and the D'Indy Symphony for Orchestra and Piano on a French Mountain Song, with Nadia Reisenberg at the piano. The latter, though not one of D'Indy's greatest works, has a freshness of feeling unusual in so "dated" a piece. The piano score, as part of the general orchestral ensemble, was played with perhaps too

planned climax to an all-Wagner program.

On April 17th and 18th violinist Nathan Milstein played the Dvorak Concerto in A minor with superlative technique and the necessary verve and intensity. The program included works by Holst and Brahms. At the concert of April 20th John Barbirolli gave Arthur Benjamin's "Overture to an Italian Comedy" its first performance in New York. This is a gay piece, freshly lyrical and unpretentious. Nathan Milstein was again soloist, playing Lalo's "Symphonie Espagnole".

The program—half Debussy, half Mozart—of April 24th and 25th rose above the level of piquant charm in the Mozart Concerto played by Rudolf Serkin, who was soloist also on April 25th and 27th, when he played Brahms' Piano Concerto in B flat major.

Religion's Role

NADIA BOULANGER conducted 45 members of the New York Philharmonic-Symphony Orchestra and soloists at the concert marking the fiftieth anniversary of Ignace J. Paderewski's American debut April 4th at Carnegie Hall. The program consisted of religious music of several centuries. "History of the Resurrection of Jesus Christ", by Heinrich Schuetz, a composer born 100 years before Bach, tells the story of the Resurrection with inspired plainness of speech. The work was scored by Mme. Boulanger, and the strings were muted to suggest the tone of the viola. Of an entirely different order, but equally inspiring, was the barbaric Polish hymn of the sixteenth century. Finally there was a tender and poignant excerpt from the Stabat Mater of the late Polish composer, Karol Szymanowski.

Klemperer Conducts

OTTO KLEMPERER, on April 21st, directed an orchestra of 70 musicians in a program including the first performance of his own orchestra transcriptions of Bach's Sonata for Organ in E flat major, Mozart's "Eine Kleine Nachtmusik", Beethoven's "Eroica", and Hindemith's "Nobilissima Visione". The latter was intended "to translate the moving simplicity and mentality of the strange world of Saint Francis into the highly formalized

Ralph Donerly ACE DRUMMER WITH Bob Sylvester



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language of ballet". Mr. Klemperer received an ovation.

Bach B Minor Mass

ONCE again, on March 25th in Carnegie Hall, the stately music of Bach's Mass in B minor was presented in its entirety by the Oratorio Society of New York under the splendid leadership of Albert Stoessel. The soloists were Lura Stover, soprano; Joan Peebles, contralto; Hardesty Johnson, tenor; Raoul Nadeau, baritone; Wellington Ezekiel, bass. Instrumental soloists: Mischa Mischakoff, solo violin; Frederick Wilkins, flute; Lois Wann, oboe; Josef Marx, oboe; William Vacchiano, trumpet; Yella Pessl, harpsichordist; Hugh Porter, organ.

Chorus of the Society was assisted by the Hall of Fame singers, Alfred M. Greenfield, director.

This performance was exceedingly well done, some moments of it soul-stirring, others poignantly moving.

Each of the soloists gave creditable performances. However, special mention must be made of the beautiful singing of Mr. Hardesty Johnson whose pure legato and flawless production added to the bell-like quality of tone made the aria, "Benedictus qui venit in nomine Domini" stand out like a precious jewel.

"Passion" From Philadelphia

THE Philadelphia Orchestra's season in New York closed April 1st with a performance of Bach's "Passion According to St. Matthew", directed by Leopold Stokowski. The Westminster Choir School supplied not only the chorus of about 80, but the soloists as well: LoRean Hodapp, soprano; Elizabeth Krueger, contralto; Harold Hegpeth, tenor; John Baumgartner and George Krueger, basses. In accordance with Mr. Stokowski's 1940-1941 seating arrangement, the instrumentalists (placed between the two divisions of the chorus) were seated with woodwinds at the front, strings behind. Judicious cuts brought the Passion within the time limits of a concert program without restraining the dramatic movement.

New Jersey

THE orchestra of the Teaneck Symphony Society, under Otto Radl, gave a concert in that city on April 25th. Michael Bartlett, tenor, was the soloist.

Egon Petri, pianist, was the soloist with the New Jersey Symphony Orchestra, under Frieder Weissmann, in its final programs of the season, April 21st, at Orange, and the following evening at Montclair.

Twelve-year-old Camilla Wick was the violin soloist at the Spring concert of the West Orange Symphony Orchestra April 24th. Louis Persinger and Jennings Butterfield were the conductors.

At the opening concert of its April series in Newark, on the 6th, the Philharmonic Symphony Orchestra of New Jersey had as guest soloist Laura Triggiani, soprano. The program offered compositions to suit every taste: excerpts from Wagnerian operas; songs of Mozart and Bizet; Faure's Nocturne, and, after the intermission, Beethoven's "Eroica". Henri Pensis conducted.

The annual festival of the Essex County Symphony Society will open June 3rd in Newark with a program conducted by Frank Black. Earl Robinson's "Ballade for Americans" will be sung by Paul Robinson, baritone, and the Eva Jessye Choir.

New Rochelle, N. Y.

THE New Rochelle Symphony Orchestra, Sigmund Grosskopf, conductor, gave its Spring concert April 17th with Ines Palma, pianist, Gennarino Blanco, violinist, and Eleanor Ney Bergin, mezzo-soprano, assisting artists.

Long Island

THE Nassau Philharmonic Orchestra closed its Winter series with a Youth Concert, April 26th, at Hofstra College, Hempstead. The soloist was Patricia Travers, violinist.

Rochester

OSCAR LEVANT'S "Overture 1912" and "Caprice" were played by the Rochester Symphony Orchestra in its concert of April 20th, the composer conducting.

The annual festival of American music in Rochester, held under the direction of Dr. Howard Hanson, included a concert May 1st in which the Rochester Philharmonic Orchestra and the Eastman School Choir were heard in Dr. Hanson's "Lament for Beowulf", the composer conducting. Listed on the same program were Bernhard Kaun's "Sinfonia Concertante" for solo horn and orchestra, with Wendell Hoss, soloist; and "Pagan Poem" by Loeffler.

Boston

"LIGHT", the winning work of the Boston Women's Symphony Society's national prize competition for women composers, will receive its premiere performance at the concert of that organization May 25th. The composer, Radle Britain of Chicago (a Texan by birth), has won five previous prizes in musical composition.

Connecticut

THE New Haven Symphony Orchestra gave a concert April 21st at Yale University which included the "Nobilissima Visione" written and conducted by Paul Hindemith. The remainder of the pro-

gram was conducted by Hugo Kortschak. Violinist Ruggieri Ricci was the soloist.

Percy Grainger, pianist, was the soloist in the concert of the Stamford Symphony Orchestra, April 21st. John Barnett conducted.

Venturesome Vermont

VERMONT, never backward in promoting cultural enterprise, has lately furthered a plan whereby children musically inclined may develop their talents through actual experience. A children's concert orchestra composed of youngsters from 10 to 16 has been formed as part of the Bennington County Musical Society, and has already appeared in concert this Spring.

Philadelphia

EIGHT nationalities were represented in the concerts of April 4th and 5th, given by the Philadelphia Orchestra, Eugene Ormandy conducting: Brazilian, German, English, American, Finnish, Italian, Hungarian and Austrian. "An attempt to transmit the spirit of Bach into the soul of Brazil" was the confessed purpose of the first number, by Villa-Lobos. Handel's "Arm, Arm, Ye Brave" was sung in stirring fashion by Lawrence Tibbett. The "Sante Fe Trail" by Harl McDonald, which followed, had as its purpose to re-create the spirit of the pioneers who first penetrated our Southwest. Sibelius' "Pohjola's Daughter", is a fantasia founded on the mythology of Finland. Mr. Tibbett sang two arias of Verdi, "Eritu" and "Credo". Then came Liszt's scintillating "Fireflies", transcribed for orchestra by Leo Weiner, and, finally, the gay "Wiener Blut" of Strauss. Music lovers who listened spellbound to the program decided it made small difference in quality whether the composer first saw the light of day shining over a Finnish fjord, a German Alp, or an American skyscraper.

The two concerts of April 12th and 14th lent themselves to the Easter theme, including Wagner's "Parsifal", and Paul Hindemith's "Matthias the Painter". The latter is inspired by three paintings of the sixteenth century by Matthias Grünewald describing the "Angel Concert", the Entombment and the Temptations of St. Anthony. The "Pathétique" of Tchaikovsky which ended the program did not depart from the mood of contrition.

On April 18th and 19th Eugene Ormandy conducted the orchestra in a program selected by subscribers to the series: Brahms' first Symphony, Debussy's "The Afternoon of a Faun" and Strauss' "Death and Transfiguration". One of the surprising results of this ballot was the overwhelming preponderance of votes for Brahms.

After the final concert of the season, April 26th, the Philadelphia Orchestra, under Eugene Ormandy, left the city for a 6,000-mile tour of the South, Middle West and Canada.

Robin Hood Dell

THE Dell Season from June 19th to August 8th will have features little short of spectacular: Fritz Kreisler, in one of his first out-of-door appearances; John Barrymore as narrator in "Peter and the Wolf"; Benny Goodman as conductor. After such an array of diversified talent, one would scarcely be surprised to have a fireside chat by the President during the intermission.

Pittsburgh

THE Pittsburgh Symphony Orchestra under the direction of Fritz Reiner entered into the closing phase of its season with the presentation of four week-end programs which included three outstanding soloists: Zino Francescatti, young French violinist who played the Paganini Concerto; Hugo Kolberg, concertmaster of the orchestra, who performed the Mendelssohn Concerto, and Rudolf Serkin, celebrated pianist, who closed the season March 23rd with the playing of the Brahms' First Piano Concerto, in which he completely fulfilled the exacting requirements of the score. The "Tragic" Overture and Symphony No. 4 were also played on this all-Brahms program.

May is set aside by the orchestra management as Maintenance Fund Campaign month, and many lovers of music in that city have enlisted as workers in soliciting contributions. It is clear that the Pittsburgh Symphony Orchestra belongs to the rank and file of the town's citizens.

Harrisburg

AT the concert of March 18th the Harrisburg Symphony Orchestra played Brahms' Symphony No. 2 and Getry-Mottl's Ballet Suite from "Cephale et Procris". Three Orchestral Songs by Wagner ("Schmerzen", "Im Treibhaus" and "Traume") were sung by Helen Traubel. The program ended with Prelude and Liebestod from "Tristan und Isolde" by Wagner, also sung by Miss Traubel. George King Raudenbush conducted.



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Bethlehem Choir

THE Bach Choir of Bethlehem, Pennsylvania, under the direction of Dr. Ifor Jones, will hold its Thirty-fourth Bach Festival May 16th and 17th. On the latter date the Mass in B minor will be performed in its entirety.

Washington, D. C.

IN celebration of its tenth anniversary, the National Symphony Orchestra, under Hans Kindler, held a Beethoven-Brahms-Sibelius festival March 30th and 31st. Two Beethoven works received their first Washington presentation: "Namensfeier" Overture, and "Three Equali" for trombones. Two Sibelius works also received their first performance there: Violin Concerto and "Pohjola's Daughter".

Baltimore

WAGNER'S "Good Friday Spell" and Rimsky-Korsakoff's "Russian Easter", the latter echoing the chant of monks, were two compositions in the concert of the Baltimore Symphony Orchestra, April 6th. Another expressive of the Lenten

season was Meredith Willson's "San Juan Bautista", a musical work built about that peaceful mission whose chimes once sounded over the fertile valleys of California. Haydn's "Passion" Symphony completed the program. Howard Barlow conducted.

Wheeling, W. Va.

THE Wheeling Symphony Society Orchestra presented the final concert of its season April 23rd, in the Virginia Theatre, under the baton of Antonio Nodarelli. It was a performance of which Wheeling citizens might be justly proud, for the program was well-balanced and well-executed.

The climax of the musical season came when, on May 4th, the Philadelphia Symphony Orchestra, under Eugene Ormandy, presented a concert in that city sponsored by the Wheeling Symphony Society Orchestra, the Friends of Music and the Women's Club.

New Orleans

IN its campaign for subscriptions for the coming year, the New Orleans Symphony Orchestra is appreciably assisted

by the fine record it has to offer for the season just past. The conductor, Ole Windingstad, directed the orchestra through ten symphonies, three concertos, 18 miscellaneous symphonic works and a performance of a considerable portion of Handel's "Messiah". The attendance at these concerts was greater than ever before. Such is the result when orchestra and local union work closely together, the Musicians' Union having contributed \$1,000 to the group's fund for the year.

Miami, Florida

THE University of Miami Symphony Orchestra recently completed its season of subscription concerts in Miami. The conductor is John Bitter.

Youngstown, Ohio

EZIO PINZA, Metropolitan bass-baritone, was soloist with the Youngstown Symphony Orchestra at its concert of March 29th. Michael Ficocelli conducted.

Cincinnati

CINCINNATI'S Biennial May Music Festival was held—after serious budgetary difficulties had been ironed out—from May

5th to May 10th. Bach's B minor Mass and Handel's "Israel in Egypt" were among the works performed.

John Haussermann's First Symphony was recently given its premiere performance by the Cincinnati Symphony Orchestra, under Eugene Goossens.

Toledo

EDWARD KILENYI, young Hungarian pianist, now on his first concert tour of the United States, was piano soloist with the Toledo Symphony Orchestra, March 31st.

Cleveland

THE final fortnight of the Cleveland Orchestra's twenty-third season began with a pair of concerts April 3rd and 5th, in which Gregor Piatigorsky played that most frequently performed of all cello concertos, Saint-Saëns' Concerto for Violoncello and Orchestra in A minor, Opus 33. Smetana's "Bohemian Dance Suite", orchestrated by Harold Byrns, was as frolicsome, in its "Merry Chicken Yard", "The Little Onion" and "Circus", as a litter of puppies. The symphony of the evening was Beethoven's Eighth. Artur Rodzinski conducted.

At the all-Tchaikovsky concert of April 6th, excerpts from the "Pathétique", and the Fourth and Fifth Symphonies, and Suite from "Swan Lake" wove a characteristic texture of tenderness and yearning. Rudolph Ringwall conducted.

Artur Rodzinski chose Brahms' First Symphony in C minor as the culminating work of the final regular concerts, April 10th and 12th. The remainder of the program, given over to excerpts from Wagner's "Parsifal", welcomed the Good Friday message. The Orpheus Male Chorus, Charles D. Dawe, conductor, and singers from the Cleveland Philharmonic Chorus, Boris Goldovsky, conductor, assisted. On Easter Sunday was heard the final Twilight concert of the season which consisted of works by Mozart, Goldmark, Bizet, Franck and Sibelius.

During the season the Cleveland Orchestra boasted two world premieres: Roy Harris' Folk-Song Symphony and the orchestral transcription by Harold Byrns of Smetana's Dance Suite. Two other American works were given their Cleveland premiere: "The School for Scandal", by Barber, and "The Incredible Flutist" by Platon.

Contributors' Concerto

THE clink of coins and the rustle of bills was music enough for busy campaigners the latter part of April, as the Cleveland Orchestra's Maintenance Fund Campaign neared its goal of \$80,000, an amount which is to provide for the orchestra's regular twenty-fourth season and for the summer "pop" concerts. The 5,000 contributors (estimated number) who thereupon became members of the "Society of Friends of the Cleveland Orchestra" are privileged to attend certain special concerts and rehearsals during the season.

Evansville, Indiana

A WORK which was rudely rejected by its early audiences but which has since been received as one of the most poetic symphonies ever written, the Tenth Symphony of Schubert, was played by the Evansville Philharmonic Orchestra at its concert April 15th, under the direction of Gaylord H. Browne. Saint-Saëns' Concerto in A minor was played on the same program.

Indianapolis

THE Indianapolis Symphony Orchestra's Concertmeister, Leon Zawilza, was soloist in the all-Russian concert of March 23rd, playing the Tchaikovsky Concerto for Violin in D major. A "request" program was presented at the final pair of concerts, March 28th and 29th.

Fablen Sevitzky, director of the Indianapolis Symphony Orchestra, was conductor of the Jordan Symphony Orchestra in its concert during the annual Festival of all-American music given by the Jordan Conservatory of Music the week of May 3rd.

Chicago

PATRICIAN as velvet was Robert Quick's performance of Mozart's Violin Concerto No. 6 in B flat major, with the Chicago Orchestra at its concert March 26th. Pleased applause was called forth also by Leo Sowerby's Third Symphony, painted in all the colors of the contemporary palette. Moment of fullest audience appreciation came with Dr. Frederick Stock's skilled balancing of trombones against strings, and in Wagner's "Siegfried", the closing compositions on the program.

Haydn was revealed as a composer of urbane charm, in Gregor Piatigorsky's playing of that master's D major Concerto at the concert of March 27th. Casella's Symphony No. 3, on the same pro-

gram, written especially for the Golden Jubilee Season, was a full-throated melody meshed in modernities. Bach's Third Brandenburg Concerto gave pure pleasure. Dr. Stock closed the program with Enesco's Roumanian Rhapsody No. 1.

Rose Pauly, Metropolitan soprano, was heard in arias from Wagner and Strauss operas at the concerts of April 3rd, 4th and 8th, singing both Salome and Elektra as if, as one commentator put it, "she used blood for lipstick". The programs also featured the first performance of "Scapino", by William Walton, according to Dr. Stock "one of the finest scores dedicated to the jubilee season". Written between ambulance calls (Walton is an ambulance driver in London) it is yet a blithe and joyous work.

The concerts of April 17th and 18th were marked by the first performance of a work consisting of 12 variations on an Irish tune by as many Chicago composers: Felix Borowski, John Aiden Carpenter, Rosetter G. Cole, Edward Collins, Rudolph Ganz, Samuel Lieberman, Florian Mueller, Albert Noelle, Arne Oldberg, Thornwald Otterstrom, Leo Sowerby and David Van Vactor. Brahms' First Symphony was also included in these concerts.

On April 24th Chicagoans were regaled with a post-seasonal pension concert conducted by Arturo Toscanini. The Maestro volunteered his services in a distinct departure from the rule which has governed him throughout all the years he has been in America: to confine his conduc-

torial genius to but three major orchestras, the New York Philharmonic, the Philadelphia and the NBC.

Neighboring Nocturne

"MUSIC BY YOUR NEIGHBORS" is the slogan of the three-year-old Champaign-Urbana Civic Symphony Orchestra, founded by the University of Illinois and open to residents of these twin towns and their surrounding areas. So enthusiastically is it supported that the towns' business men make contributions "without even being asked".

Minneapolis

THE last month of the Minneapolis Symphony Orchestra's thirty-eighth season was ushered in April 4th with the delicate and tender singing by Dorothy Maynor of Handel's "Oh, Sleep, Why Doest Thou Leave Me", and the brilliant and dramatic "Agatha's Prayer" from "Der Freischütz". "Slow Piece for Strings" written by Ross Lee Finney, a native of Minneapolis, at the suggestion of Conductor Mitropoulos was given with deference to its innate "directness and simplicity of emotional statement". The concert closed with the turbulent and romantic "Fantastic Symphony" by Berlioz. The work of another American composer was presented two days later when Samuel Barber's Adagio for Strings was given a performance at the final Twilight Concert of the season.

Maria Montana, whose very name (professional) is publicity for her native state, was the soprano soloist when, on April 10th, the Brahms' "Requiem" was given. Herbert Gould was the basso. The University Chorus of 200 voices assisted the orchestra in as impressive a presentation of this great work as has in recent years been heard. In a special concert given Easter afternoon, April 13th, Grace Moore sang excerpts from operas by Massenet, Puccini and Bizet. This was a program to remember also for the orchestral presentation of two new compositions by that wizard of quiz and keyboard, Oscar Levant: Overture "1912" and "Caprice" for Orchestra.

For sheer entertainment the closing concert of the season, April 24th, was unsurpassed. Alec Templeton was piano soloist during the first section of the program. The second part was taken up with that pattern for all adieus, Haydn's "Farewell" Symphony, for which the orchestra (and conductor) appeared in costumes of the period, each member blowing out his candle and leaving the stage when his part was played. The third section of the program was again given over to Alec Templeton and his famous satires at the keyboard, with improvisations and caricatures enough to send the audience home with aching sides and stiff cheek muscles. Thus, on this note of jollity, ended the final concert of a season packed with accomplishment and enjoyment.

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Lincoln

THE last concert but one of the Lincoln Symphony Orchestra season was given March 24th, Leo Kucinski conducting. In lively vein it presented Goldmark's "In Springtime", Haydn's Concerto for Violoncello and Orchestra, Rimsky-Korsakoff's "Caprice Espagnole", Popper's Hungarian Fantasy, Debussy-Kinney's "Clair de Lune" and Strauss's "Wine, Women and Song". The Violoncello Concerto, the most popular of those ascribed to Haydn, is by many musicologists believed to have been written rather by Anton Kraft, a pupil of that composer. Marcel Hubert was soloist.

Sioux City

CONDUCTOR LEO KUCINSKI must have chuckled as he arranged the program for the March 19th concert of the Sioux City Symphony Orchestra. For a gayer, more blithe-some set of compositions could scarcely have been assembled. Bach's Fugue in G minor (the Little) started off the evening with lively precision. Mozart's Concerto in C major gave Mildred Dilling (harpist) and Everett Timm (flutist) an opportunity to display the charm and brilliance of their respective instruments; Taylor's "Through the Looking Glass" presented that

Child of the pure unclouded brow
And dreaming eyes of wonder!
and introduced the audience to the "bread-and-butter-fly which subsists on weak tea with cream" and to the White Knight with his mouse-trap and his good intentions. Finally there were Ravel's Introduction and Allegro, and Edward German's dances from "Neil Gwyn".

Houston

AT the tenth and final subscription concert of the Houston Symphony Orchestra, April 7th, works suggestive of the Lenten season, by Glere, Wagner, Rimsky-Korsakoff, Mozart and Weinberger, were presented. Ernst Hoffmann conducted.

In the midst of a campaign for funds, the Houston Symphony Orchestra submitted a report to contributors-to-be, in which it pointed out that audiences this season were three times larger than those of previous seasons, that 19 out-of-town concerts were given, and that the "Messiah" was presented with full orchestra for the first time.
The concert given in honor of contributors on April 21st featured "Romance of Buffalo Bayou", by Eddie Sauer, member of the Houston Symphony Orchestra.

Portland, Oregon

"ANIMAL PICTURES" by Rudolph Ganz was played on March 11th by the Portland Philharmonic Orchestra and directed by that group's regular conductor, Charles Lautrup. The two other American works heard for the first time that evening were: "The American Creed" by Roy Harris and "Dixie" (prelude and fugue) by Jaromir Weinberger. Mr. Ganz was guest conductor the same evening, directing the orchestra in the Schumann A minor Concerto.

For the concert of March 25th, Mr. Lautrup relinquished the baton to Theodore

Kratt, dean of the school of music at the University of Oregon.

San Francisco

THREE symphonies were given their first San Francisco performance at the concerts of the San Francisco Symphony Orchestra on March 29th and 30th. First was Sinfonie Concertante for Wind Instruments and Orchestra by Mozart, in which the woodwinds, placed in solo position, displayed high artistry as an ensemble group. Maxim Shapiro, distinguished Russian pianist, was soloist in "Symphonie Concertante" by Karol Szymanowski. Strauss's "Domestic Symphony", arena of so much conflicting opinion, was presented as the third symphony on the program. Pierre Monteux conducted.

Americans, proving their originality also in matters of inspiration, have during the past season derived their urge to create from automobile licenses (Piano Concerto in E flat, by Rudolf Ganz), a magazine column ("Americana", by Russell Thompson), and Bible verses ("Portrait of a Man") by John Verrall. Now here comes one inspired by colors, "Color Symphony", played at the concerts of

April 4th and 5th, its four movements representing four primary colors. The composer, Arthur Bliss, conducted.

An Easter presentation of Beethoven's "Missa Solemnis" was given by the Municipal Chorus and the symphony orchestra under the direction of Hans Leschke, April 12th. Soloists were Peggy Toumley, Reba Greenley, Richard Roberts and Douglas Beattie.

Basil Rathbone as narrator in "Peter and the Wolf", at the concert on April 13th, was that actor at his buoyant best.

San Francisco's own genius of the violin, Yehudi Menuhin, appeared with the symphony on April 15th, Pierre Monteux conducting. The season closed with the concerts of April 18th and 19th, with Jose Iturbi as soloist in Schumann's Piano Concerto and the orchestra giving excellent interpretations of Beethoven's Symphony No. 8, Edwin Stringham's Nocturne No. 1, and Debussy's "La Mer".

Seattle

ASIX MONTHS' training class for orchestral membership has recently been opened under the supervision of Mr. Louis Rotter, assistant director of the Seattle

Symphony Orchestra. Special training is to be given in orchestral discipline, in phrasing, interpretation and sight reading. Enrollment blanks are available at symphony headquarters, 517 White Building, Seattle.

Toscanini

APRIL was a varied and productive month for Toscanini and the NBC Orchestra. The concert of April 5th was marked by a rejuvenation, through that maestro's inspired conducting, of Mendelssohn's "Scotch" Symphony; that of the 12th, by an introduction of "Congada", a stirring production by the Brazilian, Francesco Mignoni; that of the 19th, concluding Toscanini's fifth season with the NBC, by Tchaikovsky's Concerto in B flat minor, son-in-law Vladimir Horowitz at the piano. Without question, few pianists can negotiate with such finesse and fire the difficult passages of this composition.

News Nugget

BRUNO WALTER has applied for first citizenship papers. At present he is a French citizen, having been given honorary citizenship of that country.



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St. Louis

WHEN Dimitri Mitropoulos and the Minneapolis Symphony Orchestra on their recent tour in the mid-west and south had a week-end stopover at St. Louis it was only natural that there should be a general hob-nobbing between the representatives of the two orchestras. So members of the Minneapolis Orchestra were invited to the regular Saturday

ing a composition the guest orchestra had scheduled for a later date.

A camera recorded the meeting of four friends after the Saturday evening concert. Left to right, they are Vladimir Golschmann; Arthur J. Gaines, present manager of the Minneapolis Orchestra and formerly in the same capacity with the St. Louis Orchestra; Joseph Szigeti, famous violinist and soloist of the evening;



(Left to right): Vladimir Golschmann, Arthur J. Gaines, Joseph Szigeti, Dimitri Mitropoulos

night concert of the St. Louis Orchestra where they followed with keen interest Vladimir Golschmann's directing of that organization in a performance of Shostakovich's Symphony No. 5, a work which the Minneapolis Orchestra was scheduled to play on its return from the tour. Then there was a party and buffet supper for members of both organizations at the home of Oscar Johnson, president of the St. Louis Symphony Society.

Never before, perhaps, has one entire orchestra stood host to another, even play-

and Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra.

Three years ago an enterprising group of women, headed by Edith Gordon (who is assistant conductor of the St. Louis Grand Opera Association) organized the St. Louis Women's Symphony Orchestra, choosing its members from the ranks of students, teachers, housewives, clerks and office workers. The organization gives a concert each Spring which includes a major symphony and shorter numbers.

Top-Flight Bands

UNITED STATES defense measures are not without their effect on the top-flight band situation. Serious inroads are of course being made in the membership of bands, as many as five members in some (Bernie Cummins', for instance) having said their farewells and headed for one or another of the training camps. Yet other more favorable effects are to be noted. With unemployment lessening, especially in towns associated with the defense program, and with money circulating more freely, entertainment industries are the first to benefit. Top-flight bands already feel the difference. In increased bookings, in larger attendance and in higher fees.

Atlantic Antics

RUBY NEWMAN played for the wedding reception of Eleanor Roosevelt, niece of the President, who married Edward P. Elliott, an Englishman, on April 12th at Dedham Polo Club, Dedham, Mass.

GRAY GORDON'S band was the first in the series of big-name bands to play this Spring at the Log Cabin Farms in Armonk, New York.

RED NORVO will tee off the season at Enna Jettick Park, Auburn, New York, May 24th. He will stay nine days.

JOHNNY MESSNER will be at Enna Jettick Park from June 2nd to 8th. **GEORGE HALL** from June 9th to 15th, and **BUNNY BERIGAN** from June 16th to 22nd.

EDDIE VARZOS began a stay at the Providence Biltmore, April 14th.

PANCHO BAND opened May 9th at Ben Marden's Riviera, New Jersey, for which occasion he enlarged his orchestra from nine to fourteen pieces.

LITTLE JACK LITTLE will be at Edgewater Beach Hotel, Chicago, until late June. Then, after a Muehlebach (Kansas City) engagement, he will play, on July 28th, at Hamid's Million-Dollar Pier, Atlantic City.

Speaking of Atlantic City, "exceptional entertainment" is promised by both the Steel Pier and Hamid's Million-Dollar Pier. Some of the top-flight names booked already at the Steel Pier are, in the order



LITTLE JACK LITTLE

of their appearance: Tommy Dorsey, Alvino Rey, Orrin Tucker, Jimmy Dorsey, Raymond Scott, Harry James, Benny Goodman, Bob Chester, Sammy Kaye, Abe Lyman, Woody Herman, Gene Krupa, Glenn Miller, Guy Lombardo, Horace Heidt, Jan Savitt, Wayne King and Bob Crosby. At the Million Dollar Pier the bookings, though incomplete at this writing, already include Val Alexander, Tony Pastor, Teddy Black, Gray Gordon, Teddy Powell, Little Jack Little, Tommy Reynolds and Mal Hallett.



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Hub-Bubbles

JIMMY McHALE and his orchestra are providing the dance music at the Blue Room of Hotel Westminster, Boston.

The **McFARLAND TWINS** made it the Raymor in Boston for eight days, starting April 12th.

VAUGHN MONROE and his orchestra at this writing are at the Terrace Room, Hotel Statler, Boston.

BOBBY HACKETT and his orchestra are now playing at the Versailles, Boston.

HARRY MARSHARD is a magnet for the smart set, at the Balinese Room, Hotel Somerset, Boston.

DICK STABILE, after leaving the Brunswick Hotel, Boston, opened a six-weeker at Chatterbox, Mountain View, New Jersey, May 1st.

Mad Manhattan

JIMMY DORSEY'S band has been signed to return to the Pennsylvania Hotel, New York, next January for 14 weeks. (The band bowed out of the hotel April 18th.) Following theatres and one-nighters, the group will start a four-week stand at the Sherman Hotel, Chicago, on June 27th.

JOE VENUTI'S band was relief crew for Jimmy Dorsey at the Pennsylvania Hotel, New York, the week of April 11th, when Dorsey was doubling at the hotel and the Strand Theatre.

BLUE BARRON returned to the Green Room of the Hotel Edison, New York, April 4th.

PAUL BARON was held over at the Essex House, New York.

XAVIER CUGAT'S rumba rhythms again were heard at the Sert Room of the Waldorf, Hotel, where he returned April 5th. On May 14th he shifted to the Starlight Roof.

MATTY MALNECK'S date at the Rainbow Room, New York, began April 10th. **GUS ARNHEIM** had an April 16th booking at the Gay White Way, New York.

JOHNNY LONG'S third engagement at the Roseland Ballroom in New York City ended May 9th.

FRANKIE MASTERS got a contract extension at the Taft Grill, New York, until June 15th, making it a full year on that stand.

RAY KINNEY and his Aloha Islanders mounted the bandstand at the Lexington Hawaiian Room, New York, early in April, the crew's fourth engagement at that spot.

WILL BRADLEY is scheduled to follow Tommy Dorsey on the Astor Roof, July 16th.

Quaker Quickies

EVERETT HOAGLAND'S band began a four-week return engagement at the Casino, Pittsburgh, April 14th.

BOB CHESTER went into the Coliseum, Greensburg, Pennsylvania, April

15th. He will open the dance season at Kenneywood Park, Pittsburgh, May 16th, and the Eastwood Gardens, Detroit, May 28th.

Ohio Hi-Di-Hoes

JOE REICHMAN hove into the Netherland Plaza Hotel, Cincinnati, April 9th.

HARRY JAMES ended a series of successful short engagements with one in Withrow Court, Oxford, Ohio, April 25th.

CECIL GOLLY'S orchestra, after a two-week holdover, finished at the Deshler Wallick Hotel, Columbus, May 1st.

EDDY ROGERS opened April 28th for a limited engagement in Ionian Room of Deshler Wallick Hotel, Columbus.

Mid-West Melodies

GLENN MILLER is set for an engagement at Eastwood Gardens, Detroit, July 15th.

The **KING SISTERS** (who, by the by,



KING SISTERS, Featured With ALVINO REY and His Orchestra

have been dancing and singing their way through life since the birth of Vinnie. In 1920, made the quartet complete) are scheduled with Alvino Rey for the Eastwood Gardens, Detroit, June 13th.

ORRIN TUCKER will swing into the Eastwood Gardens, Detroit, August 1st. He started May 11th at the Aragon Ballroom, Chicago.



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TRUMPET MEN will argue for hours about their favorite "hot" stylists, but there are mighty few who don't agree that Charlie Spivak is the number one lead man of all time. Whenever a bandleader wants to say the utmost about a first trumpet man it's generally, "He plays a lot like Charlie Spivak!"

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Left to right . . . Phil Rommel, Nelson Biddle, Bob Higgins, Bernard Long, Buddy Yeager, William Mustard, Charlie Spivak.



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FREDDIE FISHER picked up his sixth date at Blatz Palm Garden, Milwaukee, April 15th.

Meandering Melodiers

JIMMIE LUNCEFORD, during the first weeks in May, played at the Labor Temple Ballroom, Louisville, Kentucky; at the Palais Royale, South Bend, Indiana; at the Rainbow Ballroom, Denver, Colorado, and at the University of Colorado, Boulder, Colorado. On May 18th he will strike up at the Wandermere Ballroom, Idaho Falls, Idaho.

GRIFF WILLIAMS closed at the Trion Ballroom in Chicago on April 12th and is stringing up a series of one-nighters and a fortnight at Nicollet Hotel, Minneapolis, before returning to the Mark Hopkins, in San Francisco, in June.

TOMMY DORSEY was swing master at at least five universities during the first two weeks of May: The Universities of Pittsburgh, North Carolina, Tennessee, Pennsylvania and Rochester. His repeater on the Astor Roof will begin the end of May.

WOODY HERMAN left the Terrace Room of the Hotel New Yorker, New York, early in April for a nation-wide tour which on June 20th brought him to the Eastwood Gardens, Detroit. On July 18th he will cast anchor for a six weeks' stay at the Palladium, Hollywood.

Southward Swing

MIKE RILEY began a four-weeker at the Henry Grady Hotel, Atlanta, Georgia, April 24th.

JACK DENNY will play the month of June at Roosevelt Hotel, Jacksonville, Florida.

HEM OLSON and his orchestra began an engagement at Florida's Hollywood Beach Hotel, April 13th.

ANSON WEEKS returned to work with his band at the Club Trocadero, Henderson, Kentucky, May 12th, after recovering from auto-accident injuries.

RAN WILDE moved his crew into the Lookout House, Covington, Kentucky, April 29th, for an indefinite stay.

TEDDY BLACK'S holdover at the Belvedere Hotel, Baltimore, began May 15th.

LAWRENCE WELK will go into the Peabody, Memphis, for three weeks, June 7th.

TED WEEMS will open the season at the Meadowbrook Country Club, St. Louis, May 23rd.

Loop Luminaries

LEONARD KELLER is taking a three-monther at the Hotel Bismarck, Chicago, to end July 17th.

BERNIE CUMMINS, who at the present writing is at the Edgewater Beach Hotel, will go early in June to the Meadowbrook Country Club, St. Louis.

HORACE HEIDT will follow Russ Morgan at the Beach Hotel in Chicago.

CAB CALLOWAY and his orchestra will begin a four-weeker at the Panther Room of Chicago's Hotel Sherman, May 30th.

RUSS MORGAN will open the Edgewater Beach Hotel's beach walk in Chicago in June.

During April the following top-fighters made the rafters ring in various Chicago nighteries:

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Lou Breese, Chez Paree; Ace Brigode, Melody Mill Ballroom; Les Brown, Michael Todd's Cafe; Del Courtney, Stevens Hotel; Emil Flindt, Paradise Ballroom; Ted Fiorito, Blackhawk; Jan Garber, Palmer House; The King's Jesters, Brown Derby; Hans Muenzer, Old Heidelberg; Val Olman, Pump Room of the Ambassador; Ramon Ramos, Drake Hotel; Joe Sanders, Michael Todd's Cafe; Lawrence Welk, Trion Ballroom.

Lone-Star Line-Up

GEORGE OLSON'S orchestra early in April was playing at the Empire Room of the Rice Hotel, Houston, Texas. **KAY KYSER** played a string of one-nighters in Texas and neighboring States in April.

Footlight Fanciers

ABE LYMAN was the last band to go into the Flatbush Theatre, Brooklyn, this season, from May 1st to 4th; after that the theatre went legitimate with "Little Foxes".

GENE KRUPA strung up a series of theatre dates in April, among them three days at the Metropolitan Theatre, Providence, R. I., from April 18th through the 20th.

TED LEWIS brought in the crowds at the Tower Theatre, Kansas City, May 9th.

WILL OSBORNE will net a two-weeker, beginning May 15th or May 22nd, at the Paramount Theatre, Los Angeles.

Whitemanques

PAUL WHITEMAN, who played at the Elks' Club, Dubois, Pa., May 3rd, and on May 16th will open at the Chez Paree in Chicago, with his 15-piece orchestra, will be instructor in a course on popular music scheduled by the Interlochen Music Camp for its boys and girls this summer. With the announcement of this innovation comes the admission of Camp Director Joseph E. Maddy that popular music is daily assuming a more prominent place in the American musical scene.

Later in the year Whiteman will make another picture with Mickey Rooney, the title being (tentatively) "Rhapsody in Red, White and Blue."

Candid Clause

RAYMOND SCOTT, in signing up for Meadowbrook, in New Jersey, had inserted in his contract one of the most unusual clauses ever included in such a document, namely, that the management is to provide Scott with a portable booth in which he can set up a photographic dark room and recording machine. This is to give him free rein with his hobby of taking candid shots of dancers from his vantage point on the stand. The recording machine checks his musical effects.

California Carousel

RICHARD HIMBER followed Russ Morgan into the Palladium, Hollywood, April 3rd.



RICHARD HIMBER

AL. DONAHUE and the Andrew Sisters will share the limelight at the Palladium, Hollywood, opening May 23rd.

JAN SAVITT will follow Teagarden into Casa Manana, opening there May 20th.

RAY NOBLE opened the season at Catalina Island, May 17th.

CHARLIE BARNET, after taking a date at the Eastwood Gardens, Detroit, June 6th, will go back to the Coast July 22nd for a five-week stand at the Casa Manana, Culver City.

So That's Why!

SONG WRITERS who wonder why their manuscripts are consistently returned might ponder the following reasons, given by staff-head Milton Rettenberg of B. M. I. Incidentally, only 50 out of 50,000 manuscripts submitted recently to that office were accepted:

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2. No musical feeling.
3. Unoriginal ideas.
4. Lack of "release" in the third 8-bar section.
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Points Apropos

DENNY GOODMAN had 6,000 frenzied Jitterbugs cutting rugs in happy abandon at Manhattan Center, when he played there recently. Hundreds of others were dancing in the streets outside. On April 29th he and his septet played Prokofoff's "Variations on Yiddish Themes", in his fourth appearance at Carnegie Hall.

FRED WARING'S boys are spending the summer in the Lodge (completely remodeled) adjoining Waring's summer home on the Delaware. In the past two years, Waring has written over fifty official college songs for as many well-known institutions of learning.

SHEP FIELDS made his first Bluebird recordings with his new group (including 10 saxes) April 25th.

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Symphonic Recordings Review

By **DICK WOLFE**

Symphony No. 3 in F Major, Brahms, Columbia Masterworks Album M-443. Four 12-inch records, eight sides, played by the Chicago Symphony Orchestra under the direction of Dr. Frederick Stock.

Brahms completed his Third Symphony in 1883, shortly after the death of his rival, Richard Wagner. The first performance was given by the Vienna Philharmonic Orchestra on December 2, 1883, under the direction of Hans Richter. Some Vienna critics declared it to be superior to the first two.

Dr. Stock's recording with the Chicago Symphony Orchestra follows the classical lines without exaggerations. This album strengthens our previous impression that the fine balance of the Chicago Symphony makes it an ideal recording medium. The result is a poetic recording of one of the finest romantic works of the great 19th Century composer.

"Bacchanale" (Venusberg Music) from "Tannhäuser" by Wagner, Columbia Masterworks Album X-193. Two 12-inch records, four sides, played by the Pittsburgh Symphony Orchestra under the direction of Fritz Reiner. The Venusberg Music is too well known to require any comment. Mr. Reiner, a fine symphonic conductor, is even greater in opera. In the debut of the Pittsburgh Symphony Orchestra under his direction we find a dashing performance by a capable ensemble. The only criticism is a slight exaggeration in tempi.

Symphony No. 3 in E-Flat Major ("Eroica"), Beethoven, Columbia Masterworks Album M-449. Six 12-inch records, 12 sides, played by the New York Philharmonic Orchestra under the direction of Bruno Walter. Mr. Walter is one of the greatest exponents of the classics, and his reading on this recording reveals completely the noble spirit of the "Hero" symphony by the great master. A truly fine album.

First Rhapsody for Clarinet and Orchestra, Debussy, Columbia Masterworks Record 11517-D, played by Benny Goodman with the New York Philharmonic Orchestra under the direction of John Barbirolli. This Rhapsody was written by Debussy as a test piece for students of the Paris Conservatory. Benny Goodman's performance is good, although his tone has suffered somewhat as a result of his long stay in the swing field. Mr. Barbirolli and the orchestra give him excellent support.

"Barcarolle in F Sharp Major", Chopin, Columbia Masterworks Record 71026-D, played by Walter Gieseking, pianist. This "Barcarolle" was one of the last of Chopin's works and was written three years before his death in 1849. It is a fine lyrical composition and is given an excellent reading by Mr. Gieseking, who is well known as an interpreter of the great masters. A delightful record, worthy of both artist and composer.

"Lo! Here the Gentle Lark", Shakespeare-Bishop, and "The Russian Nightingale", Liebling-Alabiev, Columbia Masterworks Record 71025-D, sung by Josephine Antoine, soprano, with J. Henry Bove, flute, and Stuart Ross, piano. Miss Antoine is a talented coloratura and her singing on these sides is practically flawless. The accompaniment by Mr. Ross leaves nothing to be desired. On the other hand, Mr. Bove's flute is at times a little too heavy and overbalances the ensemble.

"Macushla", Rowe-MacMurrrough, and "Kathleen Mavourneen", Crouch, Columbia Masterworks Record M-4274, sung by John Carter with piano accompaniment by James Quillian. Mr. Carter, one of the young lyric tenors of the Metropolitan Opera, does himself proud in the recording of these two songs.

Symphony No. 3 in E-Flat Major ("Eroica"), Beethoven, Victor Red Seal Album M-765. Seven 12-inch records, 13 sides, played by the NBC Symphony Orchestra under the direction of Arturo Toscanini. Beethoven has no greater exponent than the infimitable Maestro. The recording is clear-cut and masterful. It was made during an NBC Symphony broadcast and is slightly marred by audience noises and stops at inopportune times. It is, nevertheless, a fine album and should be a part of your collection.

Seventy-fifth Anniversary Album, Sibelius, Victor Red Seal Album M-750. Three 12-inch records, six sides, played by the Philadelphia Orchestra under the direction of Eugene Ormandy. This album contains three of Sibelius' most popular compositions: "Finlandia", "The Swan of Tuonela" and "Lemminkäinen's Home-

ward Journey". In these recordings Mr. Ormandy did not choose to make the compositions a matter of pyrotechnics, but on the other hand chose a dignified approach in which he grasped fully the melodic and narrative qualities of the selections. The performance and recordings are excellent.

Sinfonia Concertante in E-Flat Major, Mozart, Victor Red Seal Album M-760. Four 12-inch records, eight sides, played by the Philadelphia Orchestra under the direction of Leopold Stokowski with Marcel Tabuteau, oboe; Bernard Portnoy, clarinet; Sol Schoenbach, bassoon, and Mason Jones, horn, as soloists. In honor of the 150th anniversary of Mozart, Victor is releasing a recording each month. The Sinfonia Concertante has never before been recorded and is an exquisite work. The distinguished soloists, together with Mr. Stokowski, produce a recording which will be a valuable addition to the connoisseur's library.

Duet from Act II "Parsifal", Wagner, Victor Red Seal Album M-755. Four 12-inch records, eight sides, sung by Kirsten Flagstad, soprano, and Lauritz Melchior, tenor, with the accompaniment of the Victor Symphony Orchestra under the direction of Edwin McArthur. This duet from the second act, which constitutes the crucial scene of the religious drama, is sung by the great Wagnerian artists in their best form. The accompaniment is excellent. The combination provides one of our finest Wagnerian albums. Opera lovers should not overlook this recording.

"The Santa Fé Trail" Symphony No. 1 by Harl McDonald, Victor Red Seal Album M-754. Three 12-inch records, six sides, played by the Philadelphia Orchestra under the direction of Eugene Ormandy. Mr. McDonald is an American composer of great talent. His music is

typically and wholly American. This first symphony in three movements, entitled "The Explorers", "The Spanish Settlements" and "The Wagon Trails of the Pioneers", will undoubtedly take its place among the finest of American compositions. The recording by the Philadelphia Orchestra under Mr. Ormandy's direction is excellent in every respect.

Folk Songs of the Americas, Victor Black Label Album P-55. Four 10-inch records, eight sides, sung by vocalists and a mixed quartet with accompaniment by piano and guitar. At this time, when the United States is so interested in its relationship with the South American countries, it is especially fitting that we should have such a fine recording of the folk songs of all the Americas. This album is a historic document which will be welcomed by many collectors.

"Stabat Mater—Cujas Animam", Rossini and "Requiem—Ingemisco Tanquam Reus", Verdi, Victor Red Seal Record 13588, sung by Jussi Bjoerling, tenor, with orchestra under the direction of Nils Grevillius. Bjoerling's voice has grown in texture and intensity during the past year, and this record brings out the beautiful golden quality. Both sides contain fine singing with an adequate orchestral accompaniment.

"Russian and Ludmilla — Overture", Glinka, and "Dubnushka", Rimsky-Korsakow, Victor Red Seal Record 17731, played by the Indianapolis Symphony Orchestra under the direction of Fabien Sevitzky. This is the first record played by the Indianapolis Symphony Orchestra to be released. It demonstrates in no uncertain manner the spread of symphonic music during the past few years. This orchestra has grown into a fine musical organization, capable of taking its

place among the leaders of the North American continent.

- Hungarian Rhapsody No. 15, Liszt, Victor Red Seal Record 4544, played by Reginald Stewart, pianist. Mr. Stewart is well known as the conductor of the Toronto Summer Promenade Concerts. He is also a fine pianist and in this recording combines clean-cut technique with a beautiful piano tone. We should like to hear more of his work.

Die Allmacht: "Gross Ist Jehova", Schubert, Victor Red Seal Record 2148, sung by Kerstin Thorborg, contralto, with piano accompaniment by Leo Rosenek. Miss Thorborg is one of the Metropolitan Opera's greatest artists; her singing of Venus in "Tannhäuser" during the past season brought that role to high estate. This record produces some fine singing on Miss Thorborg's part, although in spots it is slightly marred by a tendency to force the tones.

"Agnus Dei", Bizet and "Hosanna", Jules Granier, Victor Red Seal Record 17814, sung by Enrico Caruso with the Victor Symphony Orchestra. This is a rehabilitated version of a previous recording, and while it is not up to present-day standards, it nevertheless fully demonstrates the beautiful golden tones of one of the greatest tenors that the world has ever known.

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VAUDEVILLE possibilities are greater this year than at any time in the past decade. Many theatres throughout the country that ordinarily close up entirely or curtail their bookings during the warm weather plan to maintain their full-season schedules this summer. This vaudeville boom is most apparent in the Mid-west cities such as Detroit and Cleveland where stage shows are being added in many of the theatres. Rising industrial payrolls due to the war-time defense program are partly responsible for this raid on vaudeville talent, but it is significant that stage shows should be the first to benefit, significant that the Harper in Detroit has grown from infrequent vaudeville to regular presentations since last Fall, significant that the Michigan and Fox in that city are running strong with vaudeville. The Town Theatre of that city, latest entrant in the local vaudeville field, had a sudden upturn in April when Yvette Dare, exotic dancer, was featured. In the area hooked by Chicago agents 52 theatres can give units, bands, and vaudeville acts no less than 27 weeks' playing time. The cry is for units and more units, either band shows or exploitable vaudeville ensembles.

Wending Eastward for signs of vaudeville's upturn, we see that in Buffalo stage shows, during the Easter holidays, triumphed over the straight film fare at the Century, concluding an excellent week



JO ANN DEAN, Featured in "IT HAPPENED ON ICE"

April 16th, due to the drawing power of Earl Carroll's "Vanities". Bob Crosby is scheduled there for the week of May 16th. The Buffalo has returned to cash, with Horace Heidt's orchestra the week of May 9th. The Hippodrome, after a lapse of vaudeville activities, had Major Bowes' unit the week of May 2nd. Isabel Jewell led the three-day vaudeville at the Court Square Theatre, Springfield, Mass., drawing large audiences at all performances. Down South, Paul Whiteman opened the Paramount in Atlanta, April 13th, for a four-day stay. The show grossed \$10,000, the unanimous conclusion of the press being, "People today want to see stagershow".

Sunday Vaudeville

WESTCHESTER COUNTY CENTER, White Plains, New York, drew 68,000 people for two performances 11 Sundays. Except for one Sunday, March 9th, when a 13-inch snowfall tied up traffic, healthy profits were realized:

Jan.		
19	T. Dorsey	\$8,500.00
26	Benny Goodman	6,800.00

Feb.		
2	Sammy Kaye	\$7,400.00
9	Ella Fitzgerald	6,800.00
16	Harry James and Tommy Tucker	6,500.00
23	Count Basie and Bob Chester	6,500.00
March		
2	Charlie Barnet	7,000.00
9	Xavier Cugat	3,700.00
16	Bobby Byrne	7,800.00
23	(No show.)	
30	Horace Heidt	7,800.00

Sunday vaudeville at Uline Arena, Washington, has proved most successful. Recently in Biddeford the first Sunday vaudeville show in the history of Maine was a sell-out. The Arena, New Haven, Conn., is profiting from the Sunday vaudeville plan. Tony Pastor's band came in April 13th; Tommy Dorsey's, April 20, and Sammy Kaye's, April 27th. The Sterling Theatre, Derby, Connecticut, is opening a Sunday stage policy after 17 years of straight films. Attractions have already included Dick Rogers, Louis Prima, Dick Stabile and others. Benny Goodman, in for five performances Sunday, March 30th, at the Loew-Poll-Lyric Theatre, Springfield, Mass., garnered a nice \$2,800. The intake a week later, when Clyde McCoy was there, was \$2,000.

In Bridgeport, Conn., at the Lyric, Sunday vaudeville shows, with shorts as fillers, get the family trade. The average gross is around \$3,000, Tommy Dorsey registering the highest, with a \$4,200 gate. A Sunday vaudeville policy is also set for Malden, Mass., the local high school used as a theatre. Entertainers scheduled are Louis Prima, Blanche Calloway, Larry Clinton, Isabel Jewell, Fenton Brothers and others.

Top-Flight Grosses

WITH the sun shining and the Easter crowds thronging, Broadway trade looked up over the Spring holidays. The return of the children to school, however, brought grosses down a bit. Radio City Music Hall, with its annual Easter stage spectacle, took in, in the four weeks from March 28th to April 24th, \$60,000, \$98,500, \$108,500 and \$96,500. The first seven days of Charlie Barnet's band at the Paramount drew a strong \$48,000, the second week a fairish \$32,200. When he checked out April 10th, Benny Goodman took the stand, roping in \$76,500, second-best gross for the house in five years of pit-band policy. Goodman's second week, ending April 24th, brought in a very smashy \$56,000.

At the Roxy meanwhile, with its elaborate stage-show, the four sessions from March 28th to April 24th ground out \$22,000 (five-day week), \$32,000, \$33,500 and \$32,000.

The State ran a fairly even temperature, with the four weeks registering successively \$22,000 (George Jessel, Lois Andrews and Sheila Barrett on vaudeville bill), \$18,000 (Louis Armstrong band), \$30,000 (Joe E. Lewis and Peggy Fears), and \$17,500 (Clyde McCoy).

At the Strand Charlie Spivak and Jimmy Dorsey spanned the four weeks in question. Spivak ended his stay April 10th with the two weeks registering stoutly at \$30,000 and \$20,000. Jimmy Dorsey's two weeks were excellent at \$47,000 and \$35,000.

Boston

CLYDE MCCOY'S orchestra topped the stage show at the Boston for the whole week ending April 3rd, with \$13,500 the intake. The next week, with vaudeville four days, they hit \$9,400. The week ending April 17th, what with balmy weather and the opening of the baseball season, grosses dipped, but even so Milt Britton's band came out with \$9,800.

Washington

THE credit goes to Tommy Dorsey for the handsome \$24,000 realized by the Capitol, the week ending April 10th.

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Horace Heidt there the week ending April 17th worked his "Pot o' Gold" stunt to good effect, with \$22,000 at his end of the rainbow.

Philadelphia

THE Earle, with steady vaudeville fare from March 28th to April 24th, counted up a hefty \$22,000 the first week. The next, with Jimmie Lunceford doing the honors, the chalk-up was \$24,000. The third week Will Bradley brought in \$16,500, and the fourth, Abe Lyman combated the warm weather and produced \$18,000.

Baltimore

THE Hippodrome owed it all to Sammy Kaye's orchestra for a town-leading \$15,500 chalked up the week ending April 10th.

Cincinnati

TED WEEMS' band was the magnet that pulled in an okay \$11,000, the week ending April 24th at the Shubert.

Indianapolis

IN the three weeks ending April 3rd, 10th and 17th, the Lyric had Ray Noble, Ciro Rimal and Sammy Kaye, and grosses respectively of \$11,000, \$6,000 and \$10,200.

Fort Wayne, Indiana

ORKIN TUCKER set an all-house record at the Palace when on April 4th, 5th and 6th he grossed \$7,823.

Detroit

A BIG \$24,000 was realized, the week ending April 24th, with Harry James' orchestra, Eddie Bracken and Kitty Carlisle on the stage at the Michigan.

Chicago

THE Chicago managed very well, the week ending April 3rd, with Allan Jones on the stage and \$36,100 collected. The next week vaudeville with Zasu Pitts and Patsy Kelly went at \$25,000. Shep

Fields provided the real box office pull the week ending April 24th which rated the theatre \$19,000.

Minneapolis

RAY HERBECK'S orchestra on the stage at the Orpheum clicked the turnstiles to the tune of \$13,000, the week ending April 3rd.

Kansas City

VAUDEVILLE at the Tower, the week ending April 3rd, brought receipts to \$6,000 (the week before, with Matty Malneck there, the receipts had been \$6,600). The week ending April 17th, Benny Meroff, with his "Funzafire" unit accounted for the very solid \$8,000 brought in.

Omaha

WAYNE KING'S band revue smashed through to a terrific \$20,000 at the Orpheum, the week ending April 24th.

Los Angeles

TED LEWIS'S revue on the stage of the Orpheum hit an okay \$19,000, the week ending April 3rd. At the Paramount, the Duke Ellington ensemble got the credit for the neat \$20,000 drawn in in a nine-day session ending April 10th. The following week Kay Kyser's orchestra hit a terrific \$40,000, a record figure. Phil Harris, the week after that, ending April 24th, kept to the dizzy heights, with \$30,000 the instake.

San Francisco

THE Ted Lewis revue was responsible for the excellent \$18,500 brought in, at the Golden Gate, the week ending April 10th.

LEGITIMATE LISTINGS

New York

BROADWAY basked in the balmy weather offered around Easter, and blossomed forth with unusually lush grosses. The only show to check out in

the four weeks from March 23rd to April 19th was "Crazy with the Heat" which was converted into a vaudeville unit. The grosses for the musical shows playing during that time were:

WEEK ENDING	March 29	April 5	April 12	April 19
Crazy with the Heat	\$13,500	\$10,000	\$ 8,000	.....
Hellzapoppin'	21,000	20,000	20,000	\$22,000
11 Hammers on Ice	.....	.....	20,000	26,000
Lady in the Dark	31,000	32,000	31,500	*20,000
Louisiana Purchase	27,000	25,000	21,000	24,000
Meet the People	16,500	19,000	8,000	8,000
Pat Joey	22,000	21,000	18,500	19,000
Panama Hat	32,000	31,500	28,000	29,000

* Friday and Saturday performances cancelled due to the illness of Gertrude Lawrence.

Boston

"BLOSSOM TIME" at the Shubert finished three good weeks April 5th, the last two adding up to \$14,700 and \$12,500. "Night Before Christmas" at the Plymouth got a so-so \$7,000, the week ending April 5th. "Hope for a Harvest", starring Frederic March and Florence Eldridge, got \$18,000 in each of its two weeks (it closed April 19th) at the Colonial. The week ending April 19th Rose Marie at the Shubert brought in \$12,500, and "Tobacco Road" on a return date at the Plymouth, \$8,500.

New Haven

"HOPE FOR A HARVEST" drew a husky \$6,500, the week ending April 5th at the Shubert, despite a rainy Saturday.

Philadelphia

"MAN WHO CAME TO DINNER", in its final week at the Forrest (ending March 29th), still continued to rake in the shekels, with a total of \$15,000. "Tobacco Road" in a three-week engagement (its eighth in Philadelphia), brought in hefty grosses of \$12,000, \$11,600 and \$10,000. Despite the success of this favorite, "Life with Father" held to healthy figures, those for the four weeks from March 23rd to April 19th being \$19,600, \$18,500, \$17,400 and \$16,500. "The Little Foxes" in its one week return engagement at the Forrest checked out April 5th with \$13,200 to show. "There Shall Be No Night" at the same theatre the week ending April 19th pulled \$18,000.

Pittsburgh

"LITTLE FOXES" in a return engagement at the Nixon brought a rather disappointing \$10,000, the week ending March 29th. "Twelfth Night" with Helen Hayes and Maurice Evans came through with a swell \$24,500 the week ending April 5th. "The Student Prince" picked up \$11,000 the week ending April 12th and everybody concerned was glad the house hadn't gone dark during Holy Week as was planned. The week ending April 19th "Cabin in the Sky" took in \$15,000, thus more than breaking even.

Washington

RUTH and PAUL DRAPER collected nearly \$7,000, at the Capitol, the week ending March 29th, pretty good considering it was only a two-person show. After being dark for a week, the Capitol opened with Everett Marshall in "Blossom Time" and collected \$14,000.

Baltimore

"WATCH ON THE RHINE" grossed \$16,700 the week ending March 29th at Ford's Theatre, a record for a try-out engagement of a drama. At the Maryland the same week "Arsenic and Old Lace" fared exceptionally well at \$13,761. "Blossom Time", back for its eleventh visit, at Ford's, drew a most satisfactory \$10,300, the week ending April 19th.

Memphis

THE gross for the week ending April 19th at the Ellis Auditorium was writ in red ink: \$15,500 for two performances of "Treat Her Gently", starring Ruth Chatterton.

Buffalo

THE Hayes-Evans "Twelfth Night" production, in four shows at the Erlanger, the week ending March 29th, grossed \$10,000, virtual capacity.

Milwaukee

THE annual return of "The Student Prince" with a practically unknown cast brought in raves from the critics and \$10,000 gross, the week ending March 29th. "DuBarry was a Lady", banned in the Twin Cities, was received with open arms by Milwaukee citizens who turned the stiles to a merry tune of \$21,000, the week ending April 19th. A number of Minneapolis folk came all the way to Milwaukee to see it.

Detroit

"BOYS AND GIRLS TOGETHER" at the Cass came off with a fair \$17,500, the week ending March 29th. The next

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 HYMIE SHERTZER

week "Cabin in the Sky" picked up \$17,500 for its first eight performances, and for the next (its final) \$14,500. The week following, ending April 19th, "Twelfth Night" winged a superb \$25,500.

Cincinnati

"TWELFTH NIGHT" with Helen Hayes and Maurice Evans garnered a nice \$16,500, the week ending March 29th. The week ending April 19th, "Student Prince" netted \$8,000.

Chicago

THOUGH it held up well through the Lenten Season, theatre business took a nosedive after Easter, some shows checking out and some withstanding the pressure only by the greatest fortitude. The grosses were:

WEEK ENDING	March 29	April 5	April 12	April 19
Life with Father	\$11,500	\$12,000	\$10,700	\$11,000
My Sister Ellen	15,900	14,500	12,900	12,000
Pins and Needles	5,500	5,500	.....	.....
See My Lawyer	8,500	.....	4,500	4,500
Sim Sala Bim	7,500	7,000	.....	.....
Boys and Girls Together	.....	17,000	12,000	11,000
Man Who Came to Dinner	.....	.....	7,000	8,000
Arsenic and Old Lace	.....	.....	13,000	16,000

* Layoff.

Indianapolis

IN for three evening and one afternoon performance, "Arsenic and Old Lace" brewed a potent \$6,000, the week ending April 5th. "Pins and Needles", in for

four performance the week ending April 19th, drew a feeble \$3,000.

Columbus

"THE MAN WHO CAME TO DINNER" at the Hartman snatched a bright \$12,000, the week ending March 29th. "Pins and Needles", in three days the week ending April 19th, pulled a pale \$2,000.

St. Louis

"DUBARRY WAS A LADY" closed a nine-performance stand at the American March 30th, with one of the best takes of the year, \$26,000. Then followed a two weeks' stand of "Hellzapoppin'", with capacity at every performance, and the grosses successively \$27,500 and \$29,000, a new high.

Minneapolis

"THE MALE ANIMAL" in five nights and a matinee plucked \$4,500, the week ending March 29th. "Student Prince" in five nights and two matinees jogged along to \$8,500.

Kansas City

"DUBARRY WAS A LADY", though greeted with pouring rain on the opening day (April 3rd) of a three-day date, got \$14,000 for four performances. Nothing to kick about.

San Francisco

"TIME OF YOUR LIFE" at the Curran closed strong with \$14,500 the week ending April 5th.

Hollywood - Los Angeles

"GAS LIGHT", English "meller", at the Hollywood Playhouse, reached \$3,000, the week ending March 29th, kept to this pace, the next two weeks, and closed, the week ending April 19th, with \$2,500 the intake.

"Rose Marie" presented at motion picture prices, garnered \$4,000 the week ending April 12th. Very satisfactory. It held over and brought in \$2,500 the week ending April 19th. "Time of Your Life", in the same week (its first), culled \$11,000 at the Billmore.

Montreal

MAGICIAN DANTE was held over at His Majesty's after the smash total of \$12,000, the week ending April 19th, demonstrated its drawing powers.

Toronto

"CABIN IN THE SKY" grossed an estimated \$18,700, the week ending March 29th at the Royal Alexandra. Two weeks later, Dante the Magician crashed through with \$9,200.

EMBELLISHMENTS by Jan Hart



JAN HART

HART-BEATS: Well, we've been to the circus at Madison Square Garden—and do we love circuses! But this was the first time we'd ever seen one in the Garden. It was wonderful, and the lighting effects made it possible to view every stunt with amazing clarity. The circus band, of course, was unusually good, and the parade more spectacular than ever, with Ole King Cole taking first honors. As usual, we were filled with awe and thrilled to pieces. But there was something missing. We didn't figure out until later just what it was, but we "sensed" that something was wrong. And as we left the Garden we realized what was lacking: It was the old canvas top and the earthy smell, the combination which always causes nostalgia in the hearts of grown-up country bumpkins.

GRACE NOTES: Congratulations to Gail Kubik who has won the Heifetz-sponsored competition for the best American-composed violin concerto. . . . Norman Clothier, former staff conductor at NBC, is now in the Radio Recording Division of that Company as copyright specialist. . . . Joe Rines is new

musical director of WMCA, New York, and has installed an entirely new band of eleven pieces which will be used in various combinations for different types of programs. . . . Paging Charlie McCarthy: J. C. Turner, a music teacher of St. Joseph, Missouri, spends two hours a day making ventriloquists' dummies. (Better not let Mr. Bergen know about this, Charlie.)

SPECIAL NOTES: Is it true that the violinists in Clyde Lucas's band at the Biltmore wear amplifiers in their coat lapels? . . . Did you know that two of the four King Sisters, now singing with Alvino Rey at the Rustic Cabin, are married to members of the band, one to Rey and the other to Cole, the pianist? . . . If you're in the mood for a midnight sail beginning May 27, then take the Potomac River Boat Line and dance to Bunny Berigan's music. . . . Artie Shaw is studying seriously these days, and on May 20 will do his first program of classical music as guest conductor of the Memphis Symphony. . . . Band booking agencies are expecting the biggest summer business in years for bands of all types. . . . Roy Eldridge has given up his band to join Gene Krupa's group as trumpet soloist. . . . Frankie Carle, composer of "Sunset Serenade" and pianist with the Horace Heidt band, is now back on the job again after several weeks' illness. . . . After more than five years handling the New Jersey territory for C. G. Conn, Ltd., Les Sherriff has been placed in charge of the New York retail store at 11 West 48th Street.

NOTE TO SONG-WRITERS: The National Women's Division of the Committee to Defend America by Aiding the Allies is offering three cash prizes of \$300, \$200 and \$100 in a contest for songs. Persons interested in this contest may obtain further details by writing to the National Women's Division (Song Contest), at 8 West 40th Street, New York City.

MEDITATION: Methinks if we could only compose, or improvise, or, especially, play the piano just one-fiftieth as well as Frank Signorelli, how happy we would be. He does all three so beautifully. And when he plays his "Park Avenue Fantasy"—ah me! . . . And 'tis Spring, and we can't sing. All our life we've wanted to sing—imagine singing like Dinah Shore—but the minute we open our mouth our friends rush out of the door and even the pigeons on the window-ledge seek another roost.

TRILLS AND TURNS: Did you listen to the final program of the NBC Symphony Orchestra with Mr. Toscanini conducting? All-Tchaikovsky music, so it was, including the Piano Concerto in B Minor. And with Vladimir Horowitz as soloist! Such a combination could only mean one thing—perfection! All that and heaven, too. . . . Disney's "Fantasia" has hit the half million attendance mark here in New York. . . . From all indications, New York is going to be overrun with opera companies this summer.

GLISSANDO: Did you know that John Barrymore will appear with the Philadelphia Orchestra, under the direction of Jose Iturbi, at Robin Hood Dell on July 17 in a program of poetic and dramatic excerpts with musical backgrounds? (And that's a performance we would especially like to see and hear, for we have a hunch it will be an outstanding one.) . . . Carlos Chavez, the Mexican conductor, will make his first appearance in South America this Fall. He has been requested by the respective governments to conduct the national orchestras of Peru and Chile. . . . Mme. Kirsten Flagstad recently departed aboard the Dixie Clipper for Lisbon. From there she intends to fly on to Oslo.

PUBLISHERS' NOTES: Applications for charters to conduct music publishing companies in New York have been filed with the Secretary of State on an average of ten per month since January 1st. Since such petitions averaged only two a month in 1940, one concludes that the ASCAP-BMI battle must be responsible for this deluge. . . . "Amapola" (Marks) has been leading the list in sheet-music sales throughout the country, with "Number Ten Lullaby Lane" (Warren) following second in the Eastern sales, and "Marla Elena" (Southern) taking second place in Mid-Western sales. . . . "Two Hearts That Pass in the Night" (Marks) is now in the Hit Parade group. The music for this song was written by Ernesto Lucuona and Forman Brown. The latter is a member of the Yale Puppeteers group. . . . Did you know that Fred Waring owns the "Words and Music, Inc." publishing company? And that many of the orchestra leaders are now forming their own publishing companies?

RECORD NOTES: The recording companies are due for a "shellacking" if shellac, which comes from India, grows any scarcer as a result of the defense program! It is an indispensable factor in disc making. . . . Now that the square dance is sweeping the countryside and tossing the jitterbugs into back fences, Columbia has put out a four-record album of Square Dances which also contains a booklet of complete instructions on the hows and whys of each step. . . . Eddy Duchin has recorded his second album within eight months for Columbia. This includes eight sides—all George Gershwin numbers. . . . Decca's group "Gems of Jazz" (Vol. 1) is really a gem. It is one of the series of reprints of outstanding jazz recordings featuring the most celebrated performers in the field. The records, made in Chicago and New York, are for release in England.

POPULAR RECORDS OF THE MONTH

- COLUMBIA:**
 "Alexander the Swoose" and "Why Cry, Baby", Kay Kyser and his orchestra.
 "I Found a New Baby" and "Breakfast Feud", Benny Goodman and his Sextet, featuring Count Basie at the piano.
 "A Rendezvous in Rio" and "Intermezzo", Xavier Cugat and his orchestra.
 "Two Hearts That Pass in the Night" and "I Do, Do You", Kate Smith with Jack Miller and orchestra.
 "I Bounced When I Should Have Woogled" and "That's Her Mason Dixon Line", Ray McKinley and his orchestra.
 "Georgia On My Mind" and "Absence Makes the Heart Grow Fonder", Orrin Tucker and orchestra with Bonnie Baker.
- OKEN:**
 "Georgia On My Mind" and "Alreet", Gene Krupa and his orchestra.
 "Intermezzo" and "Simpatica", Charlie Spivak and his orchestra.
 "I'll Forget" and "Beau Brummel", Count Basie and orchestra.
 "Chica Chica Boom Chic" and "Blue Itain Drops", Dick Jurgens and his orchestra.
 "O Sole Mio" and "Traumerel", Claude Thornhill and his new band.
 "Ride, Red, Ride" and "Congo Caravan", Mills Blue Rhythm Band under direction of Lucky Millinder.
- VICTOR:**
 "Let's Get Away From It All", Parts I and II, Tommy Dorsey and his orchestra.
 "The Night We Met in Hononu" and "Somewhere in England", Lanny Ross with orchestra under Roy Bargy.
 "The Things I Love" and "Talking to the Wind", Barry Wood and orchestra.
 "Cancion Del Mar" and "Bilongo", Xavier Cugat and his orchestra.
 "Danza Lucumi" and "Chantes Les Bas (Sing 'Em Low)", Artie Shaw and his orchestra.
- BLUESBIRD:**
 "Let's the War" and "Mama's Gone, Goodbye", Wingle Manone and his orchestra.
 "O'Bye Now" and "Music Makers", Vaughn Monroe and his orchestra.
 "Where the Mountains Meet the Moon" and "Perspicacity", Four King Sisters with The Rhythm Keys.
 "And the Band Played On" and "Just a Little Bit South of North Carolina", Mitchell Ayres and his orchestra.
 "Afraid to Say Hello" and "Number Ten Lullaby Lane", Joe Reichman and his orchestra.
 "It's Always You" and "Ida! Sweet as Apple Cider", Glenn Miller and his orchestra.
 "The Captain and His Men" and "Birmingham Breakdown", Charlie Barnet and his orchestra.



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- DECCA:**
 "Marla Elena" and "Green Eyes (Aquella Ojos Verdes)", Jimmy Dorsey and his orchestra.
 "Long, Long Ago" and "I Cover the Waterfront", Louis Armstrong and his orchestra.
 "Dark Eyes" and "Chicks Is Wonderful", Jack Teagarden and his orchestra.
 "Darling Nellie Gray" and "Break the News to Mother", The Mills Brothers.
 "Everything Happens to Me" and "Sleepy Serenade", Woody Herman and his orchestra.
 "April Showers" and "Big Beaver", Jan Savitt and his orchestra.

ALBUMS

- COLUMBIA:**
 "Ballad for Americans" (2 records, 4 sides), Westminster Choir, John Finley Williamson, conductor; John Gauis Baumgartner, soloist.
 Marches (4 records, 8 sides), Goldman Band, Edwin Franko Goldman, conductor.
- DECCA:**
 "Swinging the Classics" (3 records, 6 sides), Hazel Scott, pianist, with drum accompaniment.
 "A Night in Rio" (3 records, 6 sides), Carmen Miranda with the Banda Da Lua.
 "Gems of Jazz" (6 records, 12 sides), featuring Mildred Bailey, Bunny Berigan, Pete Brown, Benny Carter, Cozy Cole, Eddie Condon, Israel Crosby, Bud Freeman, Bobby Hackett, Johnny Hodges, Gene Krupa, Billy Kyle, Mead "Lux" Lewis, Joe Marsala, Grachan Moncur, Jess Stacy, Claude Thornhill and Teddy Wilson.
 Favorite Irish Songs (4 records, 8 sides), sung by Phil Regan
 Irish Jigs and Reels (3 records, 6 sides), fiddle solos played by Michael Coleman.

- VICTOR:**
 NBC's Chamber Music Society of Lower Basin Street (3 records, 6 sides), Henry Levin and Paul Laval conducting with Dinah Shore and Sidney Bechet, guest artists.
 Friml Melodies, Volume 1 (3 records, 6 sides), Frank Parker, tenor; Margaret Daum, soprano; Stanley McClelland, baritone, with Emile Cote directing Victor Mixed Chorus.

CODA

"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain inalienable rights, that among these are Life, Liberty and the Pursuit of Happiness. That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed."—From "The Declaration of Independence."

Bernie Says:

By BERNARD GREEN

THIS may be an old story, but since it concerns Income Tax, a pretty old subject, there's an excuse for running it. And, if we can get a laugh out of taxes, that's another excuse. At any rate



BERNARD GREEN

"Well, Chief", sneered a lieutenant, "what do you make of that? Nice going, eh? Are you gonna let 'em get away with it?"

The boss thought it over for a minute. Then he growled, "Like heck I'll let 'em get away with it. . . ."

"You mean", prompted the other, gleefully, "that we're going back there again?"

"Naw! I've got a better idea. I'll just deduct it from my income tax."

Here's a bit of advice relayed by handsome baritone Harvey Harding who, in our opinion, is a terrific movie bet. He says, "Every artist, singer or bandleader, should make at least one personal appearance tour a year if he intends to keep his hand on the public pulse. Too many air stars adopt a certain style which gains public favor and then fail to note that changing times call for changing forms of entertainment. Just as a script writer must incorporate experiences of real people to lend authenticity to his efforts, so must a vocalist or orchestra leader study taste and reaction from personal observation. Fan mail may serve as some sort of guide but by no means can it be conclusive. Many listeners either have no time to write letters or else they just don't care to offer their criticism. Appearing in either theatre or concert one may judge, by audience attention, applause and professional comment, if one's work is in or out of tune with the times. The fact that many leading artists who have done this continue to remain at the top is conclusive proof that the plan is all right." We agree with the singer and think that too many artists have become smug about their work. Time and Crossley reports will tell.

Recently, when ace comic George Jessel was marking his thirtieth anniversary in show business, he recalled the first time he stepped on the stage. "I left elementary school and went right with Gus Edwards", he told us.

"Must have been funny", was our comment, "going right from school to the stage".

"Yeah", smiled the funny man, "In fact, when I missed a cue I thought Gus Edwards would send me to a corner to write 500 times, 'How's the balcony?'"

NOTES ON THE NOTED

Professor Einstein shaves with the same soap he uses in his bath. . . . Fred Allen chews two packs of gum during each broadcast. . . . Lowell Thomas is a former cow puncher. . . . Bandleader Al Donahue can't write a hot swing arrangement unless the lights are dim. . . . When Ethel Barrymore made one of her first stage appearances, one critic cracked, "The audience let their hearts run away with their hands." . . . Lawrence Tibbett got his first stage assignment because he resembled Charlie Ray, the idol of silent films. Tibbett enacted a scene from a movie starring Ray. . . . Wagner used to depend on the smell of a rotten apple for inspiration. . . . Johann Sebastian Bach had 20 children.

Genial Dick Gilbert is the fellow who follows Martin Block on WNEW with a 15-minute session of popular songs with band accompaniment. The other day he was hit with a mean case of laryngitis and when he came to the studio he addressed everyone in a soft whisper. Around program time he informed his program director that he wouldn't be able to go on. He was finally convinced that a pile of requests demanded his air appearance; so

he went on with the show. After the broadcast the calls tied up the switchboard. Fans were fascinated by this new voice with the easy pleasing style. As a result, Gilbert has had to forget about his old style and has to simulate laryngitis on all programs to capture that certain something it gave his voice.

Jerry Sabino has been listening to the "Hit Parade" for all these years in the hope that Lucky Strike will be out-bid by another tobacco company after the auctioneer finishes his spiel. At that, I bet the auctioneer often gets the urge to yell, "Sold, Liggett and Myers".

But, talking about this air stanza, we are reminded of the swell job Bea Wain has been doing for the past two years. Her neat song style has always fascinated this department. Worthy of note is her fine diction which so many radio personalities lack. She has been largely responsible for the continued high standing of this session and one of the real reasons for the "bit" in "Hit Parade".

Recently we spent an evening at the very popular La Conga nitery and came away with two yarns concerning artists appearing there. The first concerns Noro Morales, who, before coming to Gotham, was better identified as the Fats Waller of San Juan. (He hails from there.) Many moons ago while directing his band at a Latintery, he was constantly annoyed by a precocious little miss who insisted on a trial with the band. Out of

kindness Morales consented. Little did he know at the time the opportunity he then provided for the young girl was to serve as the tallman to open the gates of the entertainment world for Diosa Costello. But the story doesn't end there. When Morales first came to New York and sought an outlet for his talents it was this same Diosa Costello who convinced the operators of La Conga that he was a great bet. He has since more than vindicated her judgment.

The second anecdote concerns Jack Harris who is also a standout feature with his great crew. Harris, you will recall, was always booked into the Cafe de Paris in London for the winter, and if he hadn't been induced to remain here by the La Conga management he would have been at that nitery this past season. You recall that Nazi bombs demolished the Cafe de Paris this Winter. The bandleader and three of his men were killed. Brutal coincidence, indeed.

A couple of ayems ago we had a very interesting discussion with lovely Genevieve Rowe, radio's brilliant soprano. Some of the thoughts she left with us are worth passing along and might serve a good purpose, if carefully studied by many musicians who feel they are bigger than life itself, let alone the profession. We don't remember Miss Rowe's exact words, but in effect she pointed out that it is important to be earnest, but more important to be earnestly unimportant. There is no better way to establish yourself as

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a bore than to talk continually about your accomplishments. Any fame or distinction a person may gain will be overbalanced by the stigma that will be his if he insists on boasting. People will be

polite the first time and charge the discussion to enthusiasm, but after awhile their indifference will be embarrassing. People who distinguish themselves in a particular field further distinguish themselves by not talking about it. Take advancement in your stride. Create a little mystery about yourself and your accomplishments. Have no fear that your reticence will be mistaken for stupidity or snobbishness. You will gain respect in your social circle and your friends will proudly discuss your attitude toward your achievement, thus spotlighting it. . . . Our wish, Miss Rowe, is that we shall always be big enough to be small enough for the convenience of our neighbors.

Bandleader Charlie Spivak forwards the yarn about the firm which received complaints from a musician who had purchased several bottles of their hair restorer. "When I came to you", protested the musician, "I had three small bald spots on my head. You guaranteed me that in a month I would have all my hair back. Now look at me. I'm bald!"

The manager thought for a minute. "My good man", he finally beamed, "I have an idea. You admit you are completely bald—is that right? I'll pay you if you let me use your statement as an endorsement."

The customer first made certain that he hadn't come to a lunatic asylum, but, after he had the big check in his pocket, he signed the endorsement and went home. That week he picked up a newspaper and read this "ad". "Mr. Smith writes us that a month ago he had three bald spots on his head and that after using our product he has only ONE."

Credit doesn't always go where credit is due. No story better illustrates this than the one armalred to this space by orchestra leader Joe Reichman. It concerns the maestro in a dinky hotel who brought a piece of music to the manager and smiled, "Boss, I'll create a sensation with this composition. Imagine! It is one of the few remaining classics that have never been played in public. It's a newly discovered symphony by Beethoven. I had Mike Schmaltz write a special arrangement for it."

"That's swell—go ahead and play it. It should be a hit. I've heard a lot about this guy Schmaltz."

PERSONAL OPINIONS

I hate women who insist on smoking in the street. It seems to me I've never yet seen a pretty girl puffing a cigarette while strolling in public. It's usually the very homely ones. . . . My mother's observation rates a mention. People who suffer a tough break always try to blame it on someone who wished them misfortune. But they never stop to realize that the good wishes of those other people never have any effect. Simple but true. . . . Love makes the world go 'round. Hate will make it go Nazi. . . . There ought to be a law against some of the moronic pranks of practical jokers. Now they have a new one to replace the much publicized hot foot. They call it the "hot spoon". When coffee is served they put a spoon in the cup while the liquid is still hot. After a minute they take the spoon out and touch a friend on the hand with it. Silver, you know, absorbs plenty of heat; so it's very, very amusing to watch the victim fall out of his chair. Doctor bills run as low as \$10.00. . . . Saul Rothman who operates the efficient American Press Clipping Bureau has a good epitaph for his tombstone. He thinks it should read, "Goodbye, Mr. Clips".

When a scenario writer is looking for a laugh, or a comic artist needs a final box for his newspaper strip, they don't hesitate to make an insurance agent the victim, often picturing him being tossed out of a busy executive's office. But such is not the case in real life. An insurance agent is a pretty important guy, and today you'll find the smarter musicians seeking his advice on many financial affairs. The insurance man has saved many a music maker from an embarrassing financial fiasco. We have one lad particularly in mind, genial Julie Nassberg, confidant of many top-notchers in the profession. I had quite a talk with Julie recently and among other things we discussed the complete indifference of some musicians to insurance. Their practice of false economy has spelled the finish of many a promising career. Insurance on arrangements is so cheap; it's a shame that musicians don't insure every piece of music they own. They spend thousands to create but not a penny to insure. Pure insanity. Another point was brought out. Of course insurance will settle you financially—but it takes a long time to get up another library. So Nassberg suggests that photostatic copies be made and stored in safe deposit vaults. Comes a fire or accident and in a day you have all your music in duplicate. No delay and no need for feverish effort, with often inferior results, on the part of arrangers and copyists.

Radio Rhythms

By GENE HODGES

NBC's new musical series, "Our New American Music", which consists of "Music of, by and for Americans", should be a real inspiration to our young composers. Serious works submitted are carefully studied by the conductor of the program, Dr. Frank Black, and others, and the best presented on these weekly programs. From then on it's "up to the listeners", who are requested to act as judges by contributing critical written comments on the music performed. These letters are read to the radio audiences.

Since the success of this program depends a great deal upon the cooperation of the listeners, we beg our readers to tune in on this series and submit their criticisms. The program is heard over WJZ on Tuesday nights at 10:30 o'clock.

The economics of broadcasting seem to be bothering the Federal Communications Commission in Washington much more than the merits of its operations, judging by reports from various sources, particularly when it comes to multiple ownership of stations. Just what the status quo of the American broadcasting industry will be when the Commission finishes its final report no one knows.

It is rumored that CBS has begun preparations to solve the multiple ownership restraint by turning over to local owners the controlling interest in most of its present owned and operated stations, except the three serving as originating points. However, from CBS headquarters it is reported that no definite steps have been taken along this line.

Great plans are being made for Milwaukee's "Radio City" which will raise the Milwaukee Journal's investment in radio to approximately \$500,000. . . . WMCA, New York, switched from recorded programs only, to live programs, with the production of nine new live afternoon and evening shows. . . . Mutual Broadcasting Company is very happy contemplating its best outlook in seven years. It has strengthened its position in the weaker areas, and now Florida is the only state not having a Mutual outlet (which little matter will probably be attended to before long).

The FCC has issued radio's first public primer. It's a 24-page booklet written especially to tell the public what radio is all about, and to assist the commissioners in answering the innumerable questions that are received daily. The booklet is entitled, "Radio—A Public Primer".

NBC's plans to shortwave dance bands from New York hotels to South America have been blocked by Local 802, A. F. of M., because the network expected to use commercial announcements on each program without payment to the bands used. The New York Local ruled that if the programs were commercial the bands must receive payment.

It is quite possible that Germany may cut the cables between England and the U. S. A. and try to disrupt radio communication between the two countries, states Gerald C. Grose, chief of the international division of the FCC. The only reason neither of the belligerent nations has interfered with the other's radio to date, he explains, is the same that has kept them both from using poison gas; two can play at the same game with equally dangerous effects.

Two important resolutions resulted from the National Association of Broadcasters' convention at Kansas City last month: the first, that N. A. B. take action in standardization of the American Association of Advertising Agents' contracts at their national convention, and, second, that a standardization of time be set to eliminate mix-ups over daylight saving changes.

In support of the government's drive to recruit and train skilled workers for defense industries, WABC has been presenting a series of programs entitled "Jobs For Defense", at 12:45 P. M. daily. Specific information on employment needs in various industries is given by government, industrial and labor spokesmen. . . . Fulton Lewis, Jr., Mutual's Washington correspondent, is also doing a series on national defense at 10:45 on Thursday nights. His programs originate from the various strategic defense plants. . . . The government has set a staff of 350 engineers, translators and clerks to listening to foreign short-wave programs to check up on propaganda. The networks have been doing this, too, since the war, but not on such a large scale. . . . Two Coast Guard cutters are being sent to Greenland to install radio apparatus so that the American Consul to Greenland may communicate direct with Washington.

"Commercial Television In Sight!" (?) Thus speak the headlines. But we've been reading those same words for so long that we're no longer impressed. When all harriers are removed and commercial television is going full blast, then we'll believe. Until then???

Jack Benny has finally signed his contract for another year of Sunday evening programs with the same sponsor. Under his new agreement there will be no re-broadcasts for the original will be recorded for the Coast blue networks which permits recording transmissions. This is Mr. Benny's tenth year as a radio comic and his eighth with the same sponsor. . . . Eddie Cantor has broken a record when it comes to a long-term contract. He has just signed up for five years with his present sponsor. Such long-term contracts are most rare in the radio business. Jack Benny had a three-year contract this last period, and Fred Allen once hit the two-year mark. But, five years! That covers a lot of time.

Biggest headache in radio: the sponsor who insists on running his own show.

Much importance has been attached to the metropolitan audition finals this season. Never before have American operatic aspirants had so great an opportunity to get into the Metropolitan Opera Company as this year. All because of the European troubles, of course, which have closed the gates to European talent.

Word has been received from the best of authorities, namely, John J. Anthony himself, that the Good Will Hour does not employ actors, that the "problems presented on these programs are related by the people who are actually involved, and that the entire session is extemporaneous". (Thank you, Mr. Anthony. We are glad to know and print the "facts of the case".)

STUDIO NOTES: Walter Winchell has rejected Woodbury's offer to take over a second weekly program in addition to his Sunday broadcast. . . . Schaeffer Beer has dropped the "So You Think You Know Music" program on WEAF and is presenting instead "Colonel Stoopnagle's Stump Club". . . . Connie Boswell will remain on the Kraft Music Hall summer show, while Bing Crosby and Bob Burns plan to take a 13-week vacation. Others in the summer cast will include Don Ameche, Music Maida, Ken Carpenter and Johnny Trotter.

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Grand Opera

ONCE more the Metropolitan Opera Association is on tour, and in past weeks has made appearances in Boston, Cleveland, Dallas, Richmond and Albany. During the stay in Boston eight performances were given, among which were "Don Giovanni" on March 31st, with a cast including Ezio Pinza, in the title role, Zinka Milanov, Jarmila Novotna, Marita Farrell, Tito Schipa, Salvatore Baccaloni, Norman Cordon and Arthur Kent. Bruno Walter conducted. "La Fille du Regiment" was heard April 1st with Lily Pons singing the lead, supported by Salvatore Baccaloni, Irina Petina and Raoul Jobin. The orchestra was under the baton of Gennaro Papi.

April 2nd marked an afternoon presentation of "Tristan und Isolde". The title roles were sung by Kirsten Flagstad and Lauritz Melchior ably supported by Kerstin Thorborg and Julius Huehn. Edwin McArthur conducted.

Lawrence Tibbett was heard in the title role of "Rigoletto". Josephine Tuminia sang Gilda, and Bruna Castagna was heard as Maddalena. Bruno Landi sang the Duke. Gennaro Papi conducted.

"L'Amore del Tre Re" was given April 3rd. Grace Moore sang Flora; Charles Kullman sang Avito; Richard Bonelli was heard as Manfredo, and Ezio Pinza was Archibaldo. The composer, Italo Montemezzi, conducted.

On April 4th, "Lohengrin" was given with Kirsten Flagstad, singing Elsa; Kerstin Thorborg, Ortrud; Julius Huehn, Telramund and Lauritz Melchior, Lohengrin. The orchestra was under the direction of Erich Leinsdorf.

"The Barber of Seville" was presented on April 5th, in the afternoon. Josephine Tuminia sang Rosina; Irina Petina, Berta; Tito Schipa, Almaviva; John Charles Thomas, Figaro; Ezio Pinza, Don Basilio; Salvatore Baccaloni, Don Bartolo; Wilfred Engelman, Fiorello, and John Dudley, an Official. Gennaro Papi conducted.

Stella Roman was heard on April 5th as Leonora in an evening performance of "Il Trovatore". Others in the cast were: Bruna Castagna, as Azucena; Thelma Votipka, as Inez. Arthur Carron sang Manrico, and Francesco Valentino was heard in the role of the Count. Ettore Panizza conducted.

Cleveland

THE Cleveland engagement included a performance on April 14th of Mozart's "The Marriage of Figaro", with Elisabeth Rethberg singing the Countess Almaviva, Bidu Sayao as Susanna, Risé Stevens as



RISE STEVENS in "MIGNON"

Cherubino, Irina Petina as Marcellina, John Brownlee as the Count, Ezio Pinza as Figaro and Salvatore Baccaloni as Bartolo. Ettore Panizza conducted.

This was followed on April 15th by a presentation of "Tristan und Isolde" with Flagstad and Melchior in the leads, Edwin McArthur conducted.

"The Daughter of the Regiment" was given April 16th with Lily Pons as Marie, Irina Petina as Marquise de Berkenfeld, Salvatore Baccaloni as Sergeant Sulpice and Raoul Jobin as Tonio. The orchestra was under the direction of Mr. Papi.

April 17th marked a presentation of "Walkure". Madame Flagstad sang Brunnhilde, with Rose Bampton as Sieglinde, Kerstin Thorborg as Fricka, Lau-

ritz Melchior as Sigmund, Emanuel List as Hunding and Julius Huehn as Wotan. Erich Leinsdorf conducted.

An afternoon performance of "Cavalleria Rusticana" was presented on April 18th with Zinka Milanov, Anna Kaskas, Frederick Jagel and Leonard Warren. This was followed by "Pagliacci", with Hilda Burke, Giovanni Martinelli, Richard Bonelli, Alessio de Paolis and Francesco Valentino. Both operas were conducted by Gennaro Papi.

"The Barber of Seville" was given on the evening of April 18th with Bidu Sayao as Rosina, Irina Petina as Berta, Tito Schipa as Almaviva and John Brownlee as Figaro. Gennaro Papi conducted.

"Faust" was heard on April 19th in the afternoon. Charles Kullman sang the title role, and Helen Jepson was heard as Marguerite. Wilfred Pelletier conducted. The evening performance of April 19th was "Rigoletto". Lawrence Tibbett was heard in the title role with Josephine Tuminia singing Gilda, Bruna Castagna, Maddalena, and Bruno Landi, the Duke. Ettore Panizza conducted.

Dallying in Dallas

THE Metropolitan Dallas season was tremendously successful and opened the week-end of April 24th, instead of being a first-of-the-week engagement, as in previous years. This scheduling proved a great advantage, since it attracted many out-of-town patrons for the week-end, and since it offered two of the biggest drawing cards in the "Met's" roster, Lily Pons and Lawrence Tibbett for the two Saturday performances.

"Il Trovatore" was chosen as the opening bill and was given April 24th. The Verdi work has been restudied and restaged, and a recent broadcast from the Metropolitan has brought requests for it.

Mozart's "The Marriage of Figaro" was heard on April 25th and was followed on the afternoon of the 26th by "The Daughter of the Regiment" with Pons, Jobin and Baccaloni. Lawrence Tibbett, who was not able to appear last season, because of a severe throat ailment, has wholly recovered and made his appearance in the title role of "Rigoletto" on the evening of April 26th. Others in the cast were: Charles Kullman as the Duke; and Hilde Reggiani, Italian coloratura, soprano, as Gilda, the role in which she made her debut during the 1939-40 season at the Metropolitan.

Richmond

FOR the first time in ten years, the Metropolitan Opera Association included the city of Richmond in its itinerary. "Le Nozze di Figaro" was heard there on May 1st and was followed on May 2nd by a performance of "La Boheme". The productions were staged at the Mosque Theatre, where the company played on the two or three previous occasions it visited the city.

Since Richmond also selected the Mozart work, "Figaro", it was the most frequently performed of any of the 19 operas in the touring repertory.

Albany

THE Metropolitan Opera Association gave a performance of Puccini's "La Boheme" at the Palace Theatre in Albany on May 6th. This has been the first visit the company has made to this city in 30 years.

New York

THE Monte Carlo Opera Company, organized by Frank Salerno, gave a series of performances at the New York Majestic Theatre commencing on April 19th and finishing on the 27th. The cast, which consisted predominantly of American singers, was under the musical direction of Fulgenzio Guerrieri.

Summer Opera Planned

BY arrangement with the Department of Parks, Greater New York will boast another season of Grand Opera this sum-

mer at Tri-Boro Stadium on Randall's Island.

All this is the brain-child of 24-year-old Charles E. Rasher, business manager of the newly-formed Tri-Boro Stadium Civic Opera, who recently called upon Borough Presidents Lyons, Harvey and Isaacs, asking permission to put this venture into effect. He was given their unanimous blessing.

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Juilliard "Falstaff"

THE opera department of the Juilliard School of Music presented an English version of Verdi's "Falstaff" on April 2nd. The production was well prepared, fresh and lively.

Many of the singers were of high calibre, but it was the orchestra, under the direction of Albert Stoessel, that made the most memorable impression.

Hugh Thompson as Ford was outstanding among the singers. In the famous monologue, he revealed, besides a vigorous voice, a powerful and dramatic personality. The title role was sung by Clifford Harvuot, who was also in good voice and who, considering his youth, made a convincing old knight. Others in the cast were Janet Burt, Brenda Miller, Margaret Harshaw, Clifford Mens, Robert Harmon, Eugene Bonham and Monas Harlan.

Marriages at the "Met"

THIS seems to be the bridal season at the "Met", since of late three performers have taken unto themselves husbands. The first of this trio is the famous dramatic soprano, Marjorie Lawrence, who recently became Mrs. Thomas M. King. Mr. King is a native of Miami and conducts an institute of health and diet in New York City. Miss Florence Wightman, solitary woman in the Metropolitan

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orchestra, picked her wedding day before the company went on tour. Her husband, Nino Ruisi, an American basso of Italian parentage, is now filling professional engagements in Cuba. The final member of the trio, Irene Jessner, became Mrs. Arthur von Norby a few days before impersonating the bridal Elsa opposite Lauritz Melchior in "Lohengrin". Best wishes for health and happiness to all.

Singing-Usher

JOSEPH CLIFFORD, usher of the 39th Street aisle of the Metropolitan Opera House, gave a song recital at the Lyric Theatre in Baltimore on April 14th, which preceded by a week his appearance as Don José in Denver.

Philadelphia

DEEMS TAYLOR'S new work, a three-act opera, "Ramuntcho", will have its world premiere in the 1941-42 season of the Philadelphia Opera Company. It is a tragic-romantic opera, based on a novel by Pierre Loti, and has its setting in the Basque country of Spain. It will be one of seven operas in next season's repertory to be given in English. The others are: "Faust", "The Bohemian" ("La Boheme"), "The Bat" ("Die Fledermaus"), "The Rose Cavalier" ("Der Rosenkavalier"), "Tales of Hoffmann", and "They All Do It" ("Così Fan Tutte").

The overture and ballet music of Mr. Taylor's work, "Ramuntcho", were played at a concert in Carnegie Hall a year ago. The plot of the opera has to do with the hero, Ramuntcho, and his sweetheart. He must go away for military training and his love promises to wait for him. Her mother, however, intercepts his letters and the girl, thinking he has forgotten her, in desperation takes the veil. Ramuntcho eventually returns, but too late.

Popular Puccini

THE Philadelphia Opera Auditions are over and the talents and potentialities of some 304 singers are now being weighed and considered by the judges. Applicants came from many states and various walks of life. There was a 23-year-old barber from Cedar Rapids, Iowa; a 22-year-old nurse on probation in Baltimore's Mercy Hospital; a 26-year-old designer of evening gowns for a leading New York manufacturer; a 19-year-old telegraph messenger boy from Pensacola, Florida; and a 30-year-old second vice-president of a department store in Youngstown, Ohio.

According to Sylvan Levin, musical and artistic director of the Philadelphia Opera Company, 80 per cent of the applicants had had no previous operatic experience. Although the company is not yet ready to announce the finalists who will be taken on for the 1941-42 season, it is the belief of Levin and his associates on the auditions committee that at least 60 per cent of the singers heard possess voices of "true operatic possibilities". In the case of the remaining 40 per cent, the Philadelphia conductor declares, "There is regrettable evidence of many good voices ruined or on the verge of being ruined by bad training."

Among the amusing side-lights of the auditions as reported by Mr. Levin is the fact that 97 out of the 122 sopranos chose the same aria for their hearings, "Un Bel Di" from "Madame Butterfly" and that 61 out of 86 tenors sang Rodolfo's narrative from "La Boheme", both by Puccini.

New Jersey

THE Newark Civic Opera Company, in conjunction with the New Jersey Opera Association, presented a performance of the "Barber of Seville" on April 25th in Newark, N. J., with a cast headed by Jessica Davis, Claudio Frigerio, Franco Perulli, Nino Ruisi and Pompilio Malatesta.

Chicago

THE San Carlo Opera Company recently closed its engagement in Chicago, during which time it presented ten performances of standard Italian and French operas, and a small number of English productions. The season extended from April 12th to 20th.

St. Louis

THE Spring season of the St. Louis Grand Opera Association opened April 16th with a performance of "Don Giovanni". The leads were sung by Ezio Pinza, Tito Schipa and Nicola Moscona, "Mignon" with Gladys Swarthout, Christina Carroll and Armand Tokatyan was heard on April 21st, followed on the 24th by "La Traviata" with Helen Jepson, James Melton and Carlo Morelli. The double-bill "Cavalleria" and "Pagliacci" was given April 26th. The Mascagni favorite enlisted the services of Dusolina Giannini, Kurt Baum and Alexander Sved as principals, while "Pagliacci" included Giovanni Martinelli, Alexander Sved, George Czaplicki, Vivien della Chiesa and Mr. Cavadore. The orchestra was under the leadership of Laszio Halaas with

Thomas Martin as assistant conductor. The St. Louis Opera Guild has been busy during the current season and has done much to bring opera performances to the general public. Outstanding for her work in guild activities has been Ruth Kelley Martin, concert violinist and wife of the assistant conductor.

Kerstin Thorborg

KERSTIN THORBORG, Swedish mezzo-soprano, whose glorious voice recalls another Swedish nightingale, Jenny Lind, is probably the only singer to begin a career in a perambulator. One day, as the baby was being wheeled about the streets of Stockholm, singing as usual for the amusement of passersby, Carolina Oestberg, prima donna of the Royal Opera, hearing her, said, "I think that little girl will become a real opera singer some fine day." Miss Thorborg's father owned and edited the local newspaper and sang for recreation. Her mother, too, loved music. The family also included two sons and Kerstin vied with her brothers at games and sports to such an extent that she became an expert skater, skier and a fearless horsewoman. This physical prowess prepared her for the strenuous life of an opera singer, which demands a well-coordinated body and a healthy mind.

Her career began when, as a school-girl, she engaged in competition with 1200 applicants for entrance into the opera school of the Stockholm Royal Opera. She was one of the three accepted, and so rapid was her progress, that in a few years she was permitted to make her stage debut as Amneris in "Aida".

Four years later she accepted an engagement at the Prague opera, followed by triumphant entries into Berlin, Buenos Aires, Vienna, Salzburg and London. With 1936 came her first visit to America as a member of the Metropolitan Opera, during which she made a sensational New York debut as Fricka in "Walkure". Now completing her fifth consecutive season here, Madame Thorborg plans to spend the summer in the United States instead of returning to her home in Sweden.

On a recent Metropolitan tour, she was heard in Boston as Venus in "Tannhäuser" on March 28th, as Brangäne in "Tristan and Isolde" on April 2nd, and as Ortrud in "Lohengrin" on April 14th. In Cleveland she sang "Brangäne" on April 15th and Fricka in "Die Walkure" on the 17th. In Atlanta her only role was Ortrud on April 30. After the opera tour, she will close her season with an appearance at the Cincinnati May Music Festival where she will sing in "Bach's B minor Mass" and Elgar's "Dream of Gerontius".

INTERNAL REVENUE DEPT. DECIDES FOR FEDERATION

(Continued from Page One)

following communication to the Honorable Commissioner of Internal Revenue: February 20, 1941.

The Honorable Commissioner of Internal Revenue, Bureau of Internal Revenue, Washington, D. C.

My Dear Mr. Commissioner:

As President of the American Federation of Musicians, and acting as the personal request of the musicians themselves, I am enclosing herewith two contracts entered into by members of the Federation with establishments employing their services as musicians in Chicago, Ill. These are actual existing contracts and I am requesting that the Bureau give consideration to these contracts and make a ruling with respect to the question whether or not under these contracts the establishments for which the musical services are rendered, are as a matter of law, the employers of the members of the Federation whose personal services are therein contracted for.

It is the view of the American Federation of Musicians, and my own and also the view of the members of the Federation who have entered into these contracts that under same there can be no reasonable question but that the musicians, including the leaders of the orchestras, are all employees of the contracting establishments and that these latter establishments are the employers of these musicians.

This ruling is requested in order that the employer's tax liabilities under the Social Security Act may be properly determined.

Very respectfully yours,
JAMES C. PETRILLO, President,
American Federation of Musicians.

On April 11, 1941, the following answer from the Honorable Commissioner was received by one of the two band leaders; it is self-explanatory:

TREASURY DEPARTMENT
WASHINGTON

April 12, 1941.

A&C:RR:3

Mr. Ray Heatherton,
Stevens Hotel,
Michigan Boulevard at Balbo Drive,
Chicago, Illinois.

Sir:

This office has received a request from Mr. James C. Petrillo, President, American Federation of Musicians, for a ruling as to the status, for purposes of the taxes imposed by Sub-chapters A and C of Chapter 19 of the Internal Revenue Code (Federal Insurance Contributions Act and Federal Unemployment Tax Act, respectively), as amended by the Social Security Act Amendments of 1933, of you and the musicians performing under your direction at the Stevens Hotel, Chicago, Illinois, pursuant to a contract dated January 28, 1941. A copy of such contract has been submitted to this office.

Since no power of attorney has been submitted authorizing Mr. Petrillo to represent

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you before the Bureau in this matter, the ruling in the case is being furnished direct to you. Mr. Petrillo is being advised to this effect.

Under the terms of the contract the hotel engaged the personal services of eight musicians and a girl vocalist under your leadership. The contract specified the place where the engagement is to be performed, the dates of the engagement, and the lump sum weekly payment for the services of the orchestra. It is expressly stated in the contract that the hotel shall have complete control of the services to be rendered thereunder. It is also provided that you, as leader, shall distribute the amount received from the hotel to the musicians in accordance with the list appearing on the reverse side of the contract. Such list shows the names of the members of the orchestra, their social security account numbers, and their individual compensation. The contract was signed by a representative of the hotel and by an employee of the Music Corporation of America, a booking agency, as your representative.

Upon the basis of the terms of the contract it is clear that the hotel has the right to exercise over you and the musicians performing under your direction the control and direction prescribed by the applicable regulations as being necessary to establish the relationship of employer and employee. It is, therefore, held that you and the other members of the orchestra are employees of the Stevens Hotel for purposes of the taxes in question.

Respectfully,

(s) GUY T. HELVERING,
Commissioner.

cc: Collector,
Chicago, Illinois.

A similar letter was received by Les Brown, leader of the orchestra at Michael Todd's Theatre Cafe in Chicago.

I think now that the question as to who is the real employer—the leader, or the owner of an establishment—had been made quite clear by this ruling and by the adoption of this contract.

In accordance with these conclusions all members of the American Federation of Musicians are herewith instructed that, at the expiration of their present contracts with hotels, cafes, restaurants, etc., this standardized form contract be accepted and put into force, and from then on the contractor or leader will not be held responsible for the payment of the Social Security Tax on such engagements.

For the information of members of the American Federation of Musicians I am inserting here a copy of the contract, exactly as it was accepted and signed in Chicago:

CONTRACT BLANK
AMERICAN FEDERATION OF MUSICIANS
LOCAL 10

THIS CONTRACT for the personal services of musicians, made this 28th day of January, 1941, between the undersigned employer (hereinafter called the employer) and eight musicians, plus leader, plus girl vocalist (including Leader) (hereinafter called employees), represented by the undersigned representative.

WITNESSETH, That the employer employs the personal services of the employees, musicians severally, and the employees severally, through their representative, agree to render collectively to the employer services as musicians in the orchestra under the leadership of RAY HEATHERTON according to the following terms and conditions:
Place of employment—STEVENS HOTEL.
Date(s) of employment—Begin Saturday, March 1, 1941, to April 11th inclusive.
Price agreed upon—\$1,050 weekly, which price includes transportation.
(Terms and amount)

To be paid—Weekly.
(Specify when payments are to be made)

The employer shall at all times have complete control of the services which the employees will render under the specifications of this contract. On behalf of the employer the Leader will distribute the amount received from the employer to the employees, including himself, as indicated on the opposite side of this contract, or in place thereof on separate memorandum supplied to the employer at or before the commencement of the employment hereunder and take and turn over to the employer receipts therefor from each employee, including himself. The amount paid to the Leader includes the cost of transportation, which will be reported by the Leader to the employer. The employer hereby authorizes the Leader on his behalf to replace any employee who by illness, absence, or for any other reason does not perform any or all of the services provided for under this contract. The agreement of the employees to perform is subject to proven detention by sickness, accidents, or accidents to means of transportation, riots, strikes,

BARGAINS Regulation BAND COATS, A. F. of M., Blue or Black, \$2.50; Brand New Band Caps, all colors and sizes, \$1.50; 40 Black Lapel Coats, \$80.00; 35 Maroon Lapel Coats, \$100; 30 Boys' Band Coats, Blue, \$30.00; 41 Maroon CAPES, \$100; Double Breasted, New Tuxedo Suits, \$18.00; Major's Costume, \$3.00; Used Shako, \$3.00; New Shako, \$5.00; 65 Blue CAPES, 65 CAPS, all \$200. FREE LIST.

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epidemics, acts of God, or any other legitimate conditions beyond the control of the employees. The employer agrees that the Business Representative of the Musicians' Local, in whose jurisdiction the musicians are playing, shall have access to the premises in which the musicians perform (except in private residences) for the purpose of conferring with the musicians. The musicians performing services under this contract must be members of the American Federation of Musicians and nothing in this contract shall ever be so construed as to interfere with any obligation which they may owe to the American Federation of Musicians.

It is agreed that all the rules, laws and regulations of the American Federation of Musicians, and all the rules, laws and regulations of the Local in whose jurisdiction the musicians perform, insofar as they are not in conflict with those of the Federation, are made part of this contract.

The employer represents that there does not exist against him, in favor of any employee-member of the American Federation of Musicians, any claim of any kind arising out of musical services rendered for any such employer. It is agreed that no employee-member of the American Federation of Musicians will be required to perform any provisions of this contract or to render any services for said employer as long as any such claim is unsatisfied or unpaid, in whole or in part. The employer in signing this contract himself, or having same signed by a representative, acknowledges his (her or their) authority to do so and hereby assumes liability for the amount stated herein.

Name of employer—STEVENS HOTEL.
By—
Street Address—Balbo and Michigan.
City or State—Chicago, Illinois.
Phone
Accepted by Employer—P. JONES (s).
Accepted—RAY HEATHERTON,
Orchestra Leader.

By—M. B. CIJNAY,
Representative of Employees.

(Appearing on back of contract is the following):

Names of Employees	S. S. Number	Wages
Ray Heatherton (Leader)	113-01-4532	\$119.22
Conrad Silke	113-07-2240	96.12
Art Lee	092-05-2240	96.12
Art Kerr	072-12-6589	89.52
Carmine Furla	089-05-3188	89.52
Vincent Bishop	095-14-3970	89.52
Larry Molonelli	054-07-8684	96.12
Ed Griffin	212-14-3609	89.52
Bill Telfer	113-04-8652	89.52
Judy Clark	103-12-7629	50.00
* Transportation, commission, miscellaneous		144.82
		Total \$1,050.00

The above explanation makes it clear that the solution of our social security problem lies in the adoption of a standardized Federation contract which must be used by all musicians on all engagements. The International Executive Board has adopted the contract form which is shown above.

Members are therefore advised that on and after June 1, 1941, all members of the Federation must sign contracts for all engagements, traveling or local, on this contract form and none other.

The licensed booking agencies will also be required to use this contract form. Members must refuse to play any engagement if the engagement is contracted on any other form after May 31, 1941.

Kindly be governed accordingly.

Fraternally yours,

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

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THE APPROVED ITINERARY



CONVENTION OF AMERICAN FEDERATION OF MUSICIANS
June 9-14, 1941

Great Northern Special Train

LEAVES CHICAGO UNION STATION
11:15 pm June 5

Return via California
Canadian Rockies or
Choice of Several Routes

ROUND TRIP FROM CHICAGO
AS LOW AS

\$91.40 Pullman Tourist
Lower Berth
\$65.00 Air-Conditioned
Luxury Coach

Westbound Schedule
Empire Builder Route

Lv. Chicago	11:15 pm June 5
Ar. St. Paul	8:35 am June 6
Lv. St. Paul	8:50 am June 6
Lv. Minneapolis	9:25 am June 6
Lv. Fargo	3:20 pm June 6
Lv. Grand Forks	5:25 pm June 6
Lv. Glacier Park	12:35 pm June 7
Lv. Spokane	10:00 pm June 7
Ar. Seattle	8:00 am June 8

Transportation Costs

Returning via any direct route	From New York City	From Chicago	From St. Paul-Minneapolis
First Class	\$135.00	\$90.30	\$75.60
Tourist Class	123.45*	74.00	61.95
Returning via California			
First Class	\$135.00	\$90.30	\$90.30
Tourist Class	123.45*	74.00	74.00

Proportionately low rail fares from other points.

One Way Pullman Costs to Seattle

First Class	From New York City	From Chicago	From St. Paul-Minneapolis
Lower berth	\$22.85	\$16.55	\$13.95
Upper berth	17.40	12.60	10.60
Bedroom—1 person	41.15	29.80	25.05
Bedroom—2 persons	45.70	33.10	27.85
Compartment—2 or more persons	64.05	46.75	39.40
Drawing Room—2 or more persons	80.85	58.80	49.35
Tourist Class			
Lower berth	\$15.00*	\$8.70	\$7.65
Upper berth	11.40*	6.60	5.80

*First class to Chicago, tourist class west thereof.

CALL, PHONE OR WRITE for Additional Information

F. M. Schnell, Gen. Agt. Pass'r Dept., 595 Fifth Ave., N. Y. City



E. M. Mead, General Agent Passenger Department, 142 South Clark St., Chicago, Ill.

A. J. Dickinson, Pass'r Traffic Mgr., Great Northern Railway Bldg., St. Paul, Minn.

HERE, THERE AND EVERYWHERE

Annual Banquet

LOCAL 285, New London, Conn., held its annual meeting, banquet and ball at the Mohican Hotel in New London on March 16th. J. Nicholas Danz was elected president for the thirteenth year. Other officers elected were: Vice-President Richard Benvenuti, Secretary-Treasurer Harold O. Haynes; Mrs. Florence Tibbals, Raymond Johnson, Harry Neilan and Harry Birenbaum, were elected to the Executive Board. The meeting voted to donate an orchestra for a Greek benefit which was given at the Capitol Theatre on March 23rd.

At the close of the business session the members joined the guests in the ballroom where a chicken dinner was served. After the dinner Chairman Francis Fain introduced G. Bert Henderson, assistant to President Petrillo, who told of the President's efforts to bring about the organization of musicians in all fields of music and gave a resume of many other matters of interest to the musicians, citing the great number of donations of music through local unions to war relief performances. Following Mr. Henderson's address, Everett Ingram entertained the guests with a sleight-of-hand and magic program. Dancing followed.

The entire affair was in the hands of a committee composed of Francis Fain, chairman, Harry Neilan, Raymond Johnson and Edward Brennan.

Fortieth Anniversary Celebration

LOCAL 140, Wilkes-Barre, Pa., celebrated its fortieth anniversary with a banquet, concert and entertainment held in the ballroom of the Sterling Hotel. More than 500 of the local's total membership of 725 attended. The program opened with a concert by a 60-piece orchestra under the leadership of Joseph Marrone. Following is the program:

- Overture—"Roy Blas" Carl Freidman, Mendelssohn
- Elsa's Dream from "Lohengrin" Richard Wagner
- Cornet Solo—Carl Mesh
- La Feria Suite Espagnola F. La Combe
- Overture—"William Tell" Rossini
- Victor Herbert's "Favorites" Victor Herbert
- Star Spangled Banner

A splendid dinner was served after which Phillip Cusick, president of the Wilkes-Barre local, introduced Peter J. Kleinkauf, treasurer, who acted as toastmaster. The speakers included Tom Evans and William Houser, members of the City Council; Robert Bierly, a member of Local 140 who is the county controller; Fred Herman, manager of the Irving Theatre, the only theatre in Wilkes-Barre presenting stage shows; Frank Hummel, president of the Central Labor Council, and Charles E. Tite, who for 36 years has been recording secretary of the Local. Principal speaker was Frank L. Diefenderfer, president of Local 135 and the Pennsylvania-Delaware State Conference, who, while speaking of a number of matters of interest to the professional musician, drew particular attention to the WPA Music Projects and the assistance they have given in the presenting of city park concerts in various Pennsylvania communities.

Music during the evening was furnished by Jack Melton's orchestra and David John Williams, organist. Following the speeches an entertainment program was furnished which included vocal numbers by John Rowlands, Jean Smith and Ralph Paul. Lida Kunkle presented a one-man band and Willie Good realistically impersonated an Italian organ grinder.

Members of the local who are members of the 109th Field Artillery Band in attendance were Warrant Officer John Sauer, Technical Sergeant Theodore Kaiser, Sergeants John Schimmel and Joseph Irio and Privates Nick Hazilla, Albert Eddy and Joseph Bujnak.

Following the formal program there was an informal smoker which closed at 2:00 A. M.

The entire committee in charge consisted of Phillip Cusick, Peter J. Kleinkauf, Robert Knecht, Charles E. Williams, William Christian, Delmar Hufsmith, Joseph Bujnak, Hiney Kleinkauf, Frank Magalski, Frank Cichocki, John Pechulis, John Finney, Leo Jacobs, John Sauer, Byron Barney, Chester Eddy, William Gilbert, Edward Venzel, William Pokorny and Charles E. Tite.

Local 228 Celebrates

The annual party of Local 228, Kalamazoo, Mich., was held on Sunday, March 31st, at the Town Club in the Co-

lumbia Hotel. Dinner was served to about 150 members and guests, at which time honorary memberships were conferred upon Don C. MacDowell, Harper C. Maybee, Henry Overley and Vincent Fanelli. The dinner was followed by dancing to the music of the Jack Howard Band of Local 594.

Los Angeles Colored Local Entertains

AT the regular meeting of Local 767, Los Angeles, Calif., on April 6th, the members in attendance were given a rare treat. The surprise was an entertainment by the Four Spirits of Rhythm who were filling an engagement at the Hollywood Radio Room. So successful was the affair that it was voted to have a social meeting every three months.

The day was climaxed with a unanimous vote of the local to engage an architect to draw up plans for either a new building or extensive remodeling of the present headquarters.

Band's Birthday

ON April 5th the Salem Cadet Band celebrated its 63rd Anniversary. The Band today remains under the direction of its founder, Jean M. Missud, who founded it in 1878 with only 12 men. It almost instantly grew to 22 pieces and soon became nationally known. In the 63 years of its existence it has played all the large cities of the United States, Canada and England.

George W. Landers

GEORGE W. LANDERS is the founder of the State Band Tax Law. Twenty years ago he was successful in having the



MAJOR GEORGE W. LANDERS

Iowa Band Tax Law, from which all the others are modeled, passed by the Iowa Legislature. At the present time Mr. Landers is interested in a movement known as "Music as Peace Insurance". Although only two months old, the plan has already been endorsed by the American Bandmasters' Association and by the Wisconsin State Bandmasters' 1941 Convention.

American Composers

ON Sunday, April 6th, the Long Beach Municipal Band under the direction of Dr. Herbert L. Clarke played a program consisting entirely of original compositions by its members. The composers represented in addition to Dr. Clarke were Floyd R. Hoase, Robert B. Chisholm, Harold E. Stephens, William Tong, Herschel E. Ratliff, Watson W. Knowles, John E. Wilson, Paul C. Hennel, James E. Son, Frank H. Gillum, J. George Carl and Fred W. Deyerberg.

Michigan State Conference

THE Twenty-fourth Annual Conference of the Michigan Musicians' Association was held at Jackson, Mich., on April 10th and 11th. Eleven locals were represented by 19 delegates. Guests included Traveling Representative Henry Pfizenmayer, Hal Carr and Vern Kalt of Local 15, Toledo, Ohio.

The conference was opened on Thursday by Mayor Daniel Hackett of Jackson, who welcomed the delegates to the city, at a luncheon given by the Jackson local. The

meeting was then taken over by Chairman W. B. Timmerman of the local committee, and the conference immediately went into session after the luncheon. Matters of varied interest to the locals of the state were taken up and discussed. President Jack Ferentz of Local 5, Detroit, gave an extensive resume of the activities of the conference on the Michigan Band Bill. Secretary Dale Owen of the Flint local advised that he would possibly have to call on the Federation for assistance in their controversy with the CIO local in Flint.

On the evening of April 10th a banquet was given to the delegates and guests at the Jackson Hotel. Special motion pictures were shown and the entertainment program was most enjoyable.

G. Bert Henderson, assistant to President Petrillo, represented the Federation and on the second day gave an interesting address, outlining the position taken by the Federation in organizing all the instrumental musicians. He explained the developments in the Army Band situation, negotiations with radio stations, regulations on recorded music and other items of interest to the delegates.

Election of officers held immediately preceding the conclusion of the conference resulted in the following elections: President, George Clancy of Local 5, Detroit; Vice-President, Maude Stern of Local 228, Kalamazoo; Secretary-Treasurer, William J. Dart of Local 33, Port Huron, and Executive Board: Harry Bliss of Local 625, Ann Arbor; Dale Owen of Local 542, Flint, and Dwight T. Lamoreaux of Local 56, Grand Rapids.

Tri-State Conference

THE Tri-State Conference, comprising the locals of Kentucky, West Virginia and Ohio, held its annual meeting at the Governor Cabell Hotel in Huntington, W. Va., on April 19th and 20th. Immediately preceding, a fine concert was given by the WPA unit of the Huntington Symphony Orchestra under the direction of Raymond Schoewe. The program included the Overture to "Martha" by von Flotow, the Ballet Music "La Source" by Dellibes, and three new compositions by American composers.

The roll call disclosed that there were 33 locals represented by 59 delegates. George Clancy, president of the Michigan State Conference, attended as fraternal delegate from that organization. Traveling Representatives Henry Pfizenmayer and William H. Stephens also attended. Sixty-four guests brought the total attendance to 123. The roll call of locals showed that practically without exception the locals had experienced an upturn in business and conditions were much better than those of a year ago.

On Saturday evening Local 362 entertained the delegates and guests at a banquet at the Continental Club where Carlton Lauck and his fine orchestra are playing. This club presents an unusually good floor show which was enthusiastically received by the entire party.

Sunday was devoted entirely to business sessions. The problems of Social Security, recorded music and juke boxes were those foremost in the minds of the delegates and occupied the major part of the discussions. The Federation was represented by Secretary Fred W. Birnbach who, in his address, extended the greetings of President Petrillo to the conference, expressing his regret at being unable to attend. Brother Birnbach touched on the WPA, Social Security, agency contracts, AGMA and Army Band problems. He called attention to the fact that the INTERNATIONAL MUSICIAN had become the advertising medium for practically every supply house and musical instrument manufacturer in the United States. He stressed the necessity of members mentioning the fact that the "ads" in the INTERNATIONAL MUSICIAN were responsible for their purchases.

The conference voted to subordinate its legislative program in the canned music situation to that of the Federation so as not to conflict in any manner with the efforts being made by the International Executive Board.

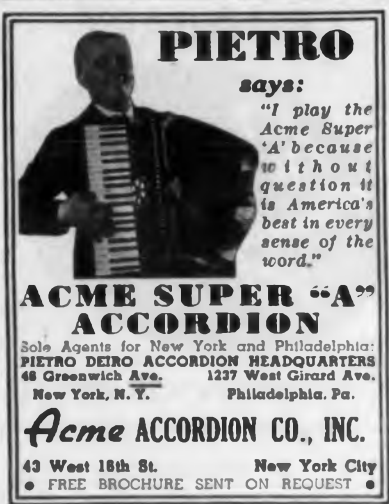
Interesting addresses were given by George Clancy, Henry Pfizenmayer, William H. Stephens and the president of the Huntington Central Labor Union.

The election of officers resulted in the unanimous re-election of Logan O. Teagle of Local 24, Akron, Ohio, as president, and Charles W. Weeks of Canton, Ohio, Local 111, as secretary-treasurer. Louisville, Ky., was awarded the 1942 meeting.

New England Conference

THE regular Spring meeting of the musicians of the New England States was held on Sunday, April 20th, 1941, in the Hotel Bridgeway, Springfield, Mass. It was one of the largest meetings in the history of the New England Conference; eighty credited delegates present represented thirty-three locals from Maine, New Hampshire, Vermont, Connecticut, Massachusetts and Rhode Island.

Local 171 was host and the Conference was welcomed by James Falvey, its popu-



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SO YOU WANT TO LEAD A BAND

BY *Paul Whiteman*

(Reprinted from Collier's)

SO you want to be a band leader? I know a lot of you in high school and college want to be band leaders because I get hundreds of letters a month asking for advice on the best way to go about it. I've given a great deal of serious thought to the subject of youngsters following a musical career. I've had to give a lot of thought to it because I'm one of those parents who has a son like you. He wants to be a band leader, too.

I remember once, when my son was very small, talking to several friends about his future. One was a doctor, one an advertising man, one a lawyer and one a publisher. I told them that I hoped my son would follow in the footsteps of one of them.

"The trouble with my game", I told them. "is the big part luck plays. A doctor can get valuable experience while he waits for luck. He gets better as he goes along. But in music—the older we get the more we lose out. Age is a liability, not an asset. A lawyer, after a lot of hard knocks and aging in the wood, can end up with a seat on the Supreme Court. But an old swing musician heads for another kind of bench."

I turned to the newspaper publisher: "You started as a reporter, became an editor, then eventually became a publisher. You didn't have to depend on luck and fear middle age. Yes, sir, I'm going to raise my boy to be in some profession like yours where he can lead a normal life and where he doesn't have to depend on luck."

"Go on," the publisher said dryly, "make all your plans for the kid you want. Then what will happen? When he's about 15 he'll stop listening to you and do what he wants. Why, he might even want to be a band leader."

"You'll see," the publisher said. "We'll, I've seen. Everything was fine until about a year ago. My boy was growing up quite normally. He liked movies and he liked sports. Once I asked him if he would like to take piano lessons and he made a fearful grimace that brought delight to my heart. When he came home for a vacation from school I'd take him to rehearsals of my band. He seemed bored and I was tickled pink. No, sir, my kid was too smart to fall for my game. I could already see his shingle hung out with L.L.B or M.D after his name. Then about a year ago I found that I had been living with the wool pulled deep down over my eyes."

Teaching Dad in His Business

We were driving in a taxicab. It was in Los Angeles and the radio was on. He casually turned the dial and the cab was filled with swing music. A saxophonist with brilliant tone and technique caught my ear. The kid began to turn the dial.

"Why don't you wait until they're through with the number?" I suggested. "I want to hear what band that is. That sax player is great. I've heard him before but I can't think of his name."

"Why, Pop, that's Dick Stabile and his band from Pittsburgh. You can tell by his tone."

A minute later came the announcement. "You've just been listening to Dick Stabile, his saxophone and his orchestra."

I felt a sinking sensation. Already I was a little worried. What right had the kid to recognize one saxophonist from another by his style? This was my business, not his.

"What do you know about swing

music?" I asked him. "Plenty. In fact, Pop, I'm thinking of getting a band together this summer vacation. I'm going to play the drums. And I can beat a pretty mean skin," he added complacently.

I said weakly, "Why don't you wait a while? Learn something about music first. Being a band leader is a business, not something to do on a vacation."

"Oh, we'll do all right, Pop," he said with the confidence of 14. On second thought, I consoled myself, a lot of band leaders have made millions. Rudy Vallee, Guy Lombardo, Benny Goodman. They make more than bank presidents, more than the President of the United States. Maybe the kid was pretty smart after all.

Of course he'd have to lead an erratic life. He'd have to work at night, sleep and work some more by day. He'd have no social life, just a few pals in the profession. But then, in some other fields, he might have to work for years at \$15.00 or \$20.00 a week with success slow and not always sure.

As long as a boy is bent on a musical career, all we can do is give him the best advice we know and hope he'll take it.

I told my son that every jazz musician, no matter what instrument he ends up playing, must be well-grounded in two fundamentals, rhythm and harmony. Rhythm is the foundation of American music and I'd advise any youngster to study and practice the drums for two years before he does anything else. The drum's the chief rhythm instrument in the band, and, when you're a band leader, you're in the rhythm business.

Some people have a natural sense of rhythm. Others have none at all and they just aren't cut out for band work. Those who have no sense of rhythm are like people who are color-blind; there's nothing that can be done about it. However, although an ordinary sense of rhythm is enough for the enjoyment and appreciation of music it isn't enough for the professional. He needs to develop this natural bent to the nth degree.

That's why I'd advise a youngster to get a lot of records and play his drum in his living room. Let him sit for hours in front of the radio, playing with different bands. He'll pick up and develop his sense of rhythm in two years, provided of course he takes lessons and has a good teacher.

Then Turn to the Piano

Now comes the part that most youngsters balk at. Just as the drum gives one rhythm so does the piano give one harmony. Every embryo musician should play the piano well enough to be able to pick out all the chords that form the basis of his music. When you are playing the piano you are holding the orchestra right in your two hands. If you know the piano well you know harmony well and if you know harmony well no arranger is going to give you any double talk. You'll know whether his arrangement for your band is good or not and if you don't like it you can make your own. If you want to know how important a piano is to a composer, look at the men who wrote the music for our concert in Carnegie Hall last Christmas. Duke Ellington, Raymond Scott, Roy Bary, Morton Gould, Bert Shefter, George Gershwin, Walter Gross—every one a great pianist.

Harmony is not a static thing. Our conception of harmony is changing all the time. New combinations of musical

upwards of fifty delegates will attend from the New England States.

The entire Conference stood in silence as an expression of respect for the late Arthur Ehehalt, for many years Secretary of Local 234 of New Haven, Conn., who had passed away since the last meeting, after a lengthy illness. Resolutions of condolence were sent to Mrs. Ehehalt and family and to Local 234.

Southbridge, Mass., was selected as the next meeting place of the Conference in October of this year.

The annual election of officers was held, President Kurth retiring after a successful season.

Officers elected for the ensuing year were: President, Chester S. Young of Lynn, Mass.; Vice-President, Edwin H. Lyman of Springfield, Mass.; Secretary-Treasurer, William A. Smith of West Medford, Mass. (re-elected). Committee on Reference and Procedure consists of the three officers, retiring, President J. Edward Kurth of Boston, and Frank B. Field, South Norwalk, Conn. (re-elected).

The keen interest in the business of the New England Conference was shown not only by the record attendance, which increases at each meeting, but also by a contest for the next Conference. New

Bedford, Mass.; New Britain, Conn., and Newport, Rhode Island, all asked for the opportunity to act as host.

A highlight of the Conference took place upon the induction into office of newly-elected President Chester S. Young, when retiring President J. Edward Kurth in appropriate fashion presented an attractive silver-banded gavel, suitably inscribed, to the Conference as a token of his interest and good will, the gavel to be used at all future meetings by the presiding officer as elected. A vote of appreciation was extended to Brother Kurth for this gift and for his services as President.

OTTO C. VOGENITZ

Otto C. Vogenitz, former President of Local 234, New Haven, Conn., passed away in that city on April 2 after a long illness. Brother Vogenitz was one of the original members of the New Haven Symphony Orchestra and the Governor's Foot Guard Band. He was well known as a clarinetist, and played in New Haven theatres for many years.

He is survived by his widow, mother, sister, brother and a son, Frederick C., who is a member of the New Haven Local.

sounds, thought to be ugly and unharmonious a few years ago, are now considered to be in good musical taste.

Now here's something the embryo Artie Shaw, Sal Franzella or Benny Goodman won't like. He must forget about jazz and swing once in a while, and practice classical music. The band leader of the future who isn't well-grounded in the classical standards hasn't a chance. So if you're a high school or college boy don't burn up at your teacher because he's an "ickie." And don't think he's a long-haired crank just because he doesn't like to swing William Tell. If there's one single reason why I'm still leading a swell band after 20 years it's because I received a classical background and profited from it.

Don't get impatient with your college education. Kay Kyser, Hal Kemp, Rudy Vallee and Fred Waring are just a few who learned their musical ABC's on the campus.

Consider just one or two of the really fine swing musicians. When Alec Templeton, the blind piano player, sits down to play a swing number students of classical music come running to listen. Templeton is a master of compromise between classical and jazz music. And the advanced trend of swing is nothing short of a compromise between classical and jazz extremes. More and more we go back to the old masters. We take what we can from them and then add something of our own. I don't mean that we intentionally lift melodies from them, but we do try to catch the spirit of the great music and translate that spirit in terms of swing or other modern music. The subconscious effect of the old masters on modern composers is a good influence.

Your son probably listens to Artie Shaw a great deal. Tell him that Artie Shaw knows and respects classical music. Benny Goodman, with just a little tonal adjustment, can play the clarinet with any symphony orchestra in the country. Your son knows Teddy Wilson as a great swing pianist. Tell him that he also plays harpsichord duets with the acknowledged Bach expert of that instrument, Yella Pessi, and that she thinks Bach would approve. Ask your musically ambitious son whom he thinks to be one of our best all-around rhythm trumpet players. The chances are he'll say Mannie Klein. Well, recently Mannie Klein was offered the post as first trumpet in the Philadelphia Symphony.

Once he's mastered the drum and learned the piano and harmony and obtained a good, thorough grounding in the classics it will be time enough for our young musician to specialize. He'll have a particular aptitude for some instrument. Then he can and should go ahead and really master it. Eddy Duchin, Jimmy and Tommy Dorsey, Benny Goodman and the rest paved their way to the leader's podium with their musical instruments.

Of course, as soon as a youngster feels that he's ready, he wants to make a beeline for New York. That, of course, is the worst thing he can do. There are thousands of unemployed musicians walking along Broadway. There just aren't enough jobs to go around. Our youngster will do better to make a reputation for himself in his own home town. Most of our best band leaders did it that way. Bunny Berigan made his reputation in Madison, Wisconsin, and it wasn't long before they were all after him. Louis Armstrong and the late King Oliver both made their reputations on Mississippi River steamboats. A dozen fine bands came out of New Orleans. If those lads had immediately hopped to New York before achieving fame, they would have been forgotten now.

You'll Never Be Free

Now let's suppose our young man has done all of these things. He has made a reputation for himself and he has been lucky enough to obtain a good job in New York, Chicago or Los Angeles. Now what? Now he'll find out a lot of things he never knew about being a band leader, things quite unconnected with music. Suppose, for instance, some friends from the old home town come to New York. He'll be glad to see them and he'll ask them to dinner.

"Dine with me tomorrow night", he'll say. "I'll meet you at five o'clock."

"What kind of an hour is five o'clock to have dinner?" they'll ask.

"It's the only time I can get off for dinner," our hero will say miserably. "I rehearse all afternoon and then start work at seven in the evening."

"Well, anyhow, old boy, we'll meet you after you're through for a drink," the old friends will say.

"I can't," our band leader will say unhappily. "I get through at three. We're taking a train at 7:30 in the morning. I have to get some sleep."

It may come as a surprise to swing addicts who have always confused music, liquor and marijuana to know that not one of the really first-rate band leaders does any heavy drinking. He just can't

(Continued on Page Twenty-six)

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Piano Accordion Instruction

The Nicomede Music Company of Altoona, Pa., reports that the response to its first shipment of the new Andy Arcierl Accordion Instruction Books has been most favorable. The numerous comments from accordion teachers in all parts of the United States have convinced the company that the book is an instantaneous hit.

George M. Bundy

Few members of Local 802, New York, N. Y., have had a more interesting career than George M. Bundy, president of H. & A. Selmer, Inc. Born in rather humble surroundings in Corning, N. Y., in 1886, George Bundy played his first tunes on a tin flute. His melodies caught his father's ear and he gave the boy a fife, which young Bundy was soon playing with a drum corps. By delivering groceries and peddling newspapers, the boy finally managed to accumulate \$26.00 with which he bought a clarinet. He played with the Alliance Band of Corning for a few years, and then paid his way through a business college course in stenography and book-keeping by playing for dances.

Around 1900 Bundy left Corning and



GEORGE M. BUNDY

joined a showboat band. For the next three years he played clarinet on several Ohio and Mississippi River showboats, as well as with circus and repertoire company orchestras. In 1906 he went to Indianapolis where he worked during the day as a stenographer and as a musician in theatres and hotels. It was during this period that Bundy first met Alexandre Selmer, who came to Indianapolis with the Cincinnati Symphony Orchestra. Amazed by Selmer's clarinet playing, the young musician bought a crystal clarinet mouthpiece from him, and, also, ordered a Boehm clarinet. He studied hard and played professionally in Indianapolis until 1909, when he went to New York to study with Mr. Selmer who, in the meantime, had become first clarinetist with the New York Philharmonic Orchestra.

Mr. Selmer learned that his new student could type and answer mail and he asked his help with his business affairs. Bundy gave this assistance, playing at theatres and doing some phonograph recording during the same period. Late in 1910 Mr. Selmer left for Paris to make his home there and to help his brother, Henri, perfect his instruments. At 23 years of age, George M. Bundy was left in charge of the Selmer United States business, which he has supervised ever since.

The new business grew, and, shortly after the World War, despite the fact that few imports from France had been received during the war period, Bundy was employing about 60 people. It became increasingly difficult to handle the business satisfactorily in New York; so in 1927 the firm moved its headquarters to its own building in Elkhart, Ind. The New York office and showroom were maintained so that a close contact with leading professionals was possible, and Mr. Bundy personally supervised the New York office, making flying trips to Elkhart when the occasion demanded.

Mr. Bundy's numerous trips around the country have acquainted him with thousands of musicians, and he probably knows as many instrumentalists as any other living man. Today, at 55, he re-

tains the same keen interest in music and musical instruments. No one in his organization is more enthusiastic about a fine new model instrument than Mr. Bundy himself. He counts scores of headline professionals as his personal friends and is never too busy to discuss an instrumental improvement or problem with them.

Bach Announces New Model

The Vincent Bach Corporation of 621 East 216th Street, New York, N. Y., announces a new addition to its famous family of high-grade brasses. Besides the deluxe "Stradivarius" and modestly priced "Mercury" lines, Bach now offers the "Mercedes" brasses which have the characteristic fine playing qualities and thorough workmanship of Bach products, yet are distinctly in the moderate price range.

The new Bach "Mercedes" folder will be sent upon request by the Vincent Bach Corporation.

Rowland Instruction Books

O. Paganl & Bro. in a handsome circular have announced five new percussion instruction books by Sam C. Rowland. These books are dedicated to great musicians and are titled as follows:

Book I—The Snare Drum and Drum Ensemble.

Book II—Concert Bass Drum, Cymbal Playing for Band, Orchestra and Drum Corps, Scotch and Rudimental Bass Drumming. The Technique of Tenor Drumming.

Book III—Drum and Bugle Corps and the Modern Color Guard.

Book IV—Band and Corps, Roll Offs and Drill Beats, Percussion Equipment and Technique Analysis, Drum Major Signals, Swiss Flag Swinging.

Book V—The Tympani.

True Tone Journal

Have you seen the latest copy of the Buescher *True Tone Journal*, handsomely done up in green, black and white with an embossed cover? The 24-page booklet of interesting information about the Buescher instruments is a model of the printer's art.

Says "Dr." Link

Precision—the watchword of the mouthpiece industry. The difference between a good mouthpiece and a mediocre mouthpiece. Precision is required to the 1/10,000th of an inch in all Otto Link mouthpieces, which is probably the key to Mr. Link's success in this field, one in which he has held a prominent position for over 25 years. He still personally supervises and inspects every mouthpiece that leaves his factory, thereby assuring



"DR." LINK AT WORK

the purchaser of a product that is everything man and machine can produce.

Reed trouble, the bugaboo of all saxophonists and clarinetists, may often be traced to faulty or worn facings in the mouthpiece, and Mr. Link suggests regular checking on them to determine this fact and to correct it before many dollars are thrown away in discarded reeds.

Just "as often as you should visit your dentist to check your teeth, you should visit your mouthpiece doctor for a checking," says "Dr." Link.

Robbins Garners Seven Hits

When Wally Downey, South American music impresario flew into New York, he headed straight for the offices of Robbins Music Corporation with copies of *Aurora*, the biggest carnival hit South America has heard in over a decade.

Of the hundreds of songs issued for the recent carnival season in Rio de Janeiro, *Aurora* stole the musical spotlight and took top honors on all festival programs.



What Do You Want in a Mouthpiece?

Whatever it is the new SPARKLE-AIRE has it!

POWER . . . and yet retains a sweet, mellow tone.

BRILLIANCE . . . and yet perfectly in tune.

COMFORT and EASE . . . and yet offers that degree of resistance so necessary in a good mouthpiece.

Write for your FREE booklet of Woodwind-built mouthpieces and information on our FREE trial.

THE WOODWIND COMPANY

131 WEST 45th STREET Dept. 1A NEW YORK, N. Y.

Jack Robbins, whose pioneering efforts in promoting Latin-American music in the United States has been largely responsible for its present popularity, nabbed the publishing rights for *Aurora* and immediately assigned Harold Adamson, writer of "The Woodpecker Song", "Ferry-Boat Serenade", etc., to write the American version.

As usual, Decca Records rushed the first recording by the Andrews Sisters for immediate release and scheduled Jimmy Dorsey's orchestral version as a follow-up. It is expected other recording companies will issue three and four interpretations of *Aurora*, making a total of 12 to 15 disks available by mid-May.

Robbins Music Corporation, which controls most of the big South American song successes including Carmen Miranda's famous repertoire, acquired other recent Brazilian hits such as "Helena", "Ate Papae", "En Nao Posso, ver Mulher", "Quebra Tudo", "Funiculi" and "Poleiro de Pato".

Aurora was written originally by Mario Lago and Roberto Roberti and published in Brazil by Mangione.

Deagan Opens Unique Studio

Marking a rapidly mounting interest in Carillons—due largely to the need for spiritual strength in these critical times—J. C. Deagan, Inc., has just completed the only studio of its kind in existence.

It is a Carillon studio in which the visitor may not only listen to the music of the modern Carillon but study, at first hand, the interesting mechanism that has contributed so much to the beauty, carrying power and daily service of present-day tower bells.

The new studio, designed by a nationally known industrial designer, overlooks the spacious courtyard of the Deagan plant. Architecturally, its theme is one

OBOE REEDS

"WALES RELIABLE" Reeds, made from the best Fajus cane, are correct in pitch (440), always play in tune in all registers of the instrument, play easily. Every reed a good one. Send for Prices.

ALFRED A. WALES

Successor to H. Shaw

110 Indiana Ave., Providence, R. I.



CLARKE'S TROMBONE METHOD

PRICE \$2.50

ERNEST CLARKE

167 East 89th St., NEW YORK

action demonstrates the tremendous impact that it delivers to the chime—an impact which sets every ounce of the bell's metal into vibration.

From the operating mechanism, the visitor turns to the playing mechanism and once again he marvels at the advances that modern American ingenuity



Deagan Carillon on Display

has conferred upon an ancient form of musical expression—the Westminster chiming device which punctuates the daytime hours with the pleasing quarter-hour cadence of the Westminster peal; the automatic angelus which, in Catholic churches, sounds the Angelus at precisely the proper times each day and the peal player which permits the pastor to utilize any number of the bells of his Carillon as a bell peal.

Should the visitor be musically inclined, he may seat himself at the electric keyboard and give full expression to his talents; or a Deagan staff carillonneur will play the Carillon for him, with all of the inspiring effects (including two, three, four and five-part harmony) that harmonic tuning makes possible.

But it is in the electric player that the visitor finds greatest interest; for it is this development which, more than any other, has made possible the daily service of Carillons. From a complete library of reproducing rolls he selects his favorite compositions. Then, placing the roll in the electric player, he sets the mechanism for a certain time. As the hands of the control clock close upon the appointed hour, he hears a click of activity and from the Carillon in the courtyard there comes the rich, golden music of the compositions he has selected—real Carillon music, automatically played by the electrical impulses released by the perforations in the hand-recorded reproducing rolls.

J. C. Deagan, Inc., extends a special welcome to musicians, music teachers and music merchants whenever their travels carry them to or through Chicago. To assure an interesting and instructive demonstration the company suggests that appointments be made by telephone (Lake View 4364) or by letter addressed to 1770 Bereau Avenue, Chicago, Ill.

of restful and dignified beauty. The walls are paneled in knotty pine. The ceiling is of special celotex and the floors of inlaid linoleum of harmonious pattern. Highly efficient insulation assures quiet and privacy while special air-conditioning equipment supplies warmth in winter and summer comfort.

A group of comfortable chairs and davenport afford a view, through large windows, of the courtyard in the center of which has been mounted a complete, harmonically tuned Deagan Carillon, with its tubular bells gleaming in the sunlight or in the floodlights which provide nighttime illumination.

Grouped about the studio are all the specially developed mechanical units which go to make up a complete Carillon installation. Through a glass panel the visitor observes the busily operating system of relays which, with the generator, translate ordinary current into the powerful impulse that operates the electric actions. A cut-away model of an electric

AILMENTS SPECIFIC • TO MUSICIANS •

By DR. W. SCHWEISHEIMER

How to Keep Cool on Hot Days

There is a big difference whether you are a musician in Arizona or in New York during the summer.

The workman's chance of escaping sunstroke and heat prostration hinges greatly on what part of the country he lives in. If he is in Arizona, he is 28 times more likely to fall a victim to it than a person in New York. Deaths from heat and sunstroke, on the average, do not take their greatest toll in the Southern States, but in the East Central and West North Central States, such as Minnesota, Michigan, Wisconsin, Illinois, Ohio and Missouri, all of them so-called temperate states.

There are certain statistic laws and figures which permit the knowledge of some important facts. Men are three times more susceptible to heat stroke than are women. Infants and the very old are easier victims. Contrary to a widespread popular belief, Negroes are much more susceptible to heat than are members of the white race—two to six times more so. A colored saxophonist or drummer, therefore, may suffer, while a white musician is getting along very well.

A recent study of a group of deaths of men, ages 15 to 64, from the effects of the heat, has shown that over 40 per cent of these deaths were occupational in character. Working in a city is more dangerous than in rural districts in years and times of heat spells. The worst period of the day is between two and five o'clock in the afternoon, following the heat peak of the day as well as the noon-day meal. The second largest number of cases occurs between seven and ten o'clock at night. Working inside a house and working in an over-crowded ballroom may be more harmful than outdoor work, even in the sun. Indoor temperatures may continue high in spite of lowering temperature in the external air.

There is no doubt that some musicians suffer particularly from hot days and heat waves, while other musicians can stand it very well. Most sudden heat deaths are heart deaths, and just here is the weak spot of the musicians' health, as we know from statistical study. Of course, those musicians are well off who have the blessed chance to work in air-cooled rooms, or at least in an insulated house. A typical air-cooled house, insulated in both side walls and top floor ceiling with three and one-quarter inches of insulation, is from 10 to 12 degrees cooler than outdoor temperatures at mid-day. And how one appreciates the difference! So far only the smaller part of musical work-rooms are air-cooled in summer. Consequently not so many musicians have the opportunity of working in such pleasant surroundings. Thus the average musician has to rely on the approved methods of keeping cool on a hot summer day.

Some people feel refreshed after having taken a hot bath or a hot shower during the hottest part of the day, followed by a drink (tea or lemonade). This sounds a strange idea, but the hot bath opens the pores of the skin, so that heat can be given off rapidly by the body. Other persons prefer cold showers and cold baths.

Alcoholic drinks produce too much heat in the body. Light, easily digestible food in moderate amounts is best, particularly fruit, fruit juices, vegetables, and salads. If a working musician feels thirst, he should drink an abundance of water. Profuse sweating takes large amounts of salt from the body. Salt taken in water (a level teaspoonful to a quart of water) may prove efficacious.

Loose, thin, non-constricting clothing is useful. Light colors are preferable for clothing. White material keeps out the warm rays of the sun best, the next being a pale yellow, while brown and black have a great heat absorption. Men's high collars are particularly undesirable.

Holding the wrists under running cold water is extremely refreshing. It is good to air the rooms at night and keep the windows shut during the day. Exposure to air currents from electric fans or open windows and doors aids evaporation and cooling.

If you feel like quarrelling—winter is the time for it. Keep placid to avoid unnecessary discomfort. Any excitement speeds up the circulation of the blood and produces supplementary heat. There is no doubt that an interesting job helps one to forget about the heat. The musician's job, fortunately, is interesting and absorbing enough to make him forget heat as well as cold.

PALESTRINA

ONE of the earliest, most original and prolific of all composers, was Palestrina. A picturesque figure, distinguished in appearance, keen and acutely alert in his manner of work, he was the outstanding product of a musical Renaissance which ran parallel to the extraordinary development in science and learning which marked that fertile period of medieval history. During his lifetime Giovanni Pierluigi da Palestrina was crowned "Prince of Music", and this most expressive phrase, conveying so much in so few words, was carved on his tomb when, in the natural order of things, death claimed him. Emphatic as this brief phrase is, it, nevertheless, does not record the full measure of his remarkable achievements. The service which he performed in behalf of ecclesiastical music alone entitled him to a high place in the estimate of musicians. He found this most important branch of composition at its very lowest ebb and, by efforts that can truthfully be catalogued as superhuman, raised it to a height beyond any it had enjoyed in its entire history. If for no other reason than what he did to elevate the standards of church music, he must be recognized as one of the greatest creative and progressive musicians of all time. And all this at a time when the science and quality of music in general in no way compared with those of today.

But this was no overnight reevaluation. It was a slow-moving, evolutionary struggle, one that taxed to the utmost the extraordinary gift for melodic and harmonic structure for which this greatest of early reformers was noted. Upon the superb foundation of beauty and form which Palestrina laid in his lifetime the ultimate structures of oratorio and grand opera were built. As one gifted writer has very tersely and aptly expressed it, "Palestrina's name stands for all time as the perfect example of what is most fitting for liturgical music."

Palestrina's real name was Giovanni Pierluigi. But, in keeping with custom as it existed at that time, noted individuals often adopted the names of their birthplaces, and that is what happened in the case of the distinguished subject of this sketch. Thus, the name of Giovanni Pierluigi, as its owner rose to fame became Giovanni Pierluigi da Palestrina, was eventually shortened to the name of his birthplace, Palestrina; and, as Palestrina, he became known, and will continue to be known, to the end of time.

It is not known to a certainty just when Palestrina was born. According to the most reliable data obtainable he was born in the little village of Palestrina during the year 1525. The village of Palestrina nestles quaintly among the Sabine Hills and, during ancient times, was a favorite resort of the wealthy Romans who spent most of their spare time in its cool, inviting hills and glades during the oppressive heat of summer. Hither went all the "greats" and "near-greats" of Roman society, including popes, cardinals and wealthy aristocrats of that day. Many times during its long and eventful history this center of mid-summer society endured the ravages of war. It was pillaged and sacked again and again—this delightful, enchanting gem of pastoral beauty; its turbulent centuries of stirring history an interesting catalogue of joys and sorrows; of triumphs and failures; of sadistic fury and purest regeneracy, with its idyllic setting in the scenic apotheosis of bucolic glory.

It has been said by some that Palestrina, the musician, was born in poverty, but there is no direct evidence in support of this statement. In fact, it savors too much of a set legend that attaches itself to the chrysalis period of all geniuses. It is true that his people were not overburdened with riches, but they were never in actual want nor lacking the direct necessities. He pursued his studies in Rome, but whether he went there to live, or merely traversed the short distance to and fro while seeking that knowledge he was so eager to acquire, no one really knows to this day.

At the age of 18 he became organist and choirmaster at the Cathedral of St. Agapetro in his native village of Palestrina. Which would seem to indicate that, even at that early age, he had won recognition in home surroundings. About this time a new bishop took up his residence in Palestrina, a man of great learning and discernment who quickly discovered that this young musician was an uncut diamond-in-the-rough. To him Palestrina owes much in the way of encouragement and friendly help, and it came at a time in his life when a sympathetic understanding meant much to his future.

In 1547 Palestrina married, a union that proved happy in every way. Life, thereafter, progressed along those average lines which mark the existence of most people. He became a part of the papal choir, a distinction, however, which he enjoyed only until a new pope was

elected, which event was followed by Palestrina's removal. The unfriendly pope died in 1549 and, after a sharp battle between rival political and ecclesiastical factions, the Cardinal del Monte, a warm friend and patron of Palestrina, became Pope Julius III.

The new pope used Palestrina to assist him in reconstructing the Julian choir, which his predecessor had brought into existence. In order to work more effectually together it became necessary for the young composer to forsake the quiet of his village home and go to Rome. In this new environment Palestrina's genius broadened and matured. This was his long-awaited opportunity. Conditions were changing. There was growing discontent with the way in which church affairs were conducted, a discontent which even included the musical investment. Palestrina met the situation squarely, his contribution to a reform that was both necessary and timely being a book of original masses which he dedicated to the pope. Just how lacking in true musical appreciation some church leaders were at this time is revealed in the fact that this was the first book of masses written for, and dedicated to, a pope by an Italian musician.

It may be a matter of interest to musicians to know that the desire of the reigning pope to avail himself of Palestrina's superlative abilities was responsible for radical changes in the rules governing admission to the Pontifical choir. In order to accomplish this in such a manner as to make it possible for him to carry out his somewhat unorthodox, though highly commendable, purposes, the pope had incorporated in the rules a clause permitting him to set aside the rigid letter of the law, whenever, and wherever he deemed such a course advisable.

In the natural order of things this should have been a life appointment. But—"man proposes and God disposes". The pope's health was in a very precarious state and, in a few short years, he passed away, to be succeeded by Marcellus II whose reign, however, was scanty as to length, running only three weeks.

The next pope was Paul IV, one of whose first acts was to dismiss Palestrina, upon the ground that his enrollment in the choir was irregular and in direct contravention of the rules governing the selection of candidates. But ability such as Palestrina possessed is not so easily submerged. He went from one position to another, including an appointment to Santa Maria Maggiore, where he remained ten years, and where he enjoyed the greatest success of his long and astounding career.

It was around this time that Paul IV assembled a committee of cardinals and directed them to institute much-needed reforms in the liturgy. Masses were ordered written. Palestrina, who had been directed to prepare one, instead produced three, of such surpassing beauty and worth that their effect, when first sung, was in the nature of a sensation. As a reward for what had come from his extraordinarily facile pen, this gifted composer of sacred music was appointed "composer of the Pontifical choir"—by the same pontiff who, a few short years before, had so summarily dismissed him.

From this time, even right up to his death, Palestrina was the recipient of many honors, while the potentates of many neighboring states made every effort to secure his, now, much-sought-after services for themselves. But the Eternal City held him in a bond of affection which naught could break.

Perhaps the greatest moment of his memorable career was when, in 1575, the place of his birth, Palestrina, sent a group of over 1,500 singers to Rome where a great testimonial procession was held and, during which, his townsfolk joined in a great outpouring of song from his own almost exhaustless store of original manuscripts, with the composer, himself, in the role of conductor. It was the crowning triumph in a life of supreme devotion to lofty ideals. Most great men have to wait until death has rung down the final curtain before securing that recognition which, sooner or later, must be accorded them. Not so with this gentle apostle of sunshine and melody. The great men of his day paid tribute to him in the twilight of his existence. He died February 2, 1594. His exact age is not known, but beyond doubt he was past 70. Where he lies nobody knows. But that is a matter of no consequence. His monument is built of the things he created, while his place in the musical sun has been definitely determined, and unalterably fixed, by the reforms which he brought about in that calling which, throughout his whole career, was to him a religion. A great soul passed when Palestrina's eyes closed forever on those scenes which, by his genius, had been ennobled and enriched beyond measure. Veritably, the "Prince of Music".

—Anonymous.

UNION SQUARE • THEATRE •

ALTHOUGH 14th Street is still a busy theatre street, its ancient theatres no longer serve Melpomene. One by one they have been demolished, transformed or turned into movie houses. The last to be obliterated by the onward march of commerce in that district was the old Union Square Theatre.

Built in 1871, it stood in the middle of the block that runs from Broadway to Fourth Avenue on the south side of the square. When it first opened in the fall of 1871 it was intended as a variety house; the opening program consisted of a spectacular burlesque, "Ulysses", comedians, jugglers, trapeze artists and an elaborate ballet danced by the celebrated Mlle. Bonfanti and her coryphées. Later the English music hall comedians, the Vokes family, made their American debut there in the famous creation, "The Belles in the Kitchen", a *mélange* of low comedy, dancing and singing burlesque, which was soon being imitated everywhere in America and which for years was one of the sure-fire bills of theatres on both sides of the Atlantic.

The year following its opening saw a change in policy in the theatre. It passed from variety to serious drama and even to comic opera, and from then until its decline toward the end of the nineteenth century, when it returned to vaudeville again, it contributed richly to the annals of the American theatre.

There was a permanent stock company which played many of the outstanding dramas of the English and French stage: "London Assurance", "School for Scandal", "Money", Sardou's "Agnes" and "Frou-Frou", Schiller's "Mary Stuart", Dumas' "Lady of the Camellias" or "Camille", dramatizations of "Bleak House", "David Copperfield", "Jane Eyre"—varied dramatic fare, to say the least.

Visiting theatrical stars of the first magnitude were also featured prominently in the various bills of the golden days of the theatre. Clara Morris played "Camille" and Madame Janaschek was a noble "Mary Stuart". The lovely Modjeska played several Shakespearean roles supported by Maurice Barrymore and Ian Forbes-Robertson. Fanny Davenport also played with the company in "Much Ado About Nothing" and other Shakespearean dramas. Sir Charles Wyndham showed the 14th Street audiences his polished English technique. Joseph Jefferson, Tyrone Power, Wilson Barrett, E. H. Sothern and Sidney Drew were some of the American favorites of that fertile dramatic epoch whose talents charmed, thrilled or delighted the fortunate theatre-goers who were always lavish with their cheers.

The famous Chauncey Olcott made his debut at Union Square Theatre in a comic opera with the intriguing title: "Pepita, or The Girl With the Glass Eyes". Until that time, March 16, 1886, he had been a minstrel performer. Another musical show destined to make history had opened the year before, played one night, and then lapsed into momentary silence because of an injunction. The show was the Gilbert and Sullivan "Mikado". Other famous "firsts" at the theatre were Oscar Wilde's "Vera the Nihilist" and Zola's "Therese Raquin" which the beautiful Mrs. Brown Potter and her handsome leading man, Kyrle Bellew, staged in 1892. The most famous creation, however, was probably the adaptation of the French tear-jerker, "The Two Orphans". This stirring melodrama, staged in the season of 1875, had a record run of 180 consecutive performances and was a triumph for the actress Kate Claxton who played the role of the blind orphan. So successful was she that she later bought the rights to the play and toured the country with it for almost 20 years.

When the city began to grow and moved northward, the theatrical centers of attraction shifted from Union Square and 14th Street up to Madison Square and the surrounding district and thence to the Thirties and later to the Forties. The Union Square Theatre remained, rebuilt more strongly after its total destruction by fire in 1888, catering mostly to the Germans and Irish of the neighborhood with performances of vaudeville and variety. Later, with the coming of the motion picture, the house was given over to films, and, finally, before disappearing beneath the onslaught of ladies' garments and lingerie that invaded the district, it became the home of second-run Soviet movies.

PADEREWSKI A Composite Of His

Life And Works, From Conclusions Arrived At By Many Writers

THIS is the story of probably the most versatile figure of his period—Ignace Jan Paderewski, musician, philosopher, statesman, world renowned pianist, composer and conductor—an artist of such superlative attainments that he took Europe (and the rest of the world) by storm before he had reached maturity, a philosopher who, in his understanding of mankind, and his uncanny gift for estimating his fellow-virtuosi, ranks with the greatest thinkers in art, science, literature and music, a patriot who put love of country and the weal of his fellow-Nationals above all other considerations, a statesman who, when his beloved homeland was calling for leadership of a constructive and intelligent kind, thrust all else (fame, fortune, and that love of privacy which was to him as a religion) to one side and, without hesitation or thought of possible failure, took the helm of his country's ship of state and steered a fearless, honest, straight course through the maelstrom of political chicanery and hatred which, at the time, gripped almost every race and every nation.

Ignace Jan Paderewski was born November 18, 1860, in Kurylowka, Poland, his place of birth the homestead of his father who was a gentleman farmer. His mother was a woman of exceptional musical gifts, but, as she died when the boy was still young, he received no benefit from this source, except such as comes through inheritance. When he was three years old his father was exiled to Siberia for suspected connection with a revolutionary project. When the exile returned after feeling the iron hand of Russian despotism, it may be imagined that nothing was left undone to instill a love for Poland in the heart of the fair-haired little boy. During his father's absence the little orphan did not receive nearly so much musical education in his early childhood as the average child of today. His musical tendencies, however, were very manifest. It is said that when he was little more than an infant, he clambered up to reach the piano keyboard and produce beautiful tones. Another story has it that an itinerant fiddler took an interest in the obvious talent of the child and gave him a few lessons now and then. His next teacher was one who visited the farm at intervals of one month and taught the boy operatic arrangements of a semi-popular type.

Ambition Not Easily Satisfied

But ambition was not to be thus easily satisfied. Greater things loomed in his mind, and these required something more substantial and tangible in the way of musical instruction and nourishment than was obtainable through the uncertain, intermittent medium of itinerant players. At the age of 12, Paderewski was sent to Warsaw where he entered the conservatory as a regular student. His piano teacher there was Janotha. Janotha was an excellent routine teacher with some inspirational force. Janotha's daughter, Nathalie, later a pupil of Mme. Clara Schumann, also became a pianist of great note in Europe. Raguski, Paderewski's teacher in Harmony at the Warsaw Conservatory, is little known outside of Poland.

The early ambition of the future virtuoso was not that of becoming a great pianist, but rather that of becoming a great composer. It was with this purpose in view that at his early concerts he often played his own compositions. One instance pertaining to his early work as a pianist is very interesting. He was engaged to play at a concert in a little rural music centre and found the piano so antiquated that the hammers persisted in staying away from the strings after they were struck. In order to give the concert he hired a man with a switch, who adjusted these hammers after they were struck as the program proceeded. This was probably the first piano ever introduced with a partly human action. Paderewski re-entered the conservatory at Warsaw and when he was only 18 years of age his proficiency was so pronounced that he was appointed a teacher in the institution. By this time he had married a Polish girl, and, when he was only 19, the great tragedy of his life came with the death of his wife, leaving him with a son bright in mind but paralyzed in body. To this son Paderewski became the most

devoted of fathers and, although the boy died in youth, the great pianist was wrapped up in his life as in his own.

Save for Frederic Chopin, no character in musical history has been so prominently identified with Poland as Ignace Jan Paderewski. Considered from a popular standpoint, Chopin never attained that wide celebrity which attaches to the great Polish virtuoso of the present day, whose fame has reached millions who may never hear him play, but are as familiar with his name as that of the greatest statesman of the day. Moreover, Paderewski is wholly of Polish origin while Chopin's attraction to France through ancestry and long residence need not be commented upon.

A Devoted Patriot

Properly to appreciate the life and ideals of Paderewski it is desirable to refresh one's memory regarding the remarkable country of his birth, for while Paderewski has shown his wide cosmopolitan experience in his compositions he is nevertheless a most devoted patriot of his native land.

Polish history may be traced back to origins so remote as to be largely mythological. In the sixteenth century it was the most powerful country of eastern Europe. In this land of valiant knights and brilliant women, aristocracy flourished. The warring interests of these nobles resulted for a time in breaking the unity necessary for the preservation of military force and this contributed to the downfall of Poland.

It is estimated that over 35 million people speak the Polish language; Polish literature dates from antique poems said to have been produced in the tenth century. Doubtless the Polish writers best known in countries beyond the borders of Poland are Mickiewicz, Slowacki, Krasiński, and Henryk Sienkiewicz. Those who have read the masterpieces of the last named writer ("Pan Michael" and "With Fire and Sword"), may estimate the depth and power of Polish literary attainments.

But time, which never deviates from its appointed course, nor stops, nor diminishes by the infinitesimal fraction of a shadowy moment the even, changeless tenor of its rhythmic way, at long last brought the budding genius to the threshold of maturity, a maturity which was destined to be filled to overflowing with a glamorous record of enterprise and achievement beyond that attained by most men. When he was 26 years of age, Paderewski, encouraged by Mme. Modjeska, found himself in Vienna under the guidance of Prof. Theodore Leschetizky and his equally renowned wife, Mme. Annette Essipoff (Essipova). This was in 1886 when Leschetizky was then 56 years of age and had been teaching for 40 years, as he began when he was only 15 years of age. Leschetizky was what can only be described as a natural teacher. Where Paderewski had found teaching in a conservatory galling to him, Leschetizky found it his life work. Indeed he taught in the St. Petersburg Conservatory for over 25 years.

At the end of his first year with Leschetizky, Paderewski appeared in concert in Vienna and caused an immediate sensation. At the time the tendency was to attribute his great success to the special methods of Leschetizky. As a matter of fact, Leschetizky often denied that he had any method except that employed by his Vorbereiter in removing the technical shortcomings of mature pianists whose previous training had been more or less irregular. Leschetizky himself never posed as anything other than an artist teacher employing any justifiable means to reach a given-end. In the case of Paderewski, he had wonderful material with which to work as there can be no question that Paderewski would have been a great virtuoso irrespective of who might have been his teacher.

Eventually Paderewski reached the ultimate of every European career, a tour of the new world where, as subsequent events clearly disclosed, his greatest triumphs were to be registered. His American debut was made November 17, 1891, in New York. His first audience was representative and brilliant but here again most of the critics were loath to accept the famous pianist at his real artistic worth. The public, however, found his playing so remarkable that his success grew "like an avalanche". Here was a pianist with high artistic ideals, abundant technic, who could speak to his audience through the keyboard so that they would

find a newer and richer meaning in the messages of the masters. His consequent success in America is now a part of our musical history. While this has often been estimated in huge sums of money, such a criterion is perhaps unfair to American musical audiences and American musical standards. It is better to say that people actually went hundreds of miles in order to be present at his recitals. Not even Rubinstein was received with such astonishing favor.

Coincidences are among the most interesting of life's experience, and it is somewhat of a coincidence that, as this rather imperfect, and far from comprehensive, outline of Paderewski's life history is being mulled over, a broadcast of Bach's personal apotheosis (The Art of the Fugue) should be coming over the air, in a duo piano arrangement of the great contrapuntalist's masterpiece which, as events determined, proved to be his valedictory, or Swan Song. But to continue: If one were asked to define Paderewski's greatness as a pianist, the best phrase to employ would doubtless be, "It is because his grasp of his art is all-comprehensive". One does not speak of "the technic of Paderewski", the "bravura of Paderewski", as all these and other characteristics are merged into his art so that no one feature of his work at the keyboard outshadows any other. Perhaps one of the most intelligent of all appreciations is that of Dr. William Mason, who knew the pianist intimately, and was in turn greatly admired by Paderewski. Dr. Mason writes "The heartfelt sincerity of the man is noticeable in all that he does, and his intensity of utterance easily accounts for the strong hold he has over his audiences. Paderewski's playing presents the beautiful contour of a living vital organism. It possesses that subtle quality expressed in some measure by the German word "Sehnsucht" and in English as intensity of aspiration. This quality Chopin had and Liszt frequently spoke of. It is the indefinable poetic haze with which Paderewski invests and surrounds all that he plays that renders him so unique."

Ambition to Become a Composer

It has been noted that Paderewski's first ambition was to become a composer; his whole life work has in fact been focused upon this firm desire. He became a pianist in order that he might purchase the leisure for composition. However, there can be no doubt that his epoch-making success as a virtuoso has so colored the public mind that it refuses to consider the master works of Paderewski while it readily admits those of less worthy composers not afflicted with a great reputation as a performer. Serious-minded musicians who have become intimately acquainted with Paderewski's compositions for orchestra, the stage, the voice, the piano, etc., do not hesitate to declare him not only among the foremost musical creators of the present, but among the great masters of all times.

Some of Paderewski's compositions are among the most beautiful, and most enduring, ever written. His creative skill was of a very high order. That he has not, as yet, secured that recognition as a composer to which his great gifts entitle him, is due, in large measure, to the overshadowing halo of his almost unequalled virtuosity. Time, most dependable of all arbiters, will correct this seeming injustice and establish a more accurate balance between inspirational inventiveness and mere interpretation. The little Minuet in G, known as "Paderewski's Minuet", although a bagatelle, is probably one of the five most popular pieces ever written, yet very few of Paderewski's other more noteworthy piano pieces are widely known. His concerto for piano and orchestra is one of the finest works of its description and readily ranks with the great concertos of Chopin, Beethoven and Brahms. The Chants du Voyageur is extremely melodious and full of character. Many of the piano pieces in the set known as Six Humoresques de Concert, particularly the Caprice in the Style of Scarlatti and the Burieska, are singularly distinctive and interesting. The Burieska has a "bite" to it which makes it one of the most fascinating piano pieces of its class. The Toccata Dans le Desert is full of atmosphere, but demands a very skillful interpreter to bring out its full meaning. Of the four Morceaux—Legende, Melodie, Theme Varie in A and Nocturne in B flat, the last named is possibly the most played. The Concerto for piano and orchestra in A minor is easily one of the greatest works in larger forms written for piano. One critic has rated it as the greatest concerto since Schumann. Paderewski's songs are rich and full of character while always sincere in their delineation of the poet's thought. His Symphony in B minor, which first became known in the United States through the fine performances of it given by the Boston Symphony Orchestra, is a work of majestic lines, magnificently orchestrated and filled with the great composer's splen-

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did melodic ideas and harmonic treatment. It is said that he has written the woes of his native land into this masterpiece. His opera Manru should be heard more frequently as many concede it to be Paderewski's finest production. This opera was first given at the Court Theatre in Dresden in 1901. The libretto is by Paderewski's gifted friend Alfred Nossig. The plot deals with a gypsy subject. The orchestration of this work is exceptionally powerful but always appropriate. The Polish Fantasia for piano and orchestra is widely admired, and some concede to this the place of first honor among Paderewski's compositions; wherever the pianist has played this original and characteristic work it has always produced a furor.

Popular With Old and Young

Paderewski is one of the most delightful of personalities. His popularity is as great with old as with young. No artist, past or present, ever created quite the furor caused by this tall, handsome, dignified, courtly gentleman when he made his first appearance in America. His clear-cut, esthetic features, framed in a gorgeous hood of hirsute adornment, and set off by a display of artistry almost beyond compare, stamped many audiences. Time and again hysterical groups of enraptured women have swarmed over the footlights at the end of a performance in a mad scramble to reach him. His intense seriousness, manifested to an unusual degree as a young man, made it difficult to believe that he was the most youthful and vivacious of men. His friends are well aware of his quick wit as well as his broad general learning. Linguistically speaking, his accomplishments are very exceptional even for a Pole. He speaks English, for instance, with so slight a suggestion of an accent that it is not noticeable. Paderewski's magnetism has been the subject of many discussions. His fascinating personality, his breadth of vision and his lofty idealism are well remembered by all who have known him.
A compatriot of his summed him up as follows: "A polished and genial companion; a man of wide culture; of witty and sometimes biting tongue; brilliant in table talk; a man wide awake in all matters of personal interest, who knew and understood the world, but whose intimacy was especially prized for the elevation of his character and refinement of his mind." Paderewski—the name rings with a clarion sound—it has a potency and charm possessed by but few of even the world's greatest figures.

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An able man shows his spirit by gentle words and resolute actions.

—CHESTERFIELD.

Social Security Protection

BY order of the International Executive Board the following notice was sent to all Locals of the American Federation of Musicians on May 1, 1941:

To All Locals of the American Federation of Musicians:

Enclosed herewith you will find a sample copy of the new contract form adopted by the International Executive Board to cover all engagements excepting those played in theatres and radio stations and with grand opera companies and symphony orchestras.

This contract is the one which has been adopted by the International Executive Board for the purpose of protecting our members under the Social Security Laws and upon which favorable decisions have been received by our members from the Internal Revenue Department.

This contract and none other must be used on all such engagements on and after JUNE 1, 1941. Any member or any officer who assists a member in preparing a contract on any other form will be in violation of the laws of the American Federation of Musicians and will be subject to charges for said violation. All engagements booked by licensed agencies must be contracted on these forms.

A supply of these contracts may be secured from the International Secretary's office.

Kindly be governed accordingly.

Fraternally yours,

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

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

The contract mentioned therein is Form B, which reads as follows:

**CONTRACT BLANK
 AMERICAN FEDERATION OF MUSICIANS**

Local Number

THIS CONTRACT for the personal services of musicians, made this _____ day of _____, 194____, between the undersigned employer (hereinafter called the employer) and _____ musicians (hereinafter called employees) represented by the undersigned representative.

WITNESSETH, That the employer employs the personal services of the employees, as musicians severally, and the employees severally, through their representative, agree to render collectively to the employer services as musicians in the orchestra under the leadership of _____ according to the following terms and conditions:

- Place of employment _____
- Date(s) of employment _____
- Hours of employment _____
- Price agreed upon \$ _____ (Terms and amount)

To be paid _____ (Specify when payments are to be made)

The employer shall at all times have complete control of the services which the employees will render under the specifications of this contract. On behalf of the employer the Leader will distribute the amount received from the employer to the employees, including himself, as indicated on the opposite side of this contract, or in place thereof on separate memorandum supplied to the employer at or before the commencement of the employment hereunder and take and turn over to the employer receipts therefor from each employee, including himself. The amount paid to the Leader includes the cost of transportation, which will be reported by the Leader to the employer. The employer hereby authorizes the Leader on his behalf to replace any employee who by illness,

absence, or for any other reason does not perform any or all of the services provided for under this contract. The agreement of the employees to perform is subject to proven detention by sickness, accidents, or accidents to means of transportation, riots, strikes, epidemics, acts of God, or any other legitimate conditions beyond the control of the employees. The employer agrees that the Business Representative of the Musicians' Local, in whose jurisdiction the musicians are playing, shall have access to the premises in which the musicians perform (except in private residences) for the purpose of conferring with the musicians. The musicians performing services under this contract must be members of the American Federation of Musicians and nothing in this contract shall ever be so construed as to interfere with any obligation which they may owe to the American Federation of Musicians.

It is agreed that all the rules, laws and regulations of the American Federation of Musicians, and all the rules, laws and regulations of the Local in whose jurisdiction the musicians perform, insofar as they are not in conflict with those of the Federation, are made part of this contract.

The employer represents that there does not exist against him, in favor of any employee-member of the American Federation of Musicians, any claim of any kind arising out of musical services rendered for any such employer. It is agreed that no employee-member of the American Federation of Musicians will be required to perform any provisions of this contract or to render any services for said employer as long as any such claim is unsatisfied or unpaid, in whole or in part. The employer in signing this contract himself, or having same signed by a representative, acknowledges his (her or their) authority to do so and hereby assumes liability for the amount stated herein.

Name of Employer _____
 Street Address _____
 City or State _____
 Phone _____
 Accepted by Employer _____
 Accepted _____ (Orchestra Leader)
 By _____ (Representatives of Employees)

FORM B
 The reverse side of the contract contains the following:

NAMES OF EMPLOYER	S. S. NUMBER	WAGES
(Leader)		

All officers of Locals and all members are required to adhere strictly to this order, as this is the only means by which we can help protect the interests of the members under the Social Security Laws of the United States.

Anti-Poll Tax Bill

THE payment of a poll tax as a condition precedent to voting is required in eight States out of forty-eight in the Union.

The tax ranges from \$1.00 a year non-cumulative to \$2.00 a year cumulative. In States where poll tax payment is a requirement, the percentage of voters who cast their ballots in the 1940 election was 21.1%. In the forty non-poll-tax States, the percentage was 70.59%. It is obvious that the poll tax is a disfranchisement to practically 50% of the voters in the eight States.

Congressman Lee E. Geyer of the 17th District of California has introduced the Geyer-Pepper Anti-Poll Tax Bill. It has been endorsed not only by the American Federation of Labor, but also by the Railroad Brotherhoods and the Congress of Industrial Organizations. The bill is bottled up in the House Judiciary Committee. The signatures of 218 Congressmen are required to bring the bill to a vote in the House.

We suggest that you write your Congressmen, requesting them to sign discharge petition No. 1 in order to release from disfranchisement 50% of the voters in the eight States above mentioned.

The 1941 Convention

WITHIN two weeks from our publication date will commence the annual trek to the Convention in Seattle. In these times of strife and stress each Convention becomes more important than the last.

Our Conventions have always been constructive, and there is no doubt in the mind of your Editor that the 46th Annual Convention will prove no exception to the rule. Our Conventions are the congress of the professional musicians. Democratic procedure at its best is exemplified by our deliberations. Delegates attending for their first time are always impressed by this fact.

We are again calling to the delegates' attention the fact that evenings in Seattle in June are cool. Topcoats are more often than not required and delegates should arrange their wardrobes accordingly.

Saboteur Par Excellence

AT the end of May the National Board of Fire Underwriters will celebrate its 75th anniversary. And that celebration should be shared by the whole country—no organization has done as much to fight fire on all fronts, and to encourage communities, industries and individuals to protect their properties against an enemy which is menacingly "on the job" 24 hours a day, 365 days a year.

Furthermore, the end of the National Board's first three-quarters of a century of achievement in the public interest should serve to encourage the entire country to join in a continuous, unremitting fight against fire that will get results far superior to any attained in the past.

At any time, fire prevention is a duty and an obligation we owe to our neighbors and our community, no less than

to ourselves. At this time fire prevention becomes a national responsibility, because of national defense. Fire is the "saboteur" par excellence. Fire wastes. Fire delays. Fire destroys. It consumes that most precious of elements—time. It gives no quarter. It is the most ruthless of conquerors.

Luckily, fire isn't invincible. It wins its victories because of human laziness, human ignorance, human carelessness, human irresponsibility. It feeds on these common failings. Correct those failings—and fire is licked to a frazzle.

This campaign against fire must be constant. We can't afford to put it off until tomorrow. We can't afford to pass the buck or take it for granted that others will do our part of the job for us. Keep always in mind that every fire we prevent marks a definite contribution to national defense.

Lastly, in this war against fire, don't do too little—and don't do it too late. As the phrase goes, time is of the essence. And time is something we can't buy back. It would be a tremendous achievement if, at the end of 1941, we could look back and say, "This was the year in which fire met its master".

Atmosphere

(From the PAINTER AND DECORATOR)

FEW drivers of automobiles realize that the chief enemy of speed in their cars is the unseen and silent atmosphere. Physicists have proved that, after a car has reached a speed of forty miles an hour, more power is needed to overcome air-resistance than road-resistance. If a car is going fifty miles an hour, between fifteen and twenty-three horsepower is used simply to overcome air-resistance, and that is more than one-fourth the horsepower of the ordinary engine.

In many ways automobiles remind us of men, especially in this particular. When far-seeing men try to bring about some reform, their work in advancing the reform is more than half spent in overcoming the pervasive, silent, obstinate opposition of prejudice and selfishness. The atmosphere of society must be overcome before any progress can be made with the reform. When this persistent and universal force works at last with the improvement, the reform is virtually accomplished.

Dr. Charles Stelzle

IT is with deep sorrow that we announce the death, on February 27th, at the age of 72, of Dr. Charles Stelzle, long a contributor to these columns. A Presbyterian minister, Dr. Stelzle had for forty years been closely affiliated with the American Federation of Labor. He was superintendent of the department of church and labor of the Presbyterian Church, delegate to the annual labor conventions, field secretary of the Federal Council of the Churches of Christ in America, public relations counselor and a writer for more than 300 monthly and weekly labor journals. He will be remembered especially for his keen insight into national problems, for his fearless denunciation of evils, political and social, and for his championship of the causes of labor and democracy. The following article, received at this office the day after his death, reveals better than anything we can say the calibre of the man.—THE EDITOR.

If a Man Die

By DR. CHARLES STELZLE

If a man die shall he live again? No—because he shall never die. There's something in man that lives forever.

You are the same man that you were twenty years ago, but your body has been replaced several times during this period. Your brain is rebuilt twice each year.

But Memory remained with you clear through this transformation.

Nothing is ever destroyed. Coal burns, but the ashes and smoke and gases precisely equal the original bulk. They have simply taken on another form.

Arguing from the indestructibility of matter, can you believe that memory and heart treasure and soul culture perish?

When a tree has borne leaves and fruit, its work is done. But not even the wisest man who ever lived had finished his work when "death" came. He was just beginning to understand.

Can this be all of life for him? Is there nothing left but a hole in the ground? Does this seem in harmony with God's method, which in everything else brings us on from glory to glory?

Many of man's faculties are like unwrapped tools in a chest, unexamined, unnamed, waiting for use in a future world.

We know that perfection cannot be realized in the present world. There must be something ahead—the immortality which will permit us to see the fulfillment of our dreams.

And this new world would be incomplete without those who struggled to bring men nearer to perfection in the present world.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

GHOSTLY DRUMS

The tramp of spirit feet is in the air;
The throb of ghostly drums, of bugle note;
The rhythm of that marching all must share—
Their songs, their groans and cries forever float.

Upon the moving wind, through year on year,
The poppies sway in unison, and raise
Each chalice, red with blood, above the bier
Of such as died in war's unholy craze.

"Our blood is crying to you, from the ground,
As Abel's cried to God—of murder stain.
We fed grim Moloch: now from field and mound
Re-echo all our ghostly wounds and pain.

"Forgotten, and so soon, Awake and sound
The cry of freedom, lest we died in vain!"
CLARA EDMUNDS-HEMINOWAT.

In the beautiful, hospitable and modern-latic city of Racine, the Wisconsin Bandmasters' Association held its seventh semi-annual session on April 5th and 6th. The Association has a membership of something like 50 band leaders, and with but few unavoidable exceptions, they were all there.

The official program opened with a fine banquet at the Racine Hotel—the postlude being made up of speeches and musical selections. The out-going president, Joseph Bergelm of Milwaukee, acted as toastmaster. Bandmaster J. J. Richards of Sterling, Illinois, was presented as special representative of the American Bandmasters' Association, and read a most timely paper on "The Future of the Municipal Band". Other program participants were Edgar H. Zobel of Ripon, Fred A. Morey of Baraboo, and Paul Schenk of Green Bay.



Chauncey Weaver

Miss Leontine Ostlung contributed a trombone solo; John F. Carre, a piano solo; D. Edgar Davies, baritone (vocal) solo, and Elizabeth Grabow, a violin solo; each one acquitted herself and himself in full vindication of the fine musical traditions for which the city of Racine is noted.

Mayor T. Gleason Morris brought greetings of the official city administration.

The business session of the second day was devoted to a discussion of matters of peculiar interest to professional baton wielders.

The Association gave unanimous endorsement to the movement inaugurated by Bandmaster George W. Landers of Clarinda, which is already attracting wide attention under the caption, "Music As Insurance Against War".

The closing session brought about the election of officers, J. Paul Schenk of Green Bay, succeeding Jos. Bergelm of Milwaukee, as president; Henry Winsauer of Kohler, taking the place of Schenk as vice-president. Harvey E. Krueger of Milwaukee and Ernest Weber of Stevens Point, succeeding themselves in office of secretary and treasurer, respectively.

The grand climax of the Association meet was the band concert at Memorial Hall at 3:00 o'clock on the afternoon of the second day.

Eighteen numbers, consisting of overtures, grand selections, and marches delighted a fine audience—each one directed by a different bandmaster. The band itself was composed of the organization members of which Frederick Schulte of Racine is the directing head.

By a singularly mournful coincidence President Erwin Sorenson lost his mother and Secretary W. Clayton Dow lost his father within a few days immediately preceding the Association meet, but Local No. 42, of which the two brothers named, are the official heads, gave fine co-operation in making the occasion a genuine success.

To one whose memory runs back to the days when Henry Schulte was the dominating figure in matters musical in Racine, and who enjoyed his friendship, it is a matter of deep satisfaction to see how completely and efficiently Frederick Schulte, the son, is exemplifying his father's ideals and meeting every demand for musical community leadership. Today the son is supervisor of music in the Racine high schools; director of the Racine Park Board Band; of the S. C. Johnson & Sons' Band, and of the Racine Symphony Orchestra. Incidentally he manages to teach. We would look upon such

a schedule as a very complete outline of activity.

No one can visit Racine without being impressed with its progressive civic spirit; its willingness of cooperation in all matters pertaining to the public good; its hospitality to all strangers who come within the city gates.

On the opening Association day the landscape and the lake were enveloped in fog. Warning signals sounded their hoarse admonitions to the venturesome. On the morning of the second day the fog lifted, the sun beamed, and Lake Michigan continued to sing her diaphanous song.

The writer, who attended as the representative of President James C. Petrillo, hereby records his deep appreciation of all courtesies received.

Farewell to fickle April;
All hail to balmy May!
Now just bring on the weather,
We need for making hay.

(V)

Beethoven was not a natural-born financier. No government would ever have considered making him master of the exchequer. No bank would have selected him for cashier. He would have cut a sorry figure on Wall Street. Like many another musician he was usually satisfied if there was enough money on hand for today's pressing needs. And yet, he sometimes sought to drive very hard bargains. He promised the great "Mass" to six different publishing firms—only to hand it over to the seventh in the end.

On May 18, 1824, he arranged a dinner in honor of intimate friends. When the guests were seated about the table Beethoven proceeded to give them a severe lambasting because they had failed to make his last concert a financial success. The guests left the table and fled out of the banquet room—leaving Beethoven and his nephew alone.

We find another evidence of the strictly human quality of the man in the positive affirmation of one of his biographers, that "Beethoven was never without a love affair". And yet, when rejected by one woman, in philosophical fashion he proceeded to find another. Among his fragmentary notes may be found these words to their touch of pathos:

"O God, only grant me love, that gift which alone brings joy to life. Let me but find her who shall strengthen me in all virtue, who is destined to be mine."

And yet that dynamic power and influence which he dreamed might be found and sanctified at the marriage altar, but which fate decreed was not for him, did not wreck him. All the passions of being were subordinated to that all-consuming fire—the love of music and the unfolding of its mysteries to mankind.

These are some of the characteristics of one who gave to the world nine symphonies, the overture and music to "Egmont", "Prometheus", the "Moonlight Sonata", the "Mass in D", and concertos, rondo, fantasias, sonnets, quartets and songs without number.

More anon.

All members of the American Federation of Musicians will be interested to know that the Washington, D. C., Post, of recent date carried a fine photograph showing Mrs. Frances Nash Watson being sworn into membership of Local 161, with Executive Officer A. C. Hayden administering the oath. Mrs. Watson is the wife of General E. M. Watson, aide to President Roosevelt, and who is frequently pictured at his side on state occasions. Mrs. Watson is an internationally known pianist, and has appeared on concert programs with the Philadelphia Symphony Orchestra.

Evidently for the purpose of vindicating the old adage that truth is stranger than fiction—the Chicago Intermezzo (Local 10), regales its readers with the following triumphal and at the same time harrowing episode:

A Scotsman had met with an accident, by which his breast-bone had been forced inward to such an extent that his breathing was impeded, and his death in consequence quite imminent. Nothing could be done for him, and he was told so. Just at that moment an itinerant Highlander commenced to play the bag-pipes in the street below. The patient begged, as a dying request, that the player might be brought up to his bed-side, that the last sound in his ears should be the pibroch of his clan. The doctors consenting, the minstrel was brought into the ward, and blew for all he was worth, the pipes skirling and screaming. The dying man gave such a tremendous sigh that the effort expanded his chest, putting the breast-bone back to its normal state. Doctors and nurses were all delighted, and congratulated the man on

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his marvelous recovery. They then turned to the other patients. They were all dead.

It might not be a bad plan for jazz orchestras to add a set of bag-pipes to their instrumental ensemble as an emergency contraption for surgical rehabilitation when a swing-crazed caper-cutter throws his or her hip or clavicle out of joint.

With apologies to Robert Browning:
'Tis great to be in Iowa,
Now that Spring is here;
With clearing skies and balmy air—
Everything to cheer!

Robins gaily singing,
In the early morn;
Rich fields all awaiting,
Planting of the corn.

Those the least bit skeptical—
Why not come and see?
Have a glimpse of Fairyland—
Just that—you will agree!

President Percy Snow of Local 284, Waukegan, Ill., has been elected president of the Trades and Labor Council in his home city. Good timber and well selected.

The eighteenth annual convocation of the Midwest Conference of the American Federation of Musicians was held at Cedar Rapids, Iowa, April 20th and 21st. Measured from all viewpoints it was a hummer. The attendance was good, the interest keen, the hospitality extended 100 per cent in amplitude.

The Midwest Conference embraces the five states of Minnesota, North Dakota, South Dakota, Nebraska and Iowa.

The following local jurisdictions were represented: Albert Lea, Austin, Boone, Carroll, Cedar Rapids, Davenport-Rock Island-Moline, Des Moines, Duluth, Fort Dodge, Grand Forks, Iowa City, Mason City, Minneapolis, North Platte, Oelwein, Omaha, Owatonna, St. Paul, Sioux City, Sioux Falls, Waterloo, Winona and Yankton.

The number of delegates registered was 42; lady visitors, 25.

President Edward Ringius of Local 30, St. Paul, and Secretary-Treasurer Claude E. Pickett of Local 75, Des Moines, occupants of those two positions as long as any one can remember, were promptly given a unanimous re-election as the opening order of business and then a report from each local field was presented. The delegates demonstrated a clear understanding of their home situations and the responsibilities which they carry as officials and members. They appreciate that the American Federation of Musicians—like all other organization entities—is being called upon to meet the exigencies of a changing world. They stand ready to lend sympathetic support in trying to find a solution of the problems which unknown tomorrows may bring forth.

Conference sessions were held at the Montrose Hotel.

Social features included a wonderful banquet at the Roosevelt Hotel on the evening of the first day; an equally delightful lunch at the Montrose Hotel at noon of the second day; a tour of Cedar Rapids for all delegates and visitors and

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a special visit for the ladies to the country club.

Waterloo, home of Local 334, was the unanimous choice for the 1942 conference meeting.

The Conference went on record as endorsing the Major George W. Landers project—"Music As An Antidote for War", a plan which is receiving wide and serious attention.

Many Midwest Conference delegates will attend the Seattle national convention in June and all gave an interested hearing to the representatives of the various railway lines who came to depict the scenic beauties and attractions of their several lines.

Unstinted praise was accorded Local 137 by all delegates and visitors for a finely arranged reception and program of entertainment. At the banquet heretofore mentioned, the Taylor-Jeffreys trio won constant applause for the rendition of an ideal program, while the Jones Boys—a local bunch of performers, put on a vaudeville show worth going a long way to see. Nothing was overlooked, and everybody was pleased.

Among those present from a distance was Vice-President C. L. Bagley of Los Angeles, who dropped in as an incident to an eastern trip on legal business; and Traveling Representative W. B. Hooper of Elkhart, Ind., who reviewed conditions in his particular jurisdiction.

Local 137 is officered as follows: President, Joseph H. Kitchin; Vice-President, Leo F. Cole; Secretary, Fr. J. Trcka; Recording Secretary, J. W. Stoddard; Treasurer, James Taylor; Executive Committee: W. B. Mokrejs and Tom Owen.

Lady visitors to the conference were looked after by a committee headed by Mrs. J. W. Stoddard and Mrs. Richard Blahnik.

The Houston Musician, a journalistic enterprise published under the auspices of Local 65, has made its initial bow, and we are pleased to acknowledge a call at "Over Federation Field sanctum". May it grow and develop in the true Texan style.

"New Orleans Symphony Ends Season in Black", is the cheerful first page announcement in the April Prelude. After one opportunity of hearing the organization we felt sure that the music lovers of New Orleans would give the enterprise a support which would insure permanence. We congratulate Local 174 and all the members of the orchestra upon their artistic triumph.

On the rails,
O'er hills and dales,
Streamliners rush and rattle.
Beautiful scenes,
And peaceful dreams,
While onward to Seattle!

The National Songs Reflect the Nation

By DORON K. ANTRIM

That its national songs are indications of a nation's traits, temperament, aspirations, objectives, is an old belief. Imagine Englishmen singing "Marseillaise", or Germans, "Giovinezzi". A bit of sleuthing among national anthems may uncover some clues the historians and commentators overlooked.



Doron K. Antrim

Take the daddy of them all; "God Save the King". At one time 20 nations used this tune to laud a crowned head. It set the pattern. The United States and Switzerland still retain the music. Beethoven once remarked, "I must show the English what a blessing they have in 'God Save the King'", and wrote a set of variations on it, later using it in his so-called, "Battle Symphony". Weber used it in his cantata, "Battle and Victory" and his "Jubilee Overture", Brahms in "Triumphed". It is probably the best known tune in the world.

This tune has been traced back to the Coronation of Solomon, to a galliard by Dr. John Bull (1588), to a Christmas Carol (1611) and to some instrumental pieces by Purcell (1683). Henry Carey, claimed authorship. It is said to have been sung as a national anthem in 1745, the year of the second Jacobite rebellion. Charles Edward had routed the English forces sent to stop him. On the morning of September 28th this report reached London and caused consternation. A Jacobite invasion of England seemed certain and there was considerable support for the Jacobite cause there. Anti-Jacobites, thinking George II better than another James, craved a good song to swing sentiment to their side and the present piece emerged. Moved to dispel any ambiguity on the matter of kings, a Presbyterian minister prayed, "O, Lord, save the King. Thou knowest, Lord, which King I mean". In some versions the King was named. When Queen Victoria took over, Queen was substituted, otherwise the original document has remained with but few changes.

This piece is a bull's-eye of British tempo and temperament. In its slow and dignified three-four rhythm lies British phlegm, steadiness of nerve, refusal to be excited or bustled by the unexpected. Psychoanalysts would call it a paternal song, King being the symbol of the father who protects his offspring and expects obedience. "Rule, Britannia", on the other hand, is more of a brother song. The lines, "Whilst thou shalt flourish great and free. And to the weak protection lend", suggest cooperation. But the English have kept their King and song longer than any other nation.

English ancestry probably accounts for the fact that the United States borrowed Britain's tunes in "America", "Star Spangled Banner", even "Columbia the Gem of the Ocean". "Star Spangled Banner" derives from the English drinking song, "Anacreon in Heaven". Otherwise the tempo of "Star Spangled Banner" is more in keeping with our own (we sing "America" faster than the English do "God Save the King"), but the words are of a different school of thought.

"America" and "Star Spangled Banner" show a complete break from the father in the possession of a new land. The flag is the symbol of unity and "Star Spangled Banner" is a fraternal rather than a paternal song.

Before the words of "America" took their present form, another version was probably the first harbinger of women suffrage in America. On October 15, 1795, this version was sung, "God save each female's right. Show to her ravished sight, Women is free". "America" was first sung in public at a Sunday school celebration July 4, 1832, but it did not begin to take hold until after the Civil War.

Although Key's scrawled lines caught on at once (1814), Congress could not make up its mind to decree this song the national anthem by special act until March 3, 1931. Few national songs in history stirred up so much controversy. Chief objections were the song's extended range, its affiliation with England's drinking song, its third stanza, especially provocative to the British, to which Congress did not give its endorsement, and its warlike tone. But all attempts to create a national song by prize contests failed.

Like its people, Italy's national songs are essentially gay and light-hearted. Al-

When Minstrelsy Was in Flower

THIS narrative was related to Henry Woelber by William Barrington-Sargent, Boston's veteran bandmaster, who celebrated his eightieth birthday, December 18, 1940. Erect, active and mentally alert, Mr. Sargent has been very busy all winter leading his band in school houses, giving concerts sponsored by the Department of Education, and in armories for the entertainment of the National Guard, the Home Guard, and the new recruits. Member Henry Woelber's interview follows:

The most excellent article by Mr. C. F. Woodard on his minstrel reminiscences which appeared in the January issue of the INTERNATIONAL MUSICIAN, has revived many fond memories, and recalled men and events which are nearly forgotten. If space permits, will you kindly allow me to augment and supplement what Mr. Woodard has so well said about the great minstrel shows of long ago?

In those days, 55 to 60 years ago, I was the band leader for the minstrel shows of Whitmore and Clarke, the Guy Brothers, Hi Henry, and the Hennessey Brothers; and, since through Mr. Woodard's article and other authentic sources of information, I have learned that many of the old performers and musicians of that period are still alive, I thought that perhaps the readers of the INTERNATIONAL MUSICIAN would like to know more about one great branch of the show business—the minstrels—which is all but extinct.

During the three seasons as bandleader with the Hi Henry Minstrels I also acted as his secretary part of the time. Hi Henry was always successful. He paid his bills. A most picturesque character, his cornet solos were eagerly awaited, and he was a hit with the audience before he played a note. Wearing three huge diamonds exactly alike, one on each third finger, the other in his necktie, his highly polished gold engaged cornet dazzling the eyes of his auditors, Hi Henry made a most commanding appearance. Really a very fine soloist, he knew the value of advertising and showmanship.

Entirely according to his own ideas and designs, Hi Henry had built for his own use a car which housed his minstrel company up to 30 people. On his estate at Gowanda, N. Y., near Buffalo, Henry had a spur track constructed from the railway station which enabled one to step from the car to the lawn, and almost into the back door of the house. It was here one summer four weeks before the show opened that I appeared to get the music in order and to help Henry lay out the routine of the company. My cornet was not in good order; so Henry ordered me to go up into the attic to select one from a flour barrel filled with several makes of cornets.

Always progressive, Henry tried an innovation by inserting a major act in white face. Only the end men and the members of some Negro skits blacked up. Many of the performers, and the musicians, were delighted, but the act didn't go over. So Henry ordered the entire company to black up as they had done in previous seasons. There were wild protests, particularly by me. He turned on me with, "Look here, Barrington, I can get loads of cornet players who can execute eight notes to your one, and for less money. So if you don't like it, you can quit." I blacked up, and we remained fast friends.

In those days the companies did not play on percentage except in larger towns and cities. Henry hired the theatres for a stated sum; but he made money, banking it once a week by buying a draft on New York for the full amount. He was proud of those drafts, as they meant

though "March Reale" (Royal March) is a holdover from 1870 and lauds its King. It has nothing like the sober dignity of the English hymn. The Duke, however, assumes the role of protector in the new official hymn of the Fascist Party, "Giovinezzi" (Youth) which is carefree but not compulsive like "Marseillaise". With music by Giuseppe Blanc, it was written originally for the students of the University of Turin in 1909 and taken up by the Italian troops in the first World War.

Germany also has two official songs, "Deutschland über Alles" and "Horst Wessel". The first, according to the psychoanalyst, is the reaction of a small boy who feels superior but not particularly sorry for himself. The second reflects his determination to break away. I've been pushed around but I'll stand no further shoving.

The old dominant strain of Germany over all in the first is developed further in "Horst Wessel". Originally a popular song, it was sung by the German troops in 1914. In 1916 at Kell other verses were written to it recounting the exploits of the cruiser, Konigsberg. In 1932 storm trooper, Horst Wessel supplied

frugality, prosperity, and success, and on each one in the left-hand corner, he pasted a miniature portrait of himself, possibly to impress his banker.

At a small junction between Port Henry and Mineville, N. Y., where the car had to be switched, the station had actually to be moved to allow for the swing of the car as it was transferred from one railroad to another. But that was easy, as the little shanty-like station rested upon heavy wooden beams and had no cellar.

Hi Henry was a man in whom we all had confidence. Many of his performers would use probably \$2.00 a week for mere spending money, leaving the balance of their salary with Henry, who banked it. Thus at the end of the season his depositors had a nice little nest egg.

At one time, in my early career, I had been out with an Uncle Tom's Cabin show. Finding myself broke in St. Louis, I approached the captain of a Mississippi River steambot. He allowed me to play cornet on the docks, and on the boat all the way down to New Orleans, for the entertainment of the passengers. In this way I earned my passage. For three weeks I played cornet on the streets of New Orleans, passing the hat, thus collecting enough money for my fare back home to Vermont.

At another time I was manager for the Hennessey Brothers Minstrel Show, and also its bandleader. Coinage in the West, especially in Canada, was in coppers, nickels, dimes, quarters, halves and silver dollars. Here at once was a problem which was solved by one having a powerful iron trunk made for the transportation of this heavy metal. It was my business to see that that trunk went unobtrusively and safely with the rest of the baggage. One can easily imagine what would happen to such a money trunk in these days of promiscuous holdups.

In those days every man, young or old, wore a mustache. After many years of patience, cultivation and grooming, I, at last, succeeded in perfecting a magnificent handle-bar mustache and a Buffalo Bill goatee. They were the pride and joy of my life. In order to make the mustache maintain its proper facial angle, night after night I went to bed with a rubber band covering my features. Business with the Hennessey Brothers was none too good. At one small town the hotel keeper agreed to withhold our bill until the show reached the next town; but overnight he changed his mind, and I learned he would have the sheriff after me in the morning at the station. With fear, anguish, and trepidation, I shaved off my beautiful mustache and goatee, changed my clothes, and actually sat in the same seat with the sheriff going to the next town, exchanging jokes, swapping stories, and parting the best of friends, without revealing my identity.

These, and many more tales, could be told of the hundreds of theatrical companies carrying musicians who doubled in hand and orchestra. The pay was small, but almost any young fellow who played fairly well could get a job with some kind of traveling company, whether it was a circus, a musical comedy, Chau-tauqua, vaudeville act, a concert band, or a medicine show. Many thousands did, and saved enough money to enable them to pursue further study. In fact, almost any well-equipped orchestra player in the symphony or opera orchestras has had just such experiences. They came up the hard way (going out with a one-night stand minstrel show was not the easiest), but what it cost in hardship, it more than repaid in glorious adventure.

other words and his sudden death brought the piece to the fore.

But Russia is probably the only country with a definite leaning toward internationalism with its "L'Internationale", the national anthem of the U. S. S. R. and Communist Party song. Russia took this song over from France where it originated and was widely sung. The tune was composed by the French workman, Pierre Degeyter, poet, politician, affiliated with the International, to the original French words by Eugene Pottier (1871). On coming to power, Lenin made it the national anthem and song of his party in and out of Russia. Translated into many languages, it has been sung around the world by both Socialists and Communists.

England too, has a new slant in its new brotherhood of nations song. Called "A Hymn of Freedom", the words are by Canon G. W. Briggs, the music by R. Vaughan Williams. Here are a few lines: "To build with Thee on realms of peace. Where lust of power shall have no place. Nor fear, nor hate, nor proud disdain. But man with man and race with race. Shall serve, and Thou alone shall reign". According to this song, if England wins the war, she will forsake imperialism for internationalism.

So You Want to Lead a Band

(Continued from Page Twenty)

take a chance. Anything that is likely to dull his wits or wilt his pep has to be discarded.

All smart band leaders, I told my son, exercise religiously. They must keep in good physical shape to do a good job. A band feels no better than its leader.

I have to keep physically fit for another reason. I have no right to get sick. A lawyer, a doctor, a writer is allowed a few days off each year for illness. Any business executive, with a good vice-president in the office, can temporarily afford a bad liver. But if I'm sick all engagements have to be canceled and the 30 members of my band are out of work. The public care only about the temperature of my music. My musicians think of my temperature in terms of a layoff.

Band Leaders Can't Be Socialites

A band leader's time is not his own. Rehearsals, recordings—these are two things that take up a lot of time. We rehearse 12 hours a week for my half-hour radio program. Listen, Mr. Parent, if your son likes golf tell him to give up the idea of being a band leader. I'd rather play golf than eat. I own six beautiful sets of clubs, and I've played two rounds in the past three years. There's no time for golf or any real social life for a band leader.

A band leader has to be a businessman as well as a musician. A few years ago I had 58 Paul Whiteman bands scattered all over the country. They were all busy and I thought that I was getting rich. So what happened? At the end of the year when I checked up I found that although the bands had grossed a little better than \$500,000, I had lost \$50,000 on the deal. It didn't make sense. So I had to become a businessman and learn about overhead and gate receipts and gross and net returns.

A band leader has to know the value of good publicity. Good publicity is the finest thing you can have. But he has got to be able to spot bad publicity stunts. Once a publicity man in Chicago had what he thought was a bright idea. My band had to fly to New York to keep an engagement. He suggested that I fly a cow back with me. It would be the first time a cow had ever been in the air with the exception of that one who jumped over the moon.

"Every paper in the country will use it on page one," he cried enthusiastically. "That's right," I told him, and every humane society in the country will be on my neck for being cruel to a dumb animal. And they'd be right."

Yes, a band leader has to be a musician, a businessman and even a lawyer. It is very easy to make verbal contracts unwittingly. As soon as you get in the limelight you're fair game for anyone who wants to sue. If you give in to a couple of professional plaintiffs the word goes around that you're an easy mark and then you're always being sued. You've got to fight every suit even if you could settle for \$10.00. I began to be billed as King of Jazz many years ago. A man in Philadelphia who didn't even have a band sued me on the grounds that he was known as King Jazz. I could have settled for \$100.00. Instead I had to fight the suit, winning it at the cost of \$10,000.

As for parents who are worrying about the preoccupation of their youngsters with band music, make up your mind there's nothing you can do about it. I know there's nothing I can do about my son except to wish him luck.

WHAT NEXT?

A "road magnet" on wheels, designed to rid highways of nails, bolts and other objects that cause tire blow-outs and automobile accidents, is Missouri's latest gift to the motorist, the American Public Works Association reports. The device carries three powerful electric magnets, each of which will cause a three-pound object to leap as far as four inches. They are suspended from the chassis of a two-ton truck, and a generator, mounted on the chassis and driven by a separate engine, supplies the current. On an average, they pick up four and one-half pounds of iron objects per mile of travel.

A big wind turbine, designed to test use of mountain winds as a means of producing commercial electric power is nearing completion in the Green Mountains of Vermont. Two huge blades will be used on a 110-foot steel tower atop Grandpa's Knob, a prominent peak. The turbine is said to be the only one of its size and kind in the United States. It is expected to be ready for trial about June 1st.

My Happy Association with Mr. Sousa

By HERBERT L. CLARKE

THE first time I met Mr. Sousa professionally was in New York City, April, 1893, when I was engaged as soloist for his second transcontinental tour, at a morning rehearsal. He had selected the highest class of musician on every instrument, representing the cream of different nationalities of Europe, for his opening of the World's Columbian Exposition at Chicago, Ill., nearly 50 years ago.

This was one of the outstanding experiences of my musical career. The rehearsal lasted two and a half hours, consisting of 16 measures of an overture only! The clarinet section was marvelous, each player equal in musicianship to the expert violins of a great symphony orchestra. At the beginning, Mr. Sousa turned to the solo clarinet player, asking him to play the first few measures alone, which was done. Then he asked him to play it again, but interpreting the phrase with modulations and proper wind control. This took some time, until Mr. Sousa was satisfied with a musical rendition produced with a real clarinet quality of tone. He then turned to the assistant solo clarinetist, and told him to imitate his side partner, with the same phrasing and same quality of tone as the first player. There was a discussion arising, the second player saying that it was impossible for any two players to produce the same quality of tone! He was told to "try it" and this experiment took some time, as each player repeated the phrase, until the result in tone was equal. Then the next stand of first clarinets was told to do the same, until the six first clarinets produced in unison, the same interpretation, phrasing and wind control, as one man!

This system or method was insisted upon by Mr. Sousa, throughout the entire family of instruments representing a real concert band, and at the close of the rehearsal, Mr. Sousa said: "Now, Gentlemen, you know what I want in the future. Discard your military reeds, use only the symphonic reeds for wood instruments. The same with cupped-mouthpiece instruments, using a delicate 'embouchure.'"

This demonstration that real music can be produced by a concert band equally as well as by a symphony orchestra, with the same class of artist player, was a revelation to not only me, but to the entire membership of the Sousa Band. These two organizations are different and should never be compared. Mr. Sousa knew this, also that there is more tone coloring in the concert band, than the orchestra, and demonstrated this difference before his men. He was at that time the strictest disciplinarian (a martinet in music), that I have ever played under. There was nothing impossible to him, and his great magnetism over the players in the old days was also proved by the results he accomplished.

One can read all about the wonderful records that Mr. Sousa has acquired, during his life, the date of birth and death, his family and parents, all his compositions, etc.; in musical encyclopedias, reference books, "Who's Who", and biographies. But few such articles mention his private life, his many characteristics, hobbies and natural life, the various incidents that happened almost daily, during his 40 years' service as the head of "Sousa and His Band" with over a million miles of travel all over the world.

Mr. Sousa has often been spoken of as "The March King". Such a title is rather elementary considering his accomplishments throughout his active career; using a real title with the distinction of pre-eminence of "King of the Concert Band", absorbs everything contained in this assertion, which Mr. Sousa carried out successfully during his life.

His musical intelligence was unsurpassed. His business capacities were proven by the success of his many concert tours throughout the world, including five tours to Europe, and some 36 tours of the United States, Canada and Mexico. He paid all transportation and advertising expenses, besides all weekly salaries of 65 members, out of his own pocket! His instincts of a born gentleman; his wonderful knowledge of subjects other than music; his liberality toward everyone; his philosophy and poise, proving his self-control under the most adverse conditions; his creative genius of tone coloring in his higher form of compositions, many of which were manuscript and played only by his band; his thorough knowledge of all instruments and the capabilities of players; his active mind, which was working day and night; his sense of honor and justice toward everybody; his patience and generosity with all who have had the privilege and honor of playing under his direction; and his temperate living—all these qualifications certainly entitle him to the high name of "King of the Concert Band"! In the early days of his band, Mr.

Sousa took a great pride, when transcribing orchestral numbers for the concert band, to keep his arrangement in the original orchestral key, so that the rendition of the number sounded similar to an orchestra. Of course, this necessitated the player being an expert technician. Mr. Sousa and the late Patrick Sarafield Gilmore (the pioneer of the concert band in America 75 years ago), were very close friends, and Mr. Sousa wrote quite a few characteristic numbers for Gilmore's Famous Band of 100 players, realizing that Gilmore excelled in directing dramatic works of a sensational character. I played these numbers when a member of this famous band. Mr. Sousa was then bandmaster of the Marine Band of Washington, D. C., which position he held for 12 years before organizing his own band in 1892, and starting his first tour of the country in September of that year.

Mr. Sousa began the study of music when quite a lad, appearing as a violin soloist at the age of 11. He studied music at the John E. Spota Conservatory, Washington, and in 1865 earned the gold medal for harmony and composition. He also played the piano, and at one time, the trombone in the Marine Band. He became known among musicians in the early days as a violinist. For six months at the Centennial Exposition in Philadelphia, 1876, he was one of the first violin players with Offenbach's celebrated French orchestra, and at the close of this engagement, travelled all over the country with this organization. Thus began his musical intelligence.

His business capacities as mentioned above, proved his success from a monetary standpoint, he being the only bandmaster in the world who made a fortune, in spite of the tremendous expenses entailed, including salaries and transporting a band of 65 players, covering over a million miles of travel! The last time we were together, he told me that he had spent some \$15,000,000 in transportation, and \$13,000,000 in salaries! (And died a very rich man.)

When playing before the "crowned heads" of Europe, he received decorations from King Edward VII of England, the president of France and other high societies in other countries. Was always modest in responses when these great honors were conferred upon him. He treated all persons alike, from kings to newsboys, showing his generous and gentlemanly character.

Mr. Sousa was a very well-read man and could talk and argue on any subject, not only in music, and could have become as celebrated in law, as in music. He was also generous in trying to encourage the ambitious students. I never heard him talk disparagingly of anyone. His contributions without remuneration, to the many musical associations through the country for their relief societies; his donations to charity and to individual musicians who were without funds, showed his generosity and liberality throughout his life.

As a philosopher, he was one of the most remarkable and wonderful men I have ever met. One instance I must relate, showing his determination and great mind with such self-control. In 1900, Mr. Sousa booked a tour of six months, our first trip to Europe. We were to play five weeks at the Paris, France, Exposition. Sixty-two men were engaged for this tour, the very best players possible on each instrument. We were paid in American currency, and all of us looked forward to this great experience with enthusiasm and pride. This tour was booked by a European manager of well known ability abroad. Two weeks before sailing from New York, in April, 1900, this German manager dropped dead very suddenly, nullifying all contracts in the different countries we were to play. Mr. Sousa immediately sent over an American representative, to recover all dates and make new contracts if possible. On the very day of sailing, when all the members of the band were aboard the "S.S. Baltic," including Mr. Sousa's own manager with his baggage and trunks on the ship, there was some disagreement between the two; I suppose Mr. Reynolds tried to talk him out of the trip at the last moment, as it was such a stupendous undertaking for Mr. Sousa to risk with his own money, paying salaries and transportation to Europe and return, for six months! Anyway, there was a break between them and Reynolds left the ship just as the gangplank was being taken up, leaving all his baggage aboard. So Mr. Sousa sailed for Europe without a manager, assuming all the responsibility of running the band for a six months' tour without any bookings ahead, except a three weeks' engagement from the United States Government at the World's Fair in Paris! The third day en voyage he told me this as we were walking on deck, and then I realized the determina-

tion of this great man! He said that he would play all over Europe for six months, no matter what happened. And he did! Our salaries were paid regularly, and all traveling expenses, by Mr. Sousa. What business financier would have undertaken such a trip under such conditions, involving some \$500,000, with the responsibility of 62 men, many of the boys having taken their wives on this trip with them, and no backing but his own money? The tour was successful as usual, and we arrived back in New York in September of that year.

Mr. Sousa had a natural instinct for musical tone coloring, and he created more "tints" and shading than any other living composer. He obtained certain effects for the concert band never before heard of, by muting the cornets, trumpets, trombones, baritones, French horns, basses, and even the quartette of saxophones. Not the "jazzy" tones of the present day, but undiscovered qualities of tones in the most pianissimo passages. He knew the real meaning of "The Chemicalization of Tone", a quality in music that is not taught in any university or college of music. Many of the greatest composers and musicians of Germany, including Richard Strauss, were present at our many concerts and rehearsals in Berlin, and they marvelled at the novel effects produced by his band. Since that time, over 40 years ago, Strauss has adopted many of these in his compositions, borrowing these tonal qualities from Mr. Sousa's concert band, to introduce in the orchestra.

As an arranger for band, Mr. Sousa stood alone! I was librarian of his band in 1893, and he often came to the library to arrange simple popular tunes, to make a hit with his audiences. He often scored these for full band in less time than any five copyists could write out the parts. How delightful these numbers sounded "dressed in new garments!" He never scored an unnecessary note for his band, and all his arrangements were works of art. I am speaking of the early days when he did all special arranging.

Mr. Sousa believed unreservedly in honor and justice in dealing with all musicians and in his business dealings. He never owed anyone a dollar overdue. He rarely discharged a man, and then only on account of some misbehavior outside of his musical duties. There was nothing "impossible" in his reasoning, and his indomitable will-power, confidence in himself, and fearlessness, carried him, through many difficulties, "to triumphs!"

Mr. Sousa was fond of outdoor sports, especially horseback riding and trapshooting, winning various tournament trophies. He owned several spirited horses which he loved, and took long horseback trips—sometimes from Hot Springs, Va., to Washington, D. C., then on to New York, occupying a week or more time. In the early part of the century he went regularly to Jack Cooper's gymnasium where he would put on the gloves for a few rounds with the ex-prizefighter. One of his favorite stories was of the time when Bob Fitzsimmons watched one of these bouts, and at the conclusion, shook him warmly by the hand said, "Little one, you're a peach!"

As a boy, Mr. Sousa was very fond of baseball which continued throughout his life, and when his band played long engagements for a summer season, or at the different World's fairs, he formed a ball team from the members of his band and always pitched the first inning. Their uniforms contained the S-O-U-S-A across the front of their blouses, and one season, playing with many semi-professional ball teams, made a record of 920 per cent.

Many people have wondered what Mr. Sousa's religious views might have been. He was a high Mason, had taken all degrees to being a member of the Shrine, and to my knowledge as being closely associated with him for many years, I never knew him to break any of his obligations. His religious life is better expressed in a clipping from *The Weekly Unity*, September 5, 1936, which I will quote from, under the title of "Life Expressed in Harmony."

"The productive life is the life of exalted thought and deep feeling. Because it creates the latter, music brings us into a consciousness of our powers in a measure that nothing else can so quickly effect. Mastery of the science of art of music is therefore an education in itself. To be truly educated in mental and aural harmony is to come in touch with a higher power, and to know God." The truth of this statement is exemplified in the versatile life, faith, and works of John Philip Sousa, of whom Dr. James Francis Cooke wrote editorially in the *Etude* some years ago, as follows:

"Thousands of people thought of Commander Sousa merely as a composer and a bandmaster. As a matter of fact, he was a man of great breadth and grasp in all directions. His tolerance was outstanding. Religious bigotry was unthinkable to him. One singular incident of the last hours of this great man was momentous and indicated that he had a presentiment of death. As soon as he arrived at the writer's office on the previous after-

noon, he presented the following question as though it were the chief business of his call: 'Dr. Cooke, do you believe in God?' Although the writer knew his old friend was familiar with his religious convictions, his reply was, 'Certainly, Commander.' 'Well,' he replied, 'I am glad to hear that. I believe in God. I believe firmly in God. The trouble with modernistic music of today is, that it is written by men who don't believe in any kind of God. That is the reason why it will not last. Only that lasts which comes from God. These composers think that they do it themselves. Fools! They can acquire technic. They can learn the machinery of composition. They can build great musical structures, but they can't make living things. They are not alive. All of my music, all of my melodies are not of my making; no matter how light, they came from a higher source. I have listened to a Higher Power.' Four times during the following day Mr. Sousa returned to this idea and expressed it in various forms, once remarking, 'If there is no God, how could Schubert have rained out several masterpieces one after another in one day?' Again he said: 'Voltaire used to laugh at the idea of God, but down in his heart he knew there was a God. At the end, he called aloud for his faith. A country without faith is a country without a soul. Look at Russia. Is any music of great moment coming out of Russia now? Russia is chaos and its music is chaos. Take a man's belief away from him and at once his art starves. They say that music is a luxury. It is, to anyone without a soul. Music is of no use to a chimpanzee. Music inspires, enriches and ennobles. It revives the soul. Surely anything that does that, is a necessity, and not a luxury. With man, music at times is the thing which brings him closest to his Maker.' It actually seemed as though the great bandmaster had made the trip to us, to leave this significant message to pass on to young American musicians."

Besides the many medals received by Mr. Sousa, he was very proud of a number of decorations presented to him during some of his European tours, among which are the Victorian Order which he received from the hands of King Edward VII of England; The Palms of the French Academy with the rosette of a Public Instructor of France; the Fine Arts Medal from the Academy of Hainault, Belgium; the Sixth Army Corps of the United States Army, to which Mr. Sousa was attached during the Spanish-American War; the Military Order of Veterans of Foreign Wars; Sousa's Victory Medal, received from the United States Government for his services with the Navy during the World War. Also the honorary degree of Doctor of Music from Pennsylvania Military Academy and Marquette University.

Mr. Sousa often stated that there would never be a "Farewell Concert by Sousa and His Band", as he would always play up to the time his Maker called him. In other words, he would "die in harness", which he did, on March 6, 1932, after a long rehearsal and banquet, at Reading, Pa., where he was to have been the guest conductor of the Ringgold Band at their eighth annual band concert to be held the following day.

Mr. P. S. Gilmore was the pioneer of the concert band in America, but John Philip Sousa, with his creative genius, carried on the great work of modernizing the "Wind Orchestra" and establishing a standard of good band music throughout the world, which will be difficult to follow. He established a model for the concert band by which all bands will be judged in the future.

I could relate many instances that happened during our several tours of Europe, the wonderful trip around the world and many transcontinental tours of this country, and tell of obstacles Mr. Sousa met, and handled calmly and successfully, with that active mind and sense of philosophy in everything he did, never losing his self-control or dignity, always holding that "Right is Right", with absolute confidence in the outcome. Every person with whom he came in contact loved him, because he was gentle in his disposition and fair to all, especially in business dealings.

In closing, I wish to repeat one of Mr. Sousa's pet sayings which I have heard many, many times: "Seriously, I was born on the 6th of November, 1854, on 'G' Street, S. E., near the old Christ Church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lactical fluid and patriotism simultaneously, within the shadow of the Great White Dome. I was christened John Philip at Dr. Kinkel's Church on 22nd Street, N. W., Washington, and might mention that if I had the opportunity to be born again, I would select the same parents, the same city, the same time, and—well—just to say that I have no kick coming."

"When God creates a genius He breaks the mould so there can be no other."

HERBERT L. CLARKE

Long Beach, California.

PEDAGOGICS

"Endurance In Trumpet Playing"

By HAYDEN SHEPARD



Hayden Shepard

I HAVE been asked many times what is the proper way a vibrato tone is produced. There seems to be much confusion in the minds of a great many trumpet players as to whether the vibrato should be produced with the hand or the lips.

Let me state here that a beautiful singing tone may be produced by either method. And, as a matter of fact, it is quite possible for some players to use both methods at the same time, one augmenting the other. However, I do not advocate the use of a lip vibrato, nor its cultivation unless the player does it naturally. His intuitive feeling for a beautiful tone will instinctively prompt him to use this method. The mechanics of the hand vibrato are simple indeed as it requires only a slight oscillation, or back and forth movement of the right hand on top of the valves. Let me say here that it is very difficult to teach the vibrato, as the objective of every player, when using the vibrato, is to produce a silky, singing tone and it is therefore necessary that the If the proper conception is not felt, constant practice to produce the correct speed and evenness of tone will be of no avail and the criticism of a teacher will likewise be of little help. Best results are obtained by constantly listening to a performer whose legato tone is of the highest caliber. This is best accomplished by listening to phonograph records. Remember, you are listening primarily to obtain the conception as to how the vibrato tone should sound. Do not make the common mistake of trying to "ape" or copy the exact speed as used by the artist to whom you are listening. There are no two performers whose speeds of the vibrato are identical. A singing tone is an individual thing and it is primarily the conception of which the player wishes to copy.

In my opinion, the best example of beautiful legato playing, and I might say perfect legato playing, is Tommy Dorsey's trombone tone. While he is not a trumpet player I do not think it is possible to obtain or listen to a better example. The perfect vibrato tone is one in which the vibrato is so smoothly produced the listener is not conscious of it at all. All that is audible is the lovely singing tone. Another notable example of this type of playing is Charley Spivak on the trumpet. If you will compare the two and listen closely, you will find that Charley Spivak's vibrato is considerably faster than Dorsey's. His, too, is so smoothly and perfectly executed that it melts into the tone. Let me warn you again, do not listen to any particular speed. Remember, it is the conception that you desire. Of course, any use of the throat is strictly forbidden as its use will never produce a proper tone. Another salient point to remember is that a skilled performer uses this type of tone in its proper place, which, as a general rule, is when he is playing melodically.

In symphonic playing its use is almost tabu as the traditional character of tone for this type of work is brilliance and clarity rather than the singing tone.

What's What and Who's Who in Drumming

By VINCENT L. MOTT

National Executive Chairman, A. D. A. Contests

"GET GOING, GET GOING NOW!"



Vincent L. Mott

Do something about that inspiration to find out all you can about Rudimental Drumming. NOW IS THE TIME. Lawyers have their Blackstone, trumpet players have their Arban's Book, every violinist has his pet Mazas, Kayser, Schradieck or Sevlck. Have you any text books or do you think that drumming comes to you in your sleep? Have you made a real study of drumming? Let me suggest that you start a library of drum methods. Learn what knowledge others have to impart. Then use that knowledge in your playing. Because only in doing, only in striving can you reach that point where you can say, "Today I am a drummer."

When you read that some drummer has been sighted on the pinnacle of success, you can put it down for a fact that for years he has been striving to attain the heights. Rest assured that it was not through luck or the "proper breaks" that he climbed to the top. To be a successful drummer, like anything else, you cannot sit around and wait for the unusual opportunity which never comes. Take the advice of the seven wise men of Greece which is carved over the Delphic Temple, "Know Thyself." Then analyze your talents, your knowledge of drumming. Too many drummers never stop to take stock of their qualifications. Many drummers believe that the mere passage of time and the fact that they have a set of drums will bring them success. If drumming is to be our profession let's hold that profession high. Don't be just another drummer.

Practice—practice and more practice! Don't wait for your best practicing mood but cultivate one. Get a good teacher, start your collection of Drum Books and get going.

Make this one of your daily dozen.



AND NOW, WHO'S WHO—CHARLES O. COUILLIARD

Seventy-three years as an active drummer is the record of Charles O. Couilliard of Lawrence, Mass. His first job as a kid was a parade job during General Grant's campaign for President. He has slung a drum and paraded in every Presidential campaign from Grant's up to and including F. D. Roosevelt's. In 1880 he won the championship of the United States in Rudimental Drumming at Atlanta, Ga. Robert Ripley, the world famous cartoonist, famous for his "Believe It Or Not," honored Charlie in his cartoons on May 25, 1940. He has played a drum in every G. A. R. Annual Memorial Day Parade in Lawrence, Mass., for the past 60 years. Charlie is hale and hearty and resides at 9 Daisy Street, Lawrence, Mass. He sees red when drummers tell him Rudimental Drumming is of no value and wishes drummers would see the light by avoiding being so-called Rhythmic Drummers. Hat's off to Charlie! There are many more like him in these United States and I would like to hear from them, care of International Musician. Remember this, if you are just a drummer you become old and are forgotten. If you know your rudiments you will be looked up to and respected as long as you live.

PROFESSIONAL PIANO POINTERS

By J. LAWRENCE COOK

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

STYLES of popular piano playing are, in my opinion, to be regarded from two separate points of view, one based chiefly on the type of material used to produce certain varieties or shades of rhythmic effect and the other on finer development in execution wherein the mechanical aspect is taken so much for granted that one is but faintly aware of its existence as such.

In the former the listener is "carried", and in the latter he is "sent", so to speak. The former dictates a pattern of rhythmic impulse which pulls the listener along with it; while the latter, bordering more on the realm of the sublime, tunes in on the sense of higher artistic appreciation and forces itself to be felt, its rhythmic element being subconsciously absorbed. In one instance the listener need have but a primal sense of rhythmic reaction in order to be "carried", while in the other he must have not only that, but must, in addition, be "allergic" to the touch of genius.

The category of style which motivates the first point of view may be compared with styles of hats, shoes or other wearing apparel. This season the pianist whose style has most substantially captured the public fancy may be one who dotes upon carrying a baritone melody against some individualistic form of embellishment; next season the "boogie-woogie" artists may be holding forth; and the next some other form may be in vogue. You may then adopt, accept or reject as you see fit, somewhat as you would seasonal styles in clothes. This is not true of the other type of piano playing, for, once it is set, it goes on and on without any appreciable change. Once a pianist has reached a satisfactory degree of proficiency in it, he can no more successfully change it than he can change his own personality; and the most faithful of his audience are to be found mainly among musicians themselves.

So much for abstraction. Let us now get down to cases. However, since we did start with abstractions, suppose we group our concrete classifications accordingly, calling the first Number One and the second Number Two.

NUMBER ONE

When the average prospective student of modern popular piano playing walks into a studio to inquire about lessons, he usually opens his part of the interview somewhat as follows, provided that he has professional aims:

"I studied piano for about a year and a half. Having had no desire to become a classical pianist, I discontinued my regular lessons and turned to 'swing'. After having gone to every studio of popular piano playing I could find, I was unconvinced of the capability of any to teach me just what I wanted to learn; so I bought some books and proceeded with self-study. I've picked up some ideas here and there and, adding these to what I learned from the books and to what I figured out myself from studying player rolls and phonograph records, I guess I haven't done so badly. I play in a small band and am considered pretty good as a band pianist. However, I've often been told that I have no particular style and that I'm weak when it comes to taking solos. What can YOU do for me?"

The solution of at least some of the problems of such a prospective student lies in his first picking out several outstanding pianists whose styles he likes and studying the things they do, not limiting his observations to the mere structural texture of their tricks, but giving considerable attention to the manner of execution. There should be among these one special favorite whose style he likes best of all, and he should REALLY concentrate on him. This favorite should, in particular, have a clear-cut style which he is capable of handling with absolute mastery.

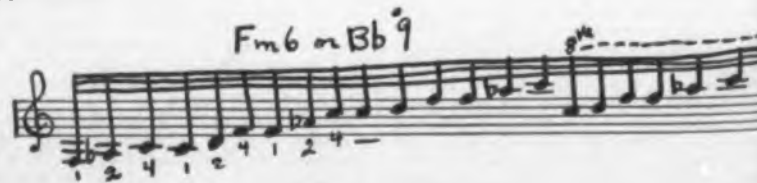
The object in making a study of several is not only to learn a wide variety of new tricks, but eventually to consolidate their methods in ways best suited to your own mechanical, technical and temperamental qualifications. You will have to be specific, too. That is, you must compile an actual repertory of what each has at some time or other done with a movement from one specific chord to another, in a given tempo and with a certain type of melody. Such exact information should be perpetuated by being recorded on manuscript or thoroughly committed to memory. You will finally "boil things down" to a point that suits you exactly in every way. When you begin to make practical use of devices so learned, you will find that your performance will begin to be different, whether or not you have made alterations in the actual structure. That is, even though you may make use of identical notes, there is bound to be an infection provoked by your individual treatment, noticeable perhaps in no other way than by difference in shade of expression given to but a single note in an entire figure or phrase.

Continue along this line, making it a point to be always improving the quality of your bass tenths, your treble octaves, thirds and single-notes, and your runs. You will find that the ultimate rhythmic effect is usually a determining factor in the popularity of a given style. For example, the so-called "boogie-woogie" style is totally uninteresting harmonically; but it generates a rhythmic effect that is distinctive and different and which will cause even a critical ear to endure the monotony of its harmonic platitudes. Thus, "boogie-woogie" has swept the country. It is a fad, and will go as other fads come and go. It was with us more than 20 years ago, and, after having run its course this time, is bound to recur again in the future.

I recommend direct imitation at the start. As a matter of fact, some students may at first be so lacking in creative ability and even in adaptation that no other course will be feasible. Does not the future painter or sculptor seek to reproduce works of the old masters before he expects to make any headway toward achieving a style of his own?

The real signature of your style, once you have developed it, will be your excellency in performing one or two tricks which you have perfected for certain types of chords or resolutions. Some pianists are known by their individual treatment of certain types of runs and others for their solid rhythm; some for their smooth execution of bass tenths, and others for their interesting contrapuntal bass movements; some for excellency in fast playing, and others for the same in slow playing.

Can you name the well known pianist who should be readily identified with this type of run?



(Continued on Next Page)

PROFESSIONAL PIANO POINTERS

(Continued from Preceding Page)

NUMBER TWO

Those in this group are to popular piano playing what a finished classical artist is to classical playing. I refer, of course, to the classical artist who has achieved distinction as a soloist. Albeit, the popular artists whom I place in this group all have a good background in classical study. Seldom do they win popularity polls, though, for theirs is a style without appeal to the masses. One outstanding feature of their assets is their fineness of touch, which is of minor importance to those listeners who respond more readily to the appeal of rhythm than to that of tonality.

True enough, the stylists to whom I now refer have much in common with the adherents of the other style (Number One), but aside from fineness of touch, they are required to exhibit superior technique as well as an almost phenomenal aptness at improvising.

The final impressions produced in this classification of style may generally be referred to as either CONTRAPUNTAL or PEDAL-WISE. The contrapuntal is identified by the ultimate effect of single-note movements in the right hand part and legato-like movements of bass tenths in the left. The general reaction is that you feel like swaying or just drifting along. The flow of music seems to travel, as it were, from east to west.

The pedal-wise form is noted by a sort of up-and-down impression. That is, the listener is more strongly conscious of movements of the performer's hands from an upward position down to the piano keys. Fundamental pulsations in bass are prominent and treble figures are rather strongly accentuated whether they be of solid or moving character. It is easy to understand how this form lends itself to dancing purposes, while the contrapuntal is the more satisfactory for relaxed listening.

I should like my readers to listen to a good solo recording by Teddy Wilson and one by "Fats" Waller. Close your eyes as you listen to each, and make a note of your general reactions in respect to contrapuntal and pedal-wise "listening impression". I should be pleased to have you write in your classifications.

The three examples which follow

show what three different stylists have done with the second four measures of "Honey-suckle Rose" in various recordings. It is well to note that each abandons the melody and proceeds to insert original figures to fill out these measures.

The first is a case of pure improvisation, the second a case of stock figuration against a specific harmonic pattern; and it is logical to assume that in the third the artist worked his figures out well in advance of the recording.

Can you identify these artists by playing over the measures shown? If not, I shall be pleased to honor your request not only for the names of the artists, but for the makes and numbers of the records on which the measures have been recorded.

BOOKS OF THE DAY

HOPE STODDARD

A MUSICAL GUIDE TO THE RING OF THE NIBELUNG, by Ernest Hutcheson. 215 pages. \$2.75. Simon and Schuster.

There have been almost as many guides to Wagner's "Ring" as there have been commentators on Shakespeare's "Hamlet", the former even outstripping the latter in far-flung fancifulness and exaggerated symbolism. Bernard Shaw's is a case in point, his essay on the Trilogy making of that work a complete social treatise on the relations between capital and labor. The present author, however, gives us a guide that points no wavering finger to pet theories, but leads directly, through coordination of text, music, staging and acting, to an unfolding of Wagner's mighty tragedy. Leitmotives, presented notationally in the text, make each development doubly forceful; clever word etchings describe the constantly shifting scenes and keep the stage before the eyes; significant phrases culled from the discourses point inner meanings; amusing anecdotes of actual performances lighten the gloom when Fate's shadow looms too dark. Exceptional is the author's insight into forces motivating the characters: Brünnhilde, explained, is recreated; Wotan, in his strength and weakness, becomes reality; Fricka, Erda, Mime, Fafner and Siegfried walk the paths of life as truly as their counterparts walk the boards of the Metropolitan.

For the uninitiate Mr. Hutcheson's book means the possibility of having leitmotives unscrambled, mental mists dispersed. It means being able to listen to Wagnerian recordings or radio excerpts with a comprehension of their literary as well as their musical values. It means being able to see the opera course its devious channels with understanding supplementing the ear and eye.

AN ALMANAC FOR MUSIC-LOVERS, by Elizabeth C. Moore. 382 pages. \$2.50. Henry Holt and Company.

We can pay no higher compliment to "An Almanac for Music Lovers" than the fact that we used it the first hour we received it. We have been using it practically every day since, to verify dates, names and facts, to compile statistics, to concoct quizzes, to reconstruct events, to assemble amusing anecdotes. Such serviceableness is made possible through the volume's format. Beginning with January 1st, the days of the year unwind page by page, each recalling the happenings in the musical world during that particular 24 hours, from the year 397 A. D. to the present. As the author explains in her all-too-modest introduction, it started out to be an incident-a-day calendar, then, bursting its swaddling clothes, lined up practically all significant musical data under month and day of occurrence. In the course of its expansion, it has added a most serviceable index wherein one may find at a glance the correct spelling of names and the birthday of each important composer, as well as page numbers for premieres, debuts and other key events. There is, for instance, on the page of September 14th, a description of the formation of the first Musicians' Union, in the year 1321, "when the fiddlers of France organized in a corporation, its head called 'Le roi des violons' and its membership consisting of 29 *menestrels* and eight female jugglers."

This is none of your dry-as-dust reference books. Every page is interspersed with musical anecdotes, refreshing, amusing and new, and sources are indicated to guide the reader in further research.

BAKER'S BIOGRAPHICAL DICTIONARY OF MUSICIANS, Fourth Edition, revised and enlarged. 1,234 pages. \$6.00. G. Schirmer, Inc.

In bringing this volume up to date, the editors have added biographical sketches of musicians whose names in the past 25 years have been most deeply carved by fame. Samuel Barber, Marian Anderson and Dimitri Shostakovich are among the hundred or so thus honored. But the revision does more than plot the contemporary field. Taking advantage of an added 25 years' focus and posterity's persistent promptings, it has differentiated with clear judgment the great and the near-great among older musicians. Haydn's and Beethoven's biographies, for instance, have been amplified. Others of the once great whose fame time has well-nigh effaced have been excluded. In short, the revisers have set forth the universe of music as it revolves—with its stars of various magnitudes—about the immediate present.

With such changes realized, Baker's Biographical Dictionary of Musicians becomes, for completeness, conciseness, consistency and impartiality, standard among works of its kind.

PIANO MUSIC FOR THE LEISURE HOUR, compiled and edited by Albert E. Wier. 192 pages. \$1.50, paper; \$2.50, cloth. Longmans Green and Company, Inc.

We remember with a faint nostalgia sitting at the old upright piano with its green and gold embroidered drape, drifting through Schumann's "Träumerei", Mozart's "Minuet", Mascagni's "Cavalleria Rusticana", and Schubert's "Rosamunde", all from the album "Piano Music the Whole World Plays". Thus with real, though poignant, pleasure we came upon this new collection by the same compiler, with similar format and many of the same old favorites, but with the freshening of compositions since made familiar to a radio-minded public.

A short comment, including composer's dates, time and circumstance of writing the work, available records and other apropos data precedes each composition and helps not a little toward a sympathetic interpretation of the work. Also, as in the popular series of 25 years ago, a title index at the front and a composer's index at the back make reference easy.

In fact, each of the old devices is here. All that we miss are the scrawling notations we ourselves made in that other volume: "This good for encore", "Aunt Sarah's favorite", "Don't forget repeat!", and the thumb prints clustered at the page corners.

TRADITIONAL MUSIC OF AMERICA, by Ira W. Ford. 480 pages. \$5.00. E. P. Dutton and Company.

It was in the Missouri Ozarks that Ira Ford started assembling the material for this book, but echoes of the southern mountains, of New England forests, of the plains of the West are there, too. The spirit of America comes to life, revealing her unquenchable humor, her tolerance, her adaptability, her courage. Complete with scores, calls and directions, we find tunes—square dances, polkas, quadrilles, Paul Joneses, Virginia Reels—to which besweated lumbermen and leather-jacketed hunters swing their partners down the line. A whole section given to "traditions" helps to make both word and music clear.

The rollicking good humor of country folk who drove unnumbered miles in a joggling buggy for an evening of dance and song, of the obliging "Old Molly Hare", who dug the fence holes for lazy farmer John, the "Little Brown Jug", roses and ambrosia to its owner, and Sally Goodin', worth all of a piece of pie, is balanced by the lugubrious walls of the sentimental '60's and '70's sounding in "The Widow in the Cottage by the Sea", "The Gypsy's Warning", and "The Girl I Left Behind Me".

A knot-hole through which we can peer at America topographically, this book is, as well, one through which we can scan the whole past century. It comes as a godsend to America now. For, while the European continent is systematically obliterating traditions, it is most salutary that we gather ours about us—a grandmother's shawl against the sharp winds of ruthlessness.

THE RECORD BOOK, by David Hall. 771 pages. \$3.50. Smith and Durrell.

This volume, wherein over a thousand compositions available on records are discussed, is intended primarily for the earnest student collecting a "library". The author does not attempt to regulate taste nor list inflexible rules, but rather presents information for the reader's own judgment. That is, he tells how to determine the best among several recordings of a single work, points out the qualities necessary for the recording artist, presents criteria of worth in the composition itself, gives tests for lasting enjoyment. Conductors are delineated according to style and manner of recording. Composers are dealt with intensively. For example, on the odd-numbered pages, 18 well-known compositions of Beethoven are given with summaries of the finest 35 recordings of these compositions. On the pages opposite runs a biographical commentary on that master.

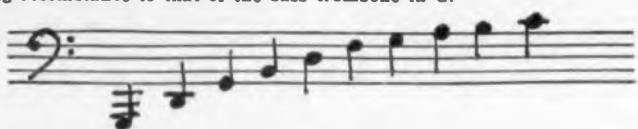
Invaluable are the last two chapters explaining in detail the care of records and phonographs, the selection of accessories, especially needles, the devices for getting the best tonal results. Here one learns how to test the phonograph for "wow", how to place it in the room most advantageously, how to manipulate the pick-up, even how to comport oneself in the record shop—all quite necessary for the prospective purchaser whose purpose is to assemble not a miscellaneous collection, but a library of worthwhile records.

The TRUMPET

By CHARLES WILLIAM Mc MILLIN

A MUSICAL instrument which has been in use since time immemorial, the trumpet consists of a long, narrow tube, cylindrical for the greater part of its length. The fusiform character (gradual widening of the tube) which terminates in the bell or opening of the lower end, begins only at a point that varies from a third to a fourth of the total length from that extremity. The air inside is set in vibration by the lips (which act as true reeds) applied to the edges of a basin-like mouthpiece fitted to the upper part of the instrument. Instrument makers of old claim that the material has nothing to do with the production of that brilliant quality of tone which distinguishes the trumpet from every other mouthpiece instrument. The difference is due partly to the distinct form given to the basin of the mouthpiece, but principally to the proportions of the column of air determined by the conical or cylindrical form of its envelope.

The possibility of producing sonorous disturbances of a mass of air through a mouthpiece has been known from a very early period, a shell bored at its extremity, or a horn with the point removed, being without doubt the most ancient instrument for producing sound. Nearly all the nations of antiquity had mouthpiece instruments. But the greater number of these, although grouped under the general designation of trumpets, have only a very distant relationship to the modern instrument. The Romans had four such instruments, the TUBA, BUCCINA, CORNU and LITUUS. The tuba represented in the bas-reliefs of the triumphal arch of Titus was a kind of straight bronze clarion, with a conical column of air. It is ordinarily designated the Roman Trumpet and was about 39 inches long. Its compass should not go beyond the first six proper notes of the harmonic scale. The Roman Tuba and the Greek Salpinx are supposed to be the same instrument. The Buccina was also of bronze, with a tube measuring fully 11 feet in length. The tube is only slightly conical, and the quality of tone bears a striking resemblance to that of the bass trombone in G.



The difficulty of producing the fundamental or first proper note increases with the length and narrowness of the tube. The proportions of the Buccina render the production of this note very difficult.

The Cornu was often made of a bullock's horn, but bronze was also employed, as in a specimen in the British Museum. This instrument measured four feet, six inches in length with the following range:



The Roman Cornu was probably like the Greek Keras. The three preceding instruments were used in giving signals to the infantry. The cavalry calls were given with the Lituus, a specimen of which exists in the museum of the Vatican, found in 1827 in a tomb at Cerveteri (Caere). The tube is cylindrical for the greater part of its length, its conical development beginning only at the lower end, where the instrument begins to curve. The Lituus easily produces the following notes:

Its quality of tone is like that of a trumpet in G.



In Ireland and Denmark numerous mouthpiece instruments in bronze have been found, 16 different specimens being preserved in the museum of the Royal Irish Academy at Dublin, and six (of which facsimiles exist in the South Kensington Museum) in the museum at Copenhagen. But none of these have the proportions of a trumpet. All, by the conical development of the tube as well as by the curved form, recall their first model, the horn, successive transformations of which have given rise to the clarion and the numerous families of bugles.

We have no precise information as to the form which the Lituus, the ancestor of the modern trumpet, assumed during the Middle Ages. A miniature in the Bible presented, in 850 A. D., to Charles the Bald places the Lituus in the hands of one of the companions of King David, but we are not warranted in concluding from this that the Etruscan instrument was in use in the ninth century. The earliest representation of the trumpet with its present proportions of tube and form of bell seems to belong to the fifteenth century. Fra Angelico, some time before 1455, painted angels with trumpets having either straight or zig-zag tubes, the shortest being about five feet long. The perfect representation of the details, the exactness of the proportions, the natural pose of the angel players, suggest that the artist painted the instruments from real models.

The credit of having bent the tube of the trumpet in three parallel branches, thus creating its modern form, has usually been claimed for a Frenchman named Maurin (1498-1515). But the transformation was really made in Italy about the middle of the fifteenth century, as is proved by the bas-reliefs of Luca della Robbia intended to ornament the organ chamber of the cathedral of Florence; there a trumpet having the tube bent back as just described is very distinctly figured.

From the beginning of the sixteenth century we have numerous sources of information. Virdung cites three kinds of mouthpiece instruments, the Feltrummet, the Clareta and the Thurner Horn. Unfortunately he does not elaborate on these and little is really known of their individual characteristics, except through surmise. It is believed that the Feltrummet and the Clareta closely resembled each other with the latter used chiefly for the higher notes.

The Thurner Horn is believed to have been a kind of Clarino or Clarion used by watchmen on the towers.

The TRUMMET and the JAGER TROMMET are the only two mouthpiece instruments of the trumpet kind cited by Praetorius. The first was tuned in D at the chamber pitch or "kamerton" but with the help of a shank it could be put into C, the equivalent of the "chorton" D, the two differing about a tone. Sometimes the Trummet was lowered to B and even B flat. The Jager Trommet or "Trompette Chasse", was composed of a tube bent several times in circles, like the poethorn, to make use of a comparison employed by Praetorius himself. The same author further cites a wooden trumpet (holzern trommet), which is no other than the Swiss Alpen-Horn or Norwegian Luur.

Mersenne's information is not very instructive; but he gives a description of a MOURDINE, a kind of mute or damper introduced into the bell, already employed in his time, and still made use of to weaken the sound.

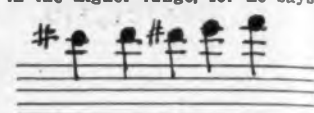
The first alterations destined to revolutionise the whole technique of the instrument were made about the middle of the eighteenth century. Notwithstanding the imperfections of the trumpet during this long period, the performers upon it acquired an astonishing dexterity.

The usual scale for a typical trumpet, that in D, is:



Praetorius extends the limits of this compass in the higher range, for he says a good trumpeter could produce the following:

This opinion is shared by Bach, who in a trumpet solo which ends the cantata "Der Himmel lacht", wrote up to the twentieth of these sounds. So considerable a compass could not be reached by one instrumentalist; the trumpet part had therefore to be divided, and each division was designated by a special name. The fundamental or first proper note was called "flattergrob", the second "grobstimme", the third "faulstimme", the fourth "mittelstimme". The part that was called principal went from the fifth to the tenth of these tones. The higher region, which had received the name of "clarino", was again divided into two parts; the first began at the eighth proper tone and mounted up to the extreme high limit of the compass, according to the skill of the executant; the second began at the sixth proper tone, and rarely went beyond the twelfth. Each of these parts was confided to a special trumpeter who executed it by using a larger or smaller mouthpiece, according to his own dictates. Playing the Clarino differed essentially from playing the military trumpet, which corresponded in compass to the above mentioned principal. Compelled to employ very small mouthpieces to facilitate the emission of very high sounds, Clarino players could not fail to alter the tone of the instrument, and instead of getting the brilliant and energetic quality of tone of the mean register they were only able to produce more or less doubtful notes without power and splendor. Apart from this inconvenience, the Clarino presented numerous deviations from just intonation. Hence the players of that time failed to obviate the bad effect inevitably resulting from the natural imperfection of the harmonic scale of the trumpet in that extreme part of its compass. In the works of Bach, for instance, where the trumpet should give sometimes



the instrumentalist could only command the eleventh proper tone, which is neither the one nor the other of these. Furthermore, the thirteenth proper tone for which



is written, is really too flat, and it is absolutely impossible to remedy this defect, since it depends entirely upon the laws of resonance affecting columns of air.

Since the abandonment of the Clarino, about the middle of the eighteenth century, our orchestras have been enriched with trumpets that permit the execution of the old Clarino parts, not only with perfect justness to intonation, but with a quality of tone that is not deficient in character when compared with the mean register of the old principal instrument. The introduction of the Clarinet or Little Clarino, is one of the causes which led to the abandonment of the older instrument and may explain the preference given by composers of that epoch to the mean register of the trumpet. The Clarino having disappeared before Mozart's day, that composer had to change the trumpet parts of Handel and Bach to allow of their execution by the performers of his own time. It was now that crooks began to be frequently used. Trumpets were made in F instead of D, furnished with a series of shanks of increasing length for the tonalities of E, E flat, D, D flat, C, B, B flat and sometimes even A.

The first attempts to extend the limited resources of the instrument in its new employment arose out of Hampel's idea of lowering the harmonic sounds by introducing the hand into the bell. But instead of fixing the shanks between the mouthpiece and the upper extremity, they were adapted to the body of the instrument itself by a double slide, upon the two branches of which tubes were inserted, bent in the form of a circle and gradually lengthened as required. This modified instrument became known as the "Invention Horn". This system was applied to the trumpet by Michael Woegel (born at Rastatt in 1748), whose "Invention Trumpet" had a great success, notwithstanding the unavoidable imperfection of a too great disparity in quality of tone between the "open" and the "closed" sounds.

The idea of applying the trombone slide to the trumpet is obvious. The slide trumpet is mentioned by T. E. Altenburg, who compares it, and with reason, to the alto trombone; and there are grounds for identifying it with the "Tromba de Tararsi" employed by J. S. Bach in some of his compositions. For a number of years in England, the slide trumpet was used in a modified form.

About 1760, Kolbel, a Russian musician, applied a key to the horn, and soon afterwards the trumpet received a similar addition. By opening this key, which is placed near the bell, the instrument was raised a diatonic semitone, and by correcting errors of intonation by the pressure of the lips in the mouthpiece the following diatonic succession was obtained:



This invention was improved in 1801 by Weidinger, trumpeter to the imperial court at Vienna, who increased the number of keys and thus made the trumpet chromatic throughout its scale. But though the keyed trumpet was a notable improvement on the "Invention Trumpet", the sounds obtained by means of the lateral openings of the tube did not possess the qualities which distinguish sounds caused by the resonance of the air column vibrating in its entirety. But in 1815 Stolzel made a genuine chromatic trumpet by the invention of the ventile or piston. This principle is, with minor variations, used today.

MUSICAL QUIZ

- Name the wives (all famous musicians) of the following composers and executants?
 - Robert Schumann (composer).
 - Charles A. de Beriot (violinist).
 - Efrem Zimbalist (violinist).
- From what symphony is the following excerpt taken?



- What are the English translations of the following famous titles?
 - Apres-midi d'un faune (Debussy).
 - Così fan tutte (Mozart).
 - Le Coq d'Or (Rimsky-Korsakov).
 - Die Fledermaus (Johann Strauss).
 - Frau ohne Schatten (R. Strauss).
 - Heldenleben (R. Strauss).
 - Das Lied von der Erde (Mahler).
 - Snegurotchka (Rimsky-Korsakov).
 - Cavalleria Rusticana (Mascagni).
 - Götterdämmerung (Wagner).
- Name five operas each of which has as its title a pair of famous lovers.
- When and where was "Home Sweet Home", as we now know it, first heard?

(Answers on Page Thirty-two)

.... VIOLIN DEPARTMENT

CONDUCTED BY Sol Babitz

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

HALF POSITION SHIFTS

IN discussing the relationship between the diatonic scale and position shifting, we found that we were led directly into the subject of half position shifts. (See February issue.) Shifts of this kind involve an actual position change, the entire left hand being carried by power originating in the arm. The following exercises should be practiced to prepare the hand for this kind of work:

EX. A. Musical notation for A string exercise with fingerings 4 3 2 1 1 2 3 4 and 4 3 2 1 1 2 3 4.

EX. B. Musical notation for G string and 4 D string exercise with fingerings 1 4 1 4 and 4 1 4 1 etc.

EX. C. Musical notation exercise with fingerings 1-2 3 2 1, 1-1 2 3 2 1, 1-1 2 3 2 1, 1-1 2 3 2 1.

INSTRUCTIONS FOR PRACTICE

Exercises A, B and C are to be played on all strings, in addition to the printed examples. They are to be played slowly at first with detached bows. When played slowly, each shift should be marked by a short clear movement of the elbow. In faster playing, the movements of the elbow should be smooth. Legato bowing should also be used in faster playing. Independent movements of the left wrist should be avoided. Noiseless shifting and an unchanging tone should be the goal.

This practice is essential preparation for finger extensions and diminutions, to be discussed in forthcoming articles.

DISCUSSION OF PROBLEM ONE

Among the 60-odd postcards and letters with suggested fingerings, received in the past few days, very few were identical, and none agreed with that of Arnold Schoenberg who was kind enough personally to examine the fingerings. Schoenberg once played the cello and his fingering is cellistic. He suggests that while the fifth note is being played by the fourth finger, the first finger move up to D on the E string; in other words, that the fourth and first fingers almost touch each other for the fraction of a second. (See drawing.) Although I have used this method for some years, I still find it dangerous in fast passages such as this, and should like to hear from other violinists on this matter.

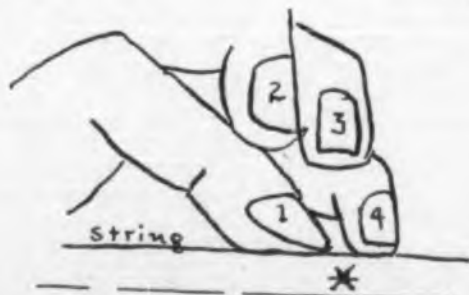
Schoenberg explains that he first found it necessary to use this fingering in 1912, when faced with the problem of eliminating old fashioned finger slides in the performance of Pierrot Lunaire. He agreed that the fingering submitted by Henry Hill and printed below as the winning fingering was most practical, but expressed the hope that violinists would eventually begin to use his fingering, also shown here.

SOLUTION TO PROBLEM ONE

Musical notation showing 'Best fingering submitted' and 'Schoenberg's fingering' with fingerings (A) and (B) indicated.

Schoenberg's fingering. See drawing for explanation of *.

Musical notation for the exercise with fingerings 1 2 3 4* 1 2 3 4* 1 2 3 4 3 2 1* 4 3 2 1* 3 2 1.



The exercise shown above is recommended by Dr. Schoenberg as a good preparation for this kind of shift. Each (*) indicates a finger position as shown in the

The ORIGIN of the BELL-LYRA
★ Marching Bells ★

By WILLIAM F. LUDWIG



WILLIAM F. LUDWIG

THIS popular instrument is of comparatively recent invention, even though the Germans used a Glockenspiel 30 or more years ago. They were, in fact, the first to use the bells on a staff with marching bands. The original German Glockenspiel had steel bars mounted in a single diatonic scale. The player, however, carried extra bars in a small case at his side to change the scale by replacing certain bars to conform to the composition. The object, of course, was to keep down the weight of the instrument.

In 1927 Dr. A. A. Harding, Director of Bands at the University of Illinois, used two of the German Glockenspiels and was the first to mount the bars chromatically.

The writer in 1930 designed the first all-aluminum chromatic Bell-Lyra with a complete two-octave chromatic scale, 25 bars, to conform to the scale of the cornet. This made possible the entire range that may be called upon in the marching bands. The instrument is built so that it may be used as orchestra bells in concert—either band or orchestra.

Glockenspiel was not considered a good name for it; therefore the coined word, Bell-Lyra, was created for the modern instrument.

The Bell-Lyra, as well as the original Glockenspiel, is carried in a strap holster, slung over the right shoulder, the supporting staff being steadied with the left hand. The player uses only one mallet to play one or two notes in a bar with considerable force. The bells are capable of a volume penetrating over a 60 to 60 piece band.

Originally there were no Bell-Lyra parts; thus it was necessary for the player to use the B flat cornet part and play the melody one tone lower than written. Publishers now have recognized the Bell-Lyra as a standard band instrument for marching bands and include Bell-Lyra parts written in C.

There have been requests for a Bell-Lyra built in B flat so that the solo cornet part could be used without transposition. We do not consider that practical for two reasons. First, it is not possible for the player on the street to read at sight from any part. Second, the B flat instrument could not be used as standard orchestra bells in the concert band or orchestra playing regular band bell parts. In addition, the B flat instrument would not be able to play the Bell-Lyra parts that are included with modern marches and written in C without transposition. We earnestly recommend, therefore, that the standard C Bell-Lyra be used.

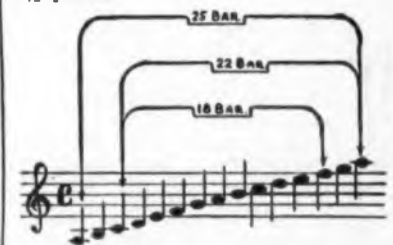
In answer to repeated requests, we have placed on the market an 18-bar Bell-Lyra one and one-half octaves from C to F. The main advantage is the slight reduction in weight. We consider this scale satisfactory but a little limited. Therefore, we have also designed a 22-bar instrument from C to A. The upper four notes are very important and should be included. We consider the 22-bar scale the most practical for general use because the lower three bars of the 25-bar instrument are used but seldom.

There is very little difference in weight between the 18- and the 25-bar instru-

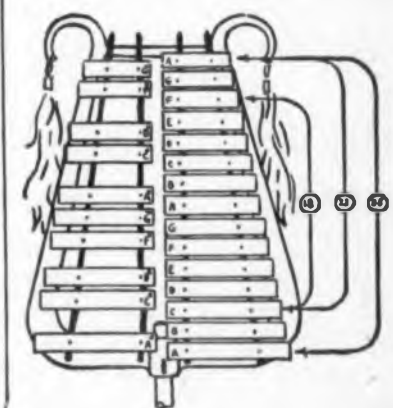
ments. They range as follows: The 25-bar A to A instrument weighs 12 pounds.

The 22-bar C to A instrument weighs 10 1/2 pounds.

The 18-bar C to F instrument weighs 9 3/4 pounds.



The shoulder strap, similar to a flag-carrying holster, is by far the most practical, since it gives the player ample vision while steadying the staff with the left hand. The so-called harness, suspended



from the shoulder with the entire instrument hanging on this frame and directly in front of the player (who uses two mallets) is not the correct effect nor intent of the Bell-Lyra in the marching band where rapid execution is not at all required. The bell tones ring out and tend to intermingle if rapid passages are attempted, and create a jangling effect. This harness detracts from the instrument and is very difficult to march with. The correct marching position for the instrument is in front of the band. One or two players in a band of 40 to 60 may be used. Special arranged, harmonized parts are recommended when four or more players are used.

Audre Stong, director of the famous Pasadena Rose Festival Band, has made some of the finest arrangements for Bell-Lyras that I have ever heard, both for concert and marching bands. The possibilities of the instrument have by no means been exhausted. They are very effective on the street and in concert. Bands should not be without them.

I do not favor the use of the Alto Bell-Lyras (even though we have made them on special order) because the low bell tones are practically inaudible. Bell-Lyras are not truly harmony instruments. They are built to carry the melody only.

Bugle Bells are made with eight bars and are very effective in the drum and bugle corps. The eight bars are tuned to the four-note arpeggio of the G bugle, D-G-B-D, and the six-note arpeggio of the D Platoon Bugle, D-F sharp-A-C-D-E. Two or four bugle bells are used in the standard corps. Ladies or junior corps often use bugle bells in place of bugles with excellent results, having eight to 12 sets comprising a bell corps.

drawing. This applies to the problem as well as to the exercise.

The following violinists submitted winning fingerings: Henry Hill of Los Angeles; Ivan Romanoff of Toronto; Noel Gilbert of Memphis, Tennessee; Leo C. Bryant of La Grande, Oregon. Congratulations!

MONTHLY PROBLEM No. 2

Readers are invited to submit a simple well-sounding fingering for the following passage. The best one submitted will be printed in this column. Send solution and all letters to Sol Babitz, 980 Menlo Avenue, Los Angeles, Calif.

Musical notation for the Monthly Problem No. 2 exercise.

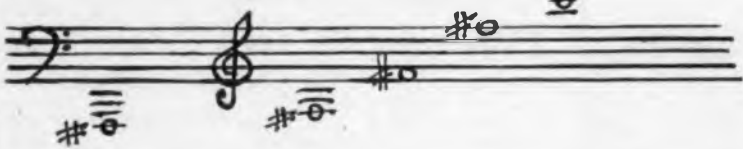
(Part of bars 85 and 86 from the Arnold Schoenberg Violin Concerto. Schirmer Edition, 1939.)

The Technique of the French Horn

By LORENZO SANSONE

(Former solo horn player of the New York Symphony Orchestra; faculty member of the Institute of Musical Art, Juilliard Graduate School, Juilliard Summer School.)

The range of the single F horn is three octaves and a fifth:



To reach high C (F, concert pitch) is difficult. The single B flat valve horn range is much larger, more than four octaves, and possesses tones both lower and higher than the F horn range. The higher range comes easier on the single B flat horn because it is pitched a fourth higher than the F horn. By using a different combination of fingerings on the single B flat horn, the range is brought much lower than that of the F horn.

Both horns, the horn in B flat, tenor clef (a), and the horn in F, mezzo soprano clef (b), are written in their respective clefs with their corresponding concert pitches.



One can clearly see that by using the same fingerings of the B flat horn, one is able to read from the F horn part and this part will sound transposed to the concert pitch. When playing on the F horn the student can read the B flat horn part by using the same fingerings. The correct pitch transposed will result.

The student should be taught the concert pitch clef, from the very beginning. The mezzo soprano clef is the foundation clef when playing horn in F. The tenor clef is the foundation clef when playing horn in B flat. The treble clef is used only for horn in C. This method will train the student to hear the right sound and play correctly. Thus his progress will be rapid.

The horn in C is the high horn; the horn in D flat is the low horn. Attempts have been made to build a high F horn, but, because of the pitch, it loses its horn quality. Moreover, the intonation is poor and the bore is small because of the shorter and smaller tubing.

Each horn should read in a different clef because thus one is reading the concert pitch throughout. This is the surest and most direct road for all. A good knowledge and practice in this method make it easy for the horn player to read well the orchestral score covering all instruments.

This is a continuation of a series of articles devoted to the French Horn. All questions pertaining to the horn, in all its phases, will be answered by Mr. Sansone. Address all inquiries to the INTERNATIONAL MUSICIAN, 39 Division Street, Newark, N. J.

SOLOISTS WHO HAVE JOINED FEDERATION

(Continued from Page One)

- Harold Bauer, pianist.
- Joseph Salgati, violinist.
- Fritz Stedry, symphony conductor.
- Andar Foldes, accompanist for Szigeti.
- George Szell, symphony conductor.
- Hortense Monath, pianist.
- Vladimir Golschmann, symphony conductor.
- Hans Wilhelm Steinberg, symphony conductor.
- Mrs. Frances Nash Watson, pianist; wife of General E. M. Watson, aide to the President of the United States.
- Lea Luboshutz, violinist.
- Virgil Thompson, music critic and composer.
- Arthur Balsam, accompanist for Nathan Milstein.
- Edward Kilenyi, pianist.
- Lawrence B. Brown, accompanist to Paul Robeson.
- Sir Thomas Beecham, symphony conductor.

Musicians Given Honorary Membership

- Sergei Rachmaninoff, pianist, Local 802, New York, N. Y.
- Fritz Kreisler, violinist, Local 10, Chicago, Ill.
- Josef Hofmann, pianist, Local 802, New York, N. Y.

While the above mentioned honorary members do not have to pay initiation fees or dues by reason of the fact that honorary membership has been conferred upon them, they agree to live up to all the laws and rules of the American Federation of Musicians, which of course means that they will not work with non-members of the Federation.

Musicians Given Permits By The Federation

- Gulomar Novaes, pianist, who is not an American citizen.
- Zino Francescatti, violinist, who is not an American citizen.

- Jan Smeterlin, pianist, who is not an American citizen.
 - Yoichi Hiraoka, xylophonist, who is not an American citizen.
 - Teresa Sterne, pianist, who is under age.
- While the above permit musicians do not have to pay any initiation fee or dues, they agree to live up to all the laws and rules of the American Federation of Musicians, which of course means that they will not work with non-members of the Federation.

Answers to MUSICAL QUIZ

(Questions on Page Thirty)

- (a) Clara Wleck (pianist).
(b) Mailbran (singer).
(c) Alma Gluck (singer).
 - From the poco allegretto movement of Brahms' Symphony No. 3.
 - (a) Afternoon of a Faun.
(b) Thus Do They All.
(c) The Golden Cuck.
(d) The Bat.
(e) The Woman without a Shadow.
(f) The Life of a Hero.
(g) Song of the Earth.
(h) The Snow Maiden.
(i) Rustic Chivalry.
(j) Dusk of the Gods.
 - Pelléas and Mélisande (Debussy).
Orfeo ed Euridice (Gluck).
Romeo and Juliet (Goossens).
Paul and Virginia (Massé).
Tristan und Isolde (Wagner).
- The following might also be added:
Russlan and Ludmilla (Glinka).
Hero and Leander (Mancinelli).
Paris and Helen (Gluck).
- At the first performance of the opera, "Clari, the Maid of Milan" (in which it is included) at Covent Garden, on May 8, 1823.

RECORDING COMPANIES LICENSED BY THE AMERICAN FEDERATION OF MUSICIANS

- CALIFORNIA**
 - BERKELEY:** Royal Recording Company.
 - CORONADO:** Villim, R. J.
 - HOLLYWOOD:** Atlas Enterprises, Inc. Biddick, Walter, Co. Cinematone Corporation. Davis & Schwieger. Don Lee Productions. Fogel, Irving. Hollywood Recording Co. International Artists Recording Studios. Lancaster, George J. MacGregor, C. P., Company. Morgan, Raymond R., Co. Price, George Logan. Record-O-Shers. Radio Producers of Hollywood. Radio Recorders, Inc. Radio Transcription Co. of America, Ltd. Standard Radio. Studio and Artists Recorders. Techniprocess & Special Effects Corp. Wallich, Glenn, Recording Studio.
 - LOS ANGELES:** Cameo Productions, Inc. Ktienne Noir Film Productions. Gateway to Music. Lang, Arthur. Miller Bros.
 - SAN DIEGO:** Adams Recording Studio. Broadcast Recording Service.
 - SAN FRANCISCO:** Cesana, Bruno. Colorone Productions Company. Metro Recording Productions. Photo & Sound. Rowland Music Company. Truett Studios. Warner Recording Company.
- COLORADO**
 - DENVER:** KLZ Broadcasting Company. Mulinz, R. G., Sound System. O'Fallon, Gene.
- CONNECTICUT**
 - NOROTON:** Roderick, Cross.
- GEORGIA**
 - ATLANTA:** Acoustic Equipment Co.
- ILLINOIS**
 - CHAMPAIGN:** Turner, Raymond M.
 - CHICAGO:** Broadcast Productions Corp. Chicago Gospel Tabernacle. Chicago Recording Co. Chicago Recording Studios, Inc. Christensen Recording Studios. ElectroSound Products Co. Gordon & Lee. Lyons Band Instrument Co. Nieminski, John S. Radio Station WGES. Ruthrauff & Ryan. Star Recording Studio. Super Sound Service. United Broadcasting Co. United Recording Co. WSBC, Inc.
 - CHICAGO HEIGHTS:** Hahn & Coe.
 - PEORIA:** Ross Radio Service.
- INDIANA**
 - INDIANAPOLIS:** Johnston Recording Studios.
- IOWA**
 - DES MOINES:** United Artists Bureau.
- MASSACHUSETTS**
 - BOSTON:** Kasper-Gordon, Inc.
- MICHIGAN**
 - DETROIT:** Essex Broadcasters, Inc. General Broadcasting System. Jam Handy Pictures Service. Smith, J. Hall, Sound Recordist. United Sound Systems. Universal Recording Studios. Wilding Picture Productions, Inc.
- MINNESOTA**
 - MINNEAPOLIS:** Beck Recording Studio. Low Bonn Company. Melodee Record Shop. Memory Broadcast Studio.
 - NEW ULM:** Patterson, L. G.
 - ST. LOUIS PARK:** Mid-West Transcriptions, Inc.
 - ST. PAUL:** Ray-Bell Films, Inc.

- MISSOURI**
 - ST. LOUIS:** Premier Radio Enterprises. Radio Station WEW.
- MONTANA**
 - GREAT FALLS:** Northwest Hammond Studios.
- NEW JERSEY**
 - CAMDEN:** RCA Mfg. Co.
- NEW YORK**
 - NEW YORK CITY:** Advertisers Recording Service. Associated Music Publishers. Cinemasters, Inc. Columbia Recording Corp. Decca Records. Electrical Transcription Division of the National Broadcasting Company. Empire Broadcasting Co. Federal Transcribed Programs, Inc. Grombach, Jean V. Lang-Worth Features Programs. McKinley-Adams Company. Miller Broadcasting System. Minoco Productions, Inc. Musicraft Records, Inc. Nu-Phonic Corporation. Paprikas Phono Corp. Phono-Films Distributing Company. Reeves Sound Studio. Soundfilm Enterprises. Schirmer, G. Standard Phono Company, Inc. Strong, Edwin, Inc. Transamerican Broadcasting & Television Corp. Time Abroad, Inc. United States Record Corp. World Broadcasting Company. WOR Electrical Transcription & Recording Service.
 - TUCKAHOE:** Radio Advertising.
 - NORTH DAKOTA**
 - FARGO:** Radio Station WDAY, Inc.
 - OREGON**
 - PORTLAND:** C. K. Recorders.
 - PENNSYLVANIA**
 - PHILADELPHIA:** Robinson Recording Laboratories. WCAU Broadcasting Company. WFIL Broadcasting Company.
 - UTAH**
 - SALT LAKE CITY:** Keyser, James B., Company, Inc.
 - WASHINGTON**
 - SEATTLE:** Fischer Blend Station, Inc. Instant Recording Service. Jessen, John P. KRSC Radio Sales Corp. Radio Station KIRO. Seattle Broadcasting Company. Western Recording Studios.
 - WISCONSIN**
 - MILWAUKEE:** PFAU Sound Equipment Company. Professional Recording Studios.
 - CANADA**
 - TORONTO:** Dominion Broadcasting Company. Truetime Recording. United Radio Advertising Agency.

Local Reports

- LOCAL NO. 1, CINCINNATI, OHIO**
 - New members: Dave M. Griffith, Robert E. Himes, John W. Marity, William E. Kellogg, Thompson Pyle.
 - Special members: A. L. Fox, Ruby A. Fox, Aubrey Phillips.
 - Transfers deposited: Joe Sherman, 427.
 - Transfers issued: Robert Hill, Helen Klub, Eddie Gallegos, Deal Stator, Jane Lowe, Robert Schulker, Paul Kubank, John Dietz, Elmer Westlund, Hugh Lanham, Rodney Ellis.
 - Resigned: Eleanor Winkler.
 - Traveling members: Eddy Durbin, Martin Ocard, Stuart Mackay, John Drake, Leonard Gellers, Winston Bogart, Harry Campbell, Sidney Rhelm, William Heathcock, James Troutman, Low Sherwood, Al Oltrow, all 802; Joe Reichman, Fred S. Falmsky, Edward J. Gregory, Daro Keiner, Mario Daliolo, Arthur Lewis, all 802; Bert Martin, Glen J. Zubenak, both 2; James E. Bishop, James E. Williamson, both 10; Carroll Consett, 5; Charles Griford, 655; Melba Kay, 2.
- LOCAL NO. 2, ST. LOUIS, MO.**
 - Transfers issued: James Reynolds, James Halbman, Louis Hittler, Eddie Nichols, Arthur Kenneth, Lucia Pajula, Maurice Eaves, L. Nauman, A. J. Moloney, Hayward Lambert, Frank Martin, Frank Vernaeel, Elmer Trutsch, Glen Young, Earl Hynes, Russell Bohrkaso, Manley Malley, Phil Godwin, Eugene Blackledge, Dan Coffman, Lester Hutchman, P. T. Gauding, Raymond Rutch, Floyd Lutz, Jos. A. Saracini, Robert Elmer, Charles Gottschalk.
 - Transfers returned: Eugene Blackledge, Bud Waples, Ben Liberman, John Gavin, Phil Godwin, Joe Schirmer, George Warner, James Wolfe, Wayne O'Connor, Al Ruma, meta, Clement Zuzanak, Al Wingren, Wm. Tynel, Jos. Saracini, Anzelo Verga, Myrt Lee Hausman, Catherine Noland, Elmo Hinson, Hayward E. Lambert, Jimmie Downey, Fred Weillinger, Winfred Farrell, Frank T. Gauding, Richard Rema, George Freiburgau, Thomas Trizz, Lucia Pamela.
- LOCAL NO. 3, INDIANAPOLIS, IND.**
 - Transfers issued: Danna Dale, John Dillard, Maurice McCormick.
 - Transfers deposited: Bernyce Nevel, 1; Joann Adams, 240; Valerio Chap, 10; Emery A. Kenyon, 302.
 - Transfers withdrawn: Bernyce Nevel, 1; Joann Adams, 240; Valerio Chap, 10.
 - Transfer returned: Carl Burnside.
 - Symphony transfers withdrawn: Clyde E. Miller, 10; Lynne Wainwright, Lloyd E. Duff, Jerome J. Lipson, all 77; Inatromb Knott, 171; Julia Manrocca, 9; Harriet Gardello, Meyer Katz, Harry Jenkins, Philip Callaci, Wm. Nowinski, Wm. P. Pirko, all 802; Guy Bennett, 1; D. Lopatnevsky, 802; Leon Zaslava, 77; Charles Platin, 304; Robert B. Harper, 77; Jacob Nahokin, 802; Renato Pacini, 9; Wm. Hector, Frank Platanna, both 10; Abraham G. Luboff, 47; Misba Blatkin, Nicholas Tushaar, both 802; Hubert M. Miller, Irving Ilmer, Theo. Slavina, all

LOCAL NO. 84, TULSA, OKLA.

Transfers withdrawn: Nate Bates, 137; Norman Beckler, 250.

LOCAL NO. 108, COLUMBUS, OHIO

Traveling members: Benny Maroff, Don Seal, E. Nutley, N. Cammell...

LOCAL NO. 104, SALT LAKE CITY, UTAH

New members: Harold Laycock, Evan R. Anderson, Stella Frisby, Bert A. Lewis...

LOCAL NO. 108, SPOKANE, WASH.

New members: George Mueller, Don Rhodes, Ruth Thomas, Harry Smith...

LOCAL NO. 107, ASHTABULA, OHIO

Transfer deposited: Max F. Gordon.

LOCAL NO. 116, SHREVEPORT, LA.

New members: James P. King. Transfers deposited: Clifford Bruner, Moon Mulligan...

LOCAL NO. 123, RICHMOND, VA.

New members: Winston Nevella, Robert Post, Barry McKinley, Paul Johnson...

LOCAL NO. 131, WETMORE, ILL.

New members: Guy Meredith, Russell Nicholls, Laura Kilne.

LOCAL NO. 137, CEDAR RAPIDS, IOWA

New members: Earl W. Fulton, Richard M. Brabbitt, Jerome Heth.

LOCAL NO. 143, WORCESTER, MASS.

New members: Bernard Mintz, Brewer O. Dean. Transfers issued: Stuart D. Watson...

LOCAL NO. 147, DALLAS, TEXAS

New member: Kenny Wolfer. Transfer members: P. McKeehan, Arley Cooper...

LOCAL NO. 148, TORONTO, ONT., CANADA

New members: Howard Cable, Elizabeth Clegg, Fred C. Davis, Jack E. Fuller...

LOCAL NO. 151, ELIZABETH, N. J.

New members: A. J. Thompson, Matthe York, Max Kaplan, Fred Hofstad.

LOCAL NO. 154, COLORADO SPRINGS, COLO.

Transfer issued: Dale Orvino. Transfer deposited: Stewart Byers...

LOCAL NO. 161, WASHINGTON, D. C.

New members: Wm. E. Wall, Jr., Mrs. Frances Nash Watson, David Sandombrali.

LOCAL NO. 174, NEW ORLEANS, LA.

New members: Zatzgund Toth, Rudolph Nrenlich. Transfers issued: I. Fazzola...

LOCAL NO. 240, ROCKFORD, ILL.

New members: Gilbert W. Anderson, William L. Carlson, Arthur M. Johnson...

LOCAL NO. 241, BUTTE, MONT.

Erased: Elsie Cohn, Wm. McGee. Transfer member: Madeline Morris...

LOCAL NO. 246, PATERSON, N. J.

New member: Ben Tracta. Transfers deposited: Harold Grayson...

LOCAL NO. 257, NASHVILLE, TENN.

New members: Fleming Reed, William Westwood, Clyde Moody. Transfers deposited: Ben Wallerstein...

LOCAL NO. 196, WINNIPEG, MAN., CANADA

Erased: Owendia Owen Davis, John Gallant, George Fairfield. Local No. 201, LA CROSSE, WIS.

LOCAL NO. 202, KEY WEST, FLA.

New members: Archie Thompson, Rudy Goetzman, Ralph Jones, Sam E. Bird...

LOCAL NO. 203, HAMMOND, IND.

Transfers deposited: Edw. Marks, Martin Brady, Jr., Glenn Ansbarger...

LOCAL NO. 206, GREEN BAY, WIS.

New members: Fred Dault, Jack Brown, John Cole, Lawrence Halsh...

LOCAL NO. 228, SAN LUIS OBISPO, CALIF.

Withdrawn: J. B. Brent, H. Byfield, H. Gooder, T. L. Huggan...

LOCAL NO. 229, SANTA ROSA, CALIF.

New members: Charles Giovanetti, Kenneth McGuire, Leo Nattali...

LOCAL NO. 236, NIAGARA FALLS, ONT., CANADA

Officers for 1941: President, Jas. Reer; Vice-President, Charles Power...

LOCAL NO. 238, GREEN BAY, WIS.

New members: Fred Dault, Jack Brown, John Cole, Lawrence Halsh...

LOCAL NO. 208, CHICAGO, ILL.

New members: Walter Moore, Ralph Davis, Blanch Walton, Troy Calvin Swapp...

LOCAL NO. 212, ELY, NEV.

New members: Carl Allen, Jimmy Thomas, Charles Comstock. Transfers deposited: Clyde Galen...

LOCAL NO. 218, MARQUETTE, MICH.

New member: Carl H. Wilson. Reassigned: Russell F. Begstrom. Transfers deposited: Cal Calloway...

LOCAL NO. 228, KALAMAZOO, MICH.

Officers for 1941: President, E. F. Whittington; Vice-President, Flutell Bowman...

LOCAL NO. 231, TAUNTON, MASS.

New member: Frederick Staigton. New members: Gilbert W. Anderson, William L. Carlson...

LOCAL NO. 240, ROCKFORD, ILL.

New members: Gilbert W. Anderson, William L. Carlson, Arthur M. Johnson...

LOCAL NO. 241, BUTTE, MONT.

Erased: Elsie Cohn, Wm. McGee. Transfer member: Madeline Morris...

LOCAL NO. 246, PATERSON, N. J.

New member: Ben Tracta. Transfers deposited: Harold Grayson...

LOCAL NO. 257, NASHVILLE, TENN.

New members: Fleming Reed, William Westwood, Clyde Moody. Transfers deposited: Ben Wallerstein...

LOCAL NO. 276, HOT SPRINGS, ARK.

Transfers deposited: Johnny Willis, Barney McNeillage, both 578...

LOCAL NO. 279, LONDON, ONT., CANADA

Withdrawn: J. B. Brent, H. Byfield, H. Gooder, T. L. Huggan...

LOCAL NO. 423, NAMPA, IDAHO

New member: Paul Murphy. Transfer withdrawn: Emer Dodd.

LOCAL NO. 444, JACKSONVILLE, FLA.

New member: Anthony W. Bates. In service: Wm. Julius Toole...

LOCAL NO. 453, WINONA, MINN.

New members: Roy Thoen, Harold Richert. Resigned: Wayne Griffin...

LOCAL NO. 466, EL PASO, TEXAS

Resigned: Margaret O. Schultz. Dropped: Leslie D. Holt.

LOCAL NO. 468, EL PASO, TEXAS

New member: Charles M. Raddie. Transfer issued: Happy Busch...

LOCAL NO. 469, SAN LUIS OBISPO, CALIF.

New members: Paul H. Springs, Quin F. Harris, Ruth C. Harris...

LOCAL NO. 330, MACOMB, ILL.

New officers: President, Larry Gibson; Vice-President, Glenn Bucklen...

LOCAL NO. 343, NEWROOD, MASS.

New member: A. Rimon. Transfer issued: Harold Killey.

LOCAL NO. 356, COLLINGSWOOD, ILL.

New members: Ebbie John L. Hardy, Pearl Scott, Louis Lofere.

LOCAL NO. 367, VALLEJO, CALIF.

New members: Robert Harris, Anthony Yreda. Transfers deposited: Vance News...

LOCAL NO. 368, RENO, NEV.

New members: Betty Mae Ramsey, Herman B. Nelson, Henry Behrwerk...

LOCAL NO. 378, EASTON, PA.

New members: Paul D. Steiner, Horace V. Aggar, Jr. Resigned: Charles D. Dalrymple...

LOCAL NO. 387, GRAND COULEE, WASH.

Transfer withdrawn: Mark Roper, 105. Transfers deposited: Glen Parks...

LOCAL NO. 400, HARTFORD, CONN.

New members: Salvatore Falls, Brendal W. Barrett, Irving Roth...

LOCAL NO. 408, MONTREAL, QUE., CANADA

New members: Brian McCarthy, John E. Gallant, Louis Canham. In service: Graham George...

LOCAL NO. 408, BIDEFORD, MAINE

Resigned: Wendell T. Butler, Pauline J. Bangs, Gilman Heeger.

LOCAL NO. 423, NAMPA, IDAHO

New member: Paul Murphy. Transfer withdrawn: Emer Dodd.

LOCAL NO. 444, JACKSONVILLE, FLA.

New member: Anthony W. Bates. In service: Wm. Julius Toole...

LOCAL NO. 453, WINONA, MINN.

New members: Roy Thoen, Harold Richert. Resigned: Wayne Griffin...

LOCAL NO. 466, EL PASO, TEXAS

Resigned: Margaret O. Schultz. Dropped: Leslie D. Holt.

LOCAL NO. 468, EL PASO, TEXAS

New member: Charles M. Raddie. Transfer issued: Happy Busch...

LOCAL NO. 469, SAN LUIS OBISPO, CALIF.

New members: Paul H. Springs, Quin F. Harris, Ruth C. Harris...

LOCAL NO. 472, YORK, PA.

New members: Paul L. Aebel, Joseph B. Gibbons. Transfer issued: Rudolph Riese, Jr.

LOCAL NO. 488, NEW HAVEN, CONN.

New members: Carl Carey, Leah Hanley, Clarence Williams, Robert Stevens...

LOCAL NO. 461, PRINCETON, WIS.

Erased: Arthur Drebloh. Resigned: Lois Andia, Ho Andia, John Wildaba.

LOCAL NO. 498, MISSOULA, MONT.
 New member: Reiny Krels.
 Transfer members: James Baldwin, Larry Selby, Robert Stiffman.
 Elected: Ashley Rice.
 Transfer withdrawn: Robert Johnson, Al.
 Transfer deposited: Marjick J. Huff, 522.
 Transfers cancelled: Chlich Bryan, Fred Menary, both 12; Ed Wolcott (letter), 638.

LOCAL NO. 501, WALLA WALLA, WASH.
 Change in officers: President, Robert C. Myers.
 New members: Donald L. Haughton.
 Transfers issued: Ray Watson, Robert Hatfield, Eric Baston.

LOCAL NO. 502, CHARLESTON, S. C.
 Traveling members: Clifford E. Natale, 802; Charles C. Richardson, Albert Christina, Ira Kalkis, all 9; Harold E. Loomis, 14; Jack Wardlaw, 500; Lowell Hayworth, 598; Tina Hutton, 500; Gerald Bayer, 598; Walter Warren, 122; Herbert Taylor, 447; Skeo Elder, 14; Philip Fullenwider, 500; Joe Canenno, Dick Garofalo, both 372; Hal Lundy, 10; Louis Armstrong, Shelton Headplid, Gene Prince, Frank Gilbreath, Norman Green, George Washington, Jr., C. Chambers, Joe Gardland, Carl Fry, Rupert Cole, Prince Robinson, Sidney Gallett, Lawrence Lucie, John Williams, Louis Russell, Orphan Honour, Rudolph Williams, Cyril Haynes, Samuel Massonhour, Sidney Jenkins, John Mitchell, Paul Jack Chapman, Irwin Brown, all 502; Dick Geir, 787; Loretta Reed, 1.
 Traveling members: Dick Geir, 787; Loretta Reed, 1; Bobby Byrne, 475; Nick Gaiser, 802; Chuck Forsythe, 308; Bob Guser, 1; Jack O'Rourke, 201; Don Matthews, 150; Charles D'Maxxon, Gerald Yelverton, both 802; Don Byrne, 103; Harry Barock, Joe Gibbons, Louis Carbeck, all 802; Jack Farrell, Alvin 4; Sid Bradley, 16; Paul Whiteman, Huddy Weed, Alvin Weisfeld, Louis Hatman, Dan D'Andrea, Ray Ekstrand, Murray McEhren, Sam Skolnick, Max Tiff, Mikus Durshene, Ed Herman, Mag Zertin, Simdell, Kenneth, Kenneth, Deane, William Rodriguez, Arlie Shapiro, Mike Pingatore, all 802; Lew Williams, Lelloy Harshon, Thaddeus Seabrook, Addison White, Otis Walker, John Henry Williams, Earl Thomas, Joseph Williams, Clifford Small, Purdie Henderson, Aaron Harvey, all Cond.

LOCAL NO. 503, FAIRMONT, W. VA.
 New members: Henry O'Rourke, Leonie Alesch, Chas. Morae.
 Resigned: Amato Quarilla, Clark Archost, Wayne Apogast, Healy, Charles Debi Mass, Marshall Jones, Thurl Heiderhat, Joseph Henry.

LOCAL NO. 510, SAN LEANDRO, CALIF.
 New members: Louis A. Avila, Joe Blair, John L. Brooks, Jr., Jack DeMello, George Dias, Robert Oliveira, Frank Palmer, Ed Johnson, Joseph J. Jones, Jr., Ed. J. Resigned: H. Hanttil, Marie Bernard, Isabelle Martin, Wilbert Martin, Lee Woods.
 Transfer issued: Don Fraga.

LOCAL NO. 520, MARIENFELD, ORE.
 New members: Merlin McNab, Roger Walker, Charles Bull.
 Dropped: Howard Harnard, J. N. Chambers.
 Transfers issued: Spencer Ross, Toy Hachund, Francis Wagner.
 Transfers deposited: Thomas Couthers, Gene Leo, both 689.

LOCAL NO. 532, AMARILLO, TEXAS
 Change in officers: President, J. H. Moran.
 Transfers issued: Donald Dues, Ben Bundy.
 Resigned: Karl Fente, Er Alorf, Donald Hall, Betty Arnold, Evelyn Hurch.
 Transfer deposited: Larry Cotter, 485.

LOCAL NO. 538, ST. CLOUD, MINN.
 Resigned: Karl Fente, Er Alorf, Donald Hall, Betty Arnold, Evelyn Hurch.
 Transfer deposited: Larry Cotter, 485.

LOCAL NO. 541, NAPA, CALIF.
 Elected: Cliff Bennett, Jack C. Murphy, Eddy Mann.

LOCAL NO. 543, BALTIMORE, MD.
 Officers for 1941-42: President, Emerson A. Simpson; Vice-President, Charles E. Gwynn; Secretary, Howard Rollins; Treasurer, Bernard Mason; Directors: Washington Berry, David A. Johnson, Harry C. Ford, Harrison M. Dodd, Kander Handzel.
 Transfers deposited: Delloyd McKaye, 802; William A. Jones, Truman Gilbert, Clarence E. Wright, Jack Jackson, Elton Johnson, George A. Adams, 802.
 Transfer withdrawn: Delloyd McKaye, 802.
 Traveling members: Gerald Wilson, Ted Tucker, both 3; Edward Hanson, 303; James Young, Dan Orlison, Ernest Peizer, Austin Powell, Charles Bakdale, Charles White, James H. Gordon, Joseph Brown, Heriberto Shepherd, Wellington Lawrence, John H. Williams, James Cartmore, Eddie Cooper, William Bowman, Jerome Tzartz, Johnny Lynch, Charles Hart, all 274; Jimmie Laveroff, Russell Harker, Earl Galtzberg, Willie Smet, Edw. F. Wilcox, James Crawford, Moses Allen, Joe Thomas, Albert Norris, all 502; Robert Scott, 343; Elmer Crumley, 538; Eugene Young, 589; Oswald Olson, 641; Charles Weisner, 747; Paul Webster, Alfonso Cooper, Irving Brown, Paul Jack (chapman) John Mitchell, Samuel Massonhour, Graham Moncur, Rudolph Williams, Sidney Jenkins, Cyril Haynes, Lloyd Grimes, Edward R. Cole, Shelton H. Hemmihill, Gene Gilbreath, Norman Green, George Washington, Jr., C. Chambers, Joe Gardland, Carl Fry, Rupert Cole, Prince Robinson, Sidney Gallett, Lawrence Lucie, John Williams, Louis Russell, Louis Armstrong, Ella Fitzgerald, Charles Wallace, Earl Hardy, Peter Frank Clark, Samuel Lennie Nimmons, Teddy Moore, Richard Vance, Irving Randolph, Beverly Reed, John McConell, Thomas B. Fulford, James Jordan, Chauncey Haughton, George Doray, William Beason, Ulysses Livingston, all 802.

LOCAL NO. 554, LEXINGTON, KY.
 Traveling members: Herman Kirschner, Byron Yelton, Charles Schmidt, Bruce Scott, Russ Lankau, Anthony Walker, Maurice Miller, James Auld, James Priest, all 1; Robert Cook, 802; Hermal Latham, 218; Emily Simmons, 21; Wilma Bauer, 289; Thielsa Smulson, 501; Dolores Cooney, 519; P. Herzer, 100; Dorothy Lutzner, 125; Hilda Hallbrook, 164; Carolyn Meyer, 284; Verne Wells, 34; Anna Timms, 580; Clayton McMillen, Nora Emma, Paul Napp, George Exallie, Hermal Smith.
 New member: Robert Seaman.
 Traveling members: Hermal Smith, Gene Prince, Frank Gilbreath, Norman Green, George Washington, Jr., C. Chambers, Joe Gardland, Carl Fry, Rupert Cole, Prince Robinson, Sidney Gallett, Lawrence Lucie, John Williams, Louis Russell, Louis Armstrong, Ella Fitzgerald, Charles Wallace, Earl Hardy, Peter Frank Clark, Samuel Lennie Nimmons, Teddy Moore, Richard Vance, Irving Randolph, Beverly Reed, John McConell, Thomas B. Fulford, James Jordan, Chauncey Haughton, George Doray, William Beason, Ulysses Livingston, all 802.

LOCAL NO. 558, OMAHA, NEB.
 Officers for 1941: Wm Lewis, president; W. V. Cunnico, secretary; Wm Keefer, treasurer; Board of Directors: Milton Harrold, Wm Adams, Marvin Price, E. W. Brown, Jr., Vern Turner, Joe Drake.
 Transfer issued: Walter Neott.

LOCAL NO. 563, CAIRO, ILL.
 New member: Earl Hestrich.
 Dropped: Armand Proffler.

LOCAL NO. 561, ALLENTOWN, PA.
 Resigned: Forrest S. Weidner.
 In service: Richard A. Hrost, Ralph Hinman, Jr., Dick Cozad, Rein R. Lester, Walter M. Grawakner.
 Transfers deposited: Kathryn Heimling, Roberta Bames, Adele Heimling, all 77; Sheila Renard, 624; M. Jeanne Roberts, 40; Vernon T. Hiestler, 137.

LOCAL NO. 571, HALIFAX, N. S., CANADA
 Officers for 1941: President, Wm T. McGuire; Vice-President, G. E. Nauber; Secretary-Treasurer, N. G. Webster; Executive Board: Mrs. B. Clarke, Joseph James, Walter Donovan, Frank Coole, Wm C. Earles.

LOCAL NO. 573, SANDUSKY, OHIO
 Officers for 1941: President, Willard Kentledge; Vice-President, Vera Walter; Secretary, Charles Hed; Treasurer, Kenneth Lutten; Executive Board: Frank Maschall, Ralph Meers, John Oling.

LOCAL NO. 575, MICHIGAN CITY, IND.
 Traveling members: Walt Nichols, Fred Turner, Carl Bailey, Kenneth Hestrich, Lloyd Gutman, Dan Fry, Ed Hedin, Clayton Bennett, all 141; Mickey C. Ellootou, J. Williams, E. Yovanovich, C. Roysel, D. Johnson, B. Wynn, L. Newman, all 393.

LOCAL NO. 583, WESTWOOD, CALIF.
 Officers for 1941: Carl Hill, president; George M. Secretary-treasurer; T. E. Bennett, vice-president.

LOCAL NO. 588, PHOENIX, ARIZ.
 Resigned: Frank Blumgarten, Del Lonr, Martin Lanzett.
 In service: Bass Clark, Murray Rupp, Don Clark, Harold

Elston, Herbert Hoyer, Alvin Peluso, Howard G. Smith, Max Sittenfeld, Jack Stafford, Tommy Watts.
 Transfers issued: Lenard Ross, Kenny Ross, C. A. Bierman, Dick Dobney, Haon Borziani, Edward Hall.
 Transfers deposited: George Sparrow, Wesley Ceremony, John Clemmit, Don Schmidt, Lee Wellington, Richard M. Schwartz, Paul Nigro, Grady King, L. L. Lasswell, Raymond Tager, Wilford Rose, P. Featherstone, Mel Busserman, Billy Hissett, Byron Dalrymple, Chester Barnett, Hank McCarry, Bill Morgan, Harlan Kewish, Bob Shimp, Jack Baker, all 47; Ross Hama, 424; Gordon Chalsted, 76; Anthony Amedeo, 40; Gus Widmer, 699.
 Transfers withdrawn: George Sparrow, Wesley Ceremony, John Clemmit, Don Schmidt, Lee Wellington, Richard M. Schwartz, Paul Nigro, Grady King, L. L. Lasswell, Raymond Tager, Wilford Rose, P. Featherstone, Mel Busserman, Billy Hissett, Byron Dalrymple, Chester Barnett, Hank McCarry, Bill Morgan, Harlan Kewish, Bob Shimp, Jack Baker, all 47; Josephine Monahan, 5; Arthur L. Fuller, 154; Erwin Hissett, 625; C. S. Myers, Cond.; Dave G. G. G.
 Traveling bands: Henry King, Andy Kirk, Gene Plier.

LOCAL NO. 685, MT. VERNON, N. Y.
 Transfers withdrawn: Teddy Powell, Gene Zannoni, Harry Davis, James Morris, Howard Gaffney, Tommy A. Kamin, John O'Rourke, Bill Westfall, Tony Frederic, Lou Flamm, Harry L. Garey, Hal Hoffer, Tony Alessandro (letter), all 802.
 Transfers issued: Quentin Thompson, Fred Hiss.

LOCAL NO. 628, BARNIA, ONT., CANADA
 New members: Earl Aldridge, Donald Hamilton, Harold Galloway, Wilmer Plick, Clarence Seale, Eugene Carey, Elton Whitefield, Mac McLaughlin, Donald Park, Richard Wilson.
 Resigned: T. H. Milson, Clare Turner, William Tompkins.

LOCAL NO. 643, MOBERLY, MO.
 Officers for 1941: President, Lester H. Bourne; Vice-President, Howard E. Turner; Secretary-Treasurer, R. Clyde Foster; delegate to A. F. of M. convention, R. Clyde Foster; delegates to National Trade & Labor Assembly: Lester H. Bourne, Richard Pheasant.

LOCAL NO. 644, CORPUS CHRISTI, TEXAS
 New members: Arturo Vazquez, Huster Conrad, Herman E. Bertram, John D. Kirkhome.
 In service: Ray C. Nelson.

LOCAL NO. 649, HAMBURG, N. Y.
 Dropped: Lucretia Zintz, Harold Feldman, Will Hobel.

LOCAL NO. 655, MIAMI, FLA.
 New members: Herbert L. Levinson, John Gas, Harry Herk, Modesto DeSantis, Chito Morales, David J. Gowan, Sanford Stegelstein, R. W. O'Brien, Charles Dickinson, Peter Murray, Edward Jacobs.
 Transfers deposited: Joseph Ely, 802; Samuel Rosen, Ralph Cooke, both 389; Eugene Calross, 77; Jack Goodman, Adrian Rollin, both 802; Frank O'Leary, Harrison W. Smith, Louis F. Hood, all 10; Frank Storch, 802; Elwood G. Gowan, Miguel Martinez, Henry Diaz, Ralph Audiot, Rene Martinez, Bobbie Cap, Ray Crider, Tay Vay, all 218; Chris Cozatos, Sal Fedia, Louis L. Pope, all 60; Gladys Foster, 802.
 Transfers withdrawn: Adrian Rollin, 802; Frank Vetter, Frank O'Leary, both 10; F. H. H. Ed. Scully, all 10; Gladys Foster, 802; Wilfred Rodriguez, 721.
 New members: Stanley Karlan, Eddie Makins, Danny Yates, John Wm. Wright, John R. Ferrara, John Ritter, Harold Hirsch, Jerome G. Grier, George E. Grier, Ralph Kirsch, Sam Kohn, Louis Lutz, Simono Martucci, Henry Meyer, Leo Pluhar.
 Resigned: Noelle Smith, Marie Olinger.

SUB-LOCAL LOCAL 661, ATLANTIC CITY, N. J.
 Officers for 1941: Chairman, Joseph H. Jacobs; Secretary, George F. Allen.

LOCAL NO. 663, ESCANABA, MICH.
 New members: Mrs. Helen Cloutier, Emil Stola, George Mihne.
 Resigned: Mrs. Leona Johnson Caswell, William Cary, Leo Laviolette Jr.
 Transfers deposited: Paul Johnson, Herbert Gifford, both 337; Bob Maher, Lillian Keilo, Ed Reiter, all 10.

LOCAL NO. 672, JUNEAU, ALASKA
 New members: Ed McIntyre, Adelaide Gillen, Paul Rudolph.

LOCAL NO. 678, HUDSON, N. Y.
 Transfer issued: Fredrich G. Lusk.

LOCAL NO. 681, CENTRALIA, ILL.
 Officers for 1941: President, Carl West; Vice-President, Harry Smith; Secretary, Paul E. Stoen; Treasurer, Sergeant-At-Arms, John Dale; Trustees: Ray Lambert, Fred West, Cornelius Westford, Wesley Trout; delegate to convention, T. E. Sheppard; Business Agent, John Dale; Local Organizer, Joe Upchurch; Bandroll, H. L. Organizer, Nate Duran.
 Resigned: Noelle Olinger.
 Traveling members: Marie Wilson, Lucretia Lee, Ruth Weisner, 217; Paul Webster, Alfonso Cooper, Irving Brown, Paul Jack (chapman) John Mitchell, Samuel Massonhour, Graham Moncur, Rudolph Williams, Sidney Jenkins, Cyril Haynes, Lloyd Grimes, Edward R. Cole, Shelton H. Hemmihill, Gene Gilbreath, Norman Green, George Washington, Jr., C. Chambers, Joe Gardland, Carl Fry, Rupert Cole, Prince Robinson, Sidney Gallett, Lawrence Lucie, John Williams, Louis Russell, Louis Armstrong, Ella Fitzgerald, Charles Wallace, Earl Hardy, Peter Frank Clark, Samuel Lennie Nimmons, Teddy Moore, Richard Vance, Irving Randolph, Beverly Reed, John McConell, Thomas B. Fulford, James Jordan, Chauncey Haughton, George Doray, William Beason, Ulysses Livingston, all 802.

LOCAL NO. 688, WICHITA FALLS, TEXAS
 Officers for 1941: Gordon Shay, president; Paul Neels, secretary.
 Traveling members: Helianopolis, Hood Shaw, St. Louis Symphony Orchestra, Jimmie Lunderud Orchestra, Job Wills Orchestra, Legion South Orchestra, George Underwood Orchestra.

LOCAL NO. 721, TAMPA, FLA.
 New members: A. Clyde Evans, Arthur Dosal, Eugene Polukue.
 Transfers issued: Phil Garkow, Roy Thompson, Tom Ramirez.
 Transfers deposited: Bill Klein, 101; Carl C. Springer, 107; Jim Christian, 111; George Mundy, 40; Gordon Kapar, James Manuel, R. Herdick, all 17; B. Hughes, 107; Lew H. Fidler, John Pils, John Sear, all 3; William H. Henders, James V. Brown, 40; Earl English, 50; Dick Allen, 103; Munson C. Compton, 802; Mizil Joyce, 103.
 Transfers withdrawn: Gordon Kapar, James Manuel, R. Herdick, 107; Tom Ramirez.
 Resigned: Tony Ramirez.
 Traveling members: Munson Compton, 802; Mizil Joyce, Dick Allen, all 103; Rudy Bundy, 10; Walter Taylor, Paul N. Hotes, both 21; Russell Goetz, 45; Howard Kemp, 35; Bud Hibbs, 254; Sam Simon, Otto Striba, both 4; Gordon Kautz, James Manuel, R. Herdick, all 17; B. Hughes, 107; Bill Akin, 101; Earl Springer, 107; Jim Christian, 111; George Mundy, 40; Charles Mung, Charles Pittipole, C. H. Chalt, Ben Barber, Pete Erlman, Leo King, Carman Hill, Conrad De Nairo, Tom Hladko, William Fields, Joe Moro, Ned Schwarz, all 62; Lew Eidler, John Pils, John Sear, Abe Davidson, all 3; William (Dick) Hendricks, Dee V. Brown, both 16; Karl English, 50; Elmer Hoffman, Jack Moonhead, Leo Marchion, George D. Blackwell, all 802.

LOCAL NO. 708, AUSTIN, MINN.
 Traveling members: Lloyd Bennett, Frank Escantell, Dan Hammond, Joe Hestry, Clem La Barre, Leo Hughes, Don Beharlow, Fred Mills, Lark Meerman, Kenneth Oreal, Clio Weber, all 127; Cliff Kyes, 39; Paul Norris, 574; William Pierce, 229; Delmar Brown, 519; Ray Kniffle, 254; Adrian Moore, 511; Dewey Moore, 389; Aris M. Hlan, 73; Louis 4716rd, 340; Huck Shaffer, Wayne Pringle, Mable Kule, Gordon Leuch, Jack Withers, Oscar Palfrey, all 158; Homer Robinson, 149; Don Coleman, Virgil Gross, Esau Humphrey, Cliff Leber, Paul Link, Leonard Leeds, Al Haumer, James Puryear, Paul Mink, Ralph Mada, Larry Johnson, Hiram Windler, Ralph Hock, Jay, Morda Patterson, Don Gattelle, Dick Gattelle, Vlnro Hansen, Howard Westphal, Leo Schmidt, all 137; John Norok, Larry Hax, Cliff Reed, Herbie Hase, Guy Astor, all 477; Howard Wagner, 360; Rose McAuley, 230; Doug Vellene, 255; Paul Rowe, 567; Emmet Walters, 501; Vlnro 4716rd, 307; Darfield Herb, 769; Bruce Binomek, Max Fisher, Robert Davis, W. R. Richardson, Vito Helton, Robert Bar, Ward Rawling, Jack Miller, James Kieker, all 31; C. W. McLeod, 482; Ted Anderson, 230; L. M. Hartman, Joyce Timm, Eddie Anderson, Kenneth Hitchcock, Justin Perkins, Ted Conway, Ernest Pnk, all 214; W. M. Schmidt, Fred Ryck, Joe Schmidt, Shirley Bohm, Leonard Wolf, Lee Olson, Russ Miller, all 267; 307; Darfield Herb, 769; Bruce Binomek, Max Fisher, Robert Davis, W. R. Richardson, Vito Helton, Robert Bar, Ward Rawling, Jack Miller, James Kieker, all 31; C. W. McLeod, 482; Ted Anderson, 230; L. M. Hartman, Joyce Timm, Eddie Anderson, Kenneth Hitchcock, Justin Perkins, Ted Conway, Ernest Pnk, all 214; W. M. Schmidt, Fred Ryck, Joe Schmidt, Shirley Bohm, Leonard Wolf, Lee Olson, Russ Miller, all 267; 307; Darfield Herb, 769; Bruce Binomek, Max Fisher, Robert Davis, W. R. Richardson, Vito Helton, Robert Bar, Ward Rawling, Jack Miller, James Kieker, all 31; C. W. McLeod, 482; Ted Anderson, 230; L. M. 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Transfers withdrawn: Lucile Bethon, Bill Baker Ien-berger, both 802.

LOCAL NO. 237, DOVER, N. J. New members: Frank Falzone, Daniel A. Applegate, Frederick A. Lake, Alexander Stewart, J. Robert T. Laidlaw, Morris Benkofsky, Robert E. Wallace, J. F. Mauldin, Frank H. Daitley, Lynn Greiner, Hugh S. Campbell, Sam S. Busso, George L. Rockefeller, Charles L. Bockstein, John E. Limhardt, J. Mackie Walker, Jr.

LOCAL NO. 240, ROCKFORD, ILL. Delegates to National Convention: E. C. Cox, Ray H. Mann; alternates: Everett A. Cox, Gladys Kleie. New members: Richard K. Morgan, Kenneth E. Bird, John Whitehead, C. Harry Carlson, Jr., Glen M. Helmer.

LOCAL NO. 243, GLASGOW, MONT. New members: Dick Berzet, Ellsworth Benth, Mitchell Hunter.

LOCAL NO. 248, PATERSON, N. J. New members: Frank Travolta, Ruddy Henson, Jack Meyer, Anthony Cantalupo, Harold Weber.

LOCAL NO. 249, IRON MOUNTAIN, MICH. New members: Betty Eisele, Walter Shannon, Anthony John Giovinetti, Raymond Julloucar, Gordon H. Anderson.

LOCAL NO. 257, NASHVILLE, TENN. Transfers returned: Victor W. Kephart, Marjorie Kephart, Alice.

LOCAL NO. 260, POCATELLO, IDAHO. New member: H. Wayne Chivers.

LOCAL NO. 262, SANTA ROSA, CALIF. Delegates to A. F. of M. Convention: John H. Addison, Fred Grant.

LOCAL NO. 263, HAMILTON, ONT., CANADA. New members: Miss Irene Brewer, Jas. Gilbert, Tod Graham, Harry McGeary, Agnes Hatcher.

LOCAL NO. 267, FULTON, N. Y. Officers for 1941: President, George Fied; Vice-President, John Owens; Secretary, Harold Palmer; Treasurer, Sherwood Brown.

LOCAL NO. 269, LANCASTER, PA. Transfers returned: Warren Korman, 577; John Jennings, 77.

LOCAL NO. 283, HAMILTON, ONT., CANADA. New members: Miss Irene Brewer, Jas. Gilbert, Tod Graham, Harry McGeary, Agnes Hatcher.

LOCAL NO. 285, SAN DIEGO, CALIF. New members: Joseph K. Wawalia, Everett K. Stone, Wm. H. Gregg.

LOCAL NO. 288, LANCASTER, PA. Transfers returned: Warren Korman, 577; John Jennings, 77.

LOCAL NO. 290, POCATELLO, IDAHO. New member: H. Wayne Chivers.

LOCAL NO. 292, LANCASTER, PA. Transfers returned: Warren Korman, 577; John Jennings, 77.

LOCAL NO. 293, LANCASTER, PA. Transfers returned: Warren Korman, 577; John Jennings, 77.

LOCAL NO. 294, LANCASTER, PA. Transfers returned: Warren Korman, 577; John Jennings, 77.

LOCAL NO. 295, LANCASTER, PA. Transfers returned: Warren Korman, 577; John Jennings, 77.

LOCAL NO. 118, NORWELL, N. Y. New members: Gerald (Kelly) Dressel, Thomas C. Hurley, Al Cecchi, Wm. Behr.

LOCAL NO. 423, NAIMPA, IDAHO. New members: Bernard H. Carty, Eugene J. Hall, Virgil W. Hall.

LOCAL NO. 435, TUSCALOOSA, ALA. Officers for 1941: Wilbur Hinton, president; Claude Huels, vice-president; Harry Fishman, secretary-treasurer.

LOCAL NO. 444, JACKSONVILLE, FLA. Erased: Cliff O. Hobbs.

LOCAL NO. 453, WINONA, MINN. New members: Robert Winczewski, Robert Theurer, Victor Holland, Marilyn Hanson, Gerald Ross, Haskon Myrland, Allen Rustad, Ross Sorenson, Meeton Seward.

LOCAL NO. 467, BRANTFORD, ONT., CANADA. Resigned: Don Stewart, W. J. Oldham.

LOCAL NO. 468, WATERTOWN, WIS. Officers for 1941: President, Clem H. Schoecher; Vice-President, Wm. J. Jones; Recording Secretary, Allen R. Jones.

LOCAL NO. 472, YORK, PA. New member: Phillip W. Burg.

LOCAL NO. 490, MISSOULA, MONT. New member: Carl Anderson, Jr.

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Life members: E. W. Roffey, Irving Tolson, Sr. Erased: Wilson Hunter.

LOCAL NO. 536, ST. CLOUIS, MINN. Transfers issued: Gerald Margolis, Vernon Fela, Harry M. Johnson, Richard Freureber, Ed. Munson.

LOCAL NO. 553, DEER LODGE, MONT. Officers for 1941: Wallace P. Akers, president; Carl Schreiber, secretary.

LOCAL NO. 559, BEACON, N. Y. Resigned: Francis Usher.

LOCAL NO. 561, ALLENTOWN, PA. New members: Stanley S. Schaffer, Sophie M. Newman, Daniel E. Newman, Ken C. Newman, Julia M. Newman, Ferdinand Soprano, Patrick J. Leitchak, Stephen Blaschak.

LOCAL NO. 562, MORGANTOWN, W. VA. New members: Max Cubbon, Preston Davis, Porter Hartman, Bill Melnick.

LOCAL NO. 575, BATAVIA, N. Y. New members: Leo M. Shaugnessy, Charles A. Parsons, Carl F. Burtleson.

LOCAL NO. 588, COLUMBUS, OHIO. Officers for 1941: President, I. M. Huffman; Vice-President, Earl Hood; Secretary-Treasurer, Clyde T. Wilson.

LOCAL NO. 586, UNIONTOWN, PA. New members: Albert Andy, Salvatore Calasera, Frank Tele, Wm. Martin, Joseph Mrazek, George Ungarcan, Ervin Blittinger, Jr., Claude Hrezer, John Mrazek.

LOCAL NO. 609, NORTH PLATTE, NEB. Transfers issued: Vol. Thorne.

LOCAL NO. 614, SALAMANCA, N. Y. Change in officers: President, Keith Jones; Business Agent, Fran DeGroat.

LOCAL NO. 622, BARY, IND. Officers for 1941: E. L. Hart, president; Al Jenkins, secretary-treasurer.

LOCAL NO. 631, WESTVILLE, ILL. Officers for 1941: President, William Rippon; Vice-President, L. C. W. Allison; Secretary-Treasurer, Louis J. Koopke.

LOCAL NO. 634, CORPUS CHRISTI, TEXAS. New member: George Goldman.

LOCAL NO. 656, MINOT, N. D. New members: Herman Miller, Ralph Kanhoosy, Orval Peterson, Ardis Hardy, Matt Herrsch.

LOCAL NO. 676, TYLER, TEXAS. In service: Tom Lowry, Ray M. Coleman, Ewette Sullivan.

LOCAL NO. 672, JUNEAU, ALASKA. New member: Cleo Wright.

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LOCAL NO. 676, TYLER, TEXAS. In service: Tom Lowry, Ray M. Coleman, Ewette Sullivan.

Erased: Orville Carlson, 203; Norman Lee, 651; J. J. Donahue, 309; Les Hartmann, George Timm, Eddie Anderson, Ted Cunney, Justin Perkins, Kenneth Shepard, Ernest Link, all 324; Bobby Griggs, Charles Duffin, Woody Orland, Henry Bentfield, Max Ryan, Dale Anderson, Bob Zeld, Kenneth Kazbler, Dave Perdue, Bill Pletsch, Floyd Zam, Byron Jones, all 210; Lynn Kerns, Gordon Cole, Charles Hazelton, Paul Briedenthal, Frank Van Merle, John Lee, all 477; Gordon Fehr, 289; George Doran, 693; Clarence Henkle, 71; Ray Friday, 337; Joe Hill Humphrey, 180; Patrick J. Wilfahrt, Harold A. Anderson, Donald W. Hite, Edward J. Juel, Peter Hagemer, Hugo J. Hofmeister, Otto W. Hofmeister, Theo H. Hofmeister, Frank J. Hofmeister, all 30; John Norokog, Larry Hays, Cliff Heard, Herbie Hase, Gene Astor, all 477; Howard Wagner, 538; Steve McCauley, 230; Doug Videns, 255; Paul Royce, 567; Emmet Walters, 504; Vince Pauline, 305; Geoffrey Oltus, 768; Earl Wetbecke, Herb Motter, Frank Kuleck, Don Bing, Russell Wallace, Arnold Paulson, all 331; Ralph Blaine, Gene Schmitt, Howard Davis, Max Fischer, Vacarro, Dick Gatrell, Don Gattler, Morris Patterson, Ralph Horklady, Hiram Winder, Larry Johnson, all 137; Lloyd Bennett, Dan Hammond, Joe Hraley, Glen LaBarre, Lee Huch, Don Schelton, Fred Mills, Frank Engvall, Jack Merriman, Kenneth Orval, Cliff Weber, all 437; Hal Leonard, Hoaklin Myrwan, both 453; Ray J. Kempton, 285; Charles Huppert, 357; Hub Andrea, 334; Bill Lee, 283; Harry Armonk, 70; Lowell Black, 451; Harold Kline, 65; Ralph Hauser, 152; Merle B. Lewis, 502; Leo Pieper, Clark Hodgson, Bernard Shale, Lauren Brown, Pee Wee Munt, Elmer Chancellor, Frank Harbin, Harlan Ross, Gene Deuermeier, Harvey Hansen, W. M. Schmidt, Fred Rosta, Joe Schmidt, Leonard W. Ehrlich, Edna Lee, Olton, Russ Halling, all 587; Ralph Neville, Hazel Mae Quarters, Warren Larson, Harold Royce, Earl Tuttle, Harry Minter, Huck Shaffer, all 230; Royce Steenker, Bill Hinton, Gene Schmitt, Howard Davis, Max Fischer, James Kircher, W. S. Richardson, Ward Rawlings, Jack Miller, all 34; C. W. McLeland, 350; Ted Anderson, 485.

LOCAL NO. 71, TUCSON, ARIZ. New members: William Pruitt, J. E. Donaldson.

LOCAL NO. 784, PONTIAC, MICH. New member: Charles Lundgren.

LOCAL NO. 802, NEW YORK, N. Y. Transfers deposited: Dick Rogers (Cond.), Carlos Alberti Muzetta.

LOCAL NO. 1, CINCINNATI, OHIO. New members: Robert B. Wheeler, J. Laurence Will-hite.

LOCAL NO. 2, ST. LOUIS, MO. New members: Kenneth G. Clarke, George H. Butler, Charles Spitzberg, Miss Ruby V. Shaw.

LOCAL NO. 3, INDIANAPOLIS, IND. New members: Howard C. Davison, Leah Johnston, Eldridge Morrison, Merrill D. Lawell, Jas. L. Napier, Vincent D. Stewart, Earl Pash, Oliver Johnson, Brian W. Dyer, Wm. Haffner.

LOCAL NO. 4, CLEVELAND, OHIO. New members: Matthew V. Bastardo, Calvin Byron Dalton, Ruth Virginia Heiser, John Richard Pietro, Olive Eileen Pizler, Bill Porter, Raymond Rinaldi, Doug C. Krueger, Edwin Hotick, Joe Hill, Earl Chamowah, (Hilly) Manso, Norma Maurine Pizler, Ruth Cecelia Pizler, William G. Smith, Charles A. Terrigno, Lucille Williams.

LOCAL NO. 5, DETROIT, MICH. New members: Esther Allan, Rebecca (Peggy) Paltie, Richard Heenan, James Blackwell, Robert J. Casey, Rose R. Cohen, Joseph Dickerson, Harold Dugan, James M. Ferraro (Perrell), E. Thad Florin, Theodore Gonska, Don Hill, Rossman Jefferson, Gerald S. Kipp, Frank Long-gel, Jr., Fred Lucas, Robert W. Monte, Harry Moore, George O'Brien, Marshall Padilla, Leonard Reason, Daniel O. Skinner, William Trotter, Herbert Waddell, Richard Witham, Miriam Williams, Marvin Jackson, Joseph Kar-doe, Joseph Moses, Joseph Resorahy, Andrew M. Zelman, (Charles) Barrell, Lester W. Caldwell, Bruce W. Olson, Michael J. Krasovic (Krats), Louis Martick, Thomas C. Wagner, Dorothy H. Deans, Robert L. Jakubek (Jasen), Harry Kosh, Ernest Medina, (Marta) Mitchell, Albert Przybyla (Prina), Paul A. C. Zook, Dorothy J. Kessel.

LOCAL NO. 6, DETROIT, MICH. Transfers returned: Arthur R. Werner.

LOCAL NO. 7, DETROIT, MICH. Transfers returned: Arthur R. Werner.

LOCAL NO. 8, DETROIT, MICH. Transfers returned: Arthur R. Werner.

LOCAL NO. 9, DETROIT, MICH. Transfers returned: Arthur R. Werner.

LOCAL NO. 10, DETROIT, MICH. Transfers returned: Arthur R. Werner.

LOCAL NO. 11, DETROIT, MICH. Transfers returned: Arthur R. Werner.

LOCAL NO. 12, DETROIT, MICH. Transfers returned: Arthur R. Werner.

LOCAL NO. 13, DETROIT, MICH. Transfers returned: Arthur R. Werner.

LOCAL NO. 14, DETROIT, MICH. Transfers returned: Arthur R. Werner.

LOCAL NO. 15, DETROIT, MICH. Transfers returned: Arthur R. Werner.

LOCAL NO. 16, DETROIT, MICH. Transfers returned: Arthur R. Werner.

Franks, Ollie Franks, all 58; Wilbur F. Hall, Irene Littlefield, both 80; Jack Powell, 23; Ted Lester, 20; Josephine Regina, 40; Florence Sheeta, Bertha Schindler, both 10; Charles Ahlgren, Helen Lewandowski, both 5; Marjory Stubby, 2; Betty Montal, 40; Count Berni Vici, 80; Rosella Pullen, 20; Earl Wells, Elizabeth Hortonback, Virginia Wassel, all 24; Barbara Allen, 90; June Culbertson, 90; Betty Brown, 20; Roy Hays, John Newland, James Dorsey, Wm. Lamb, Edward Swoboda, Curt Bunne, all 50; Charles DeLuch, 25; Oliver Cutler, 57; Harold Mayo, 20; Bud Sullivan, 40; Larry Herman, 47; Pat Herndon, 45; Ed Kuchta, Milton Lewis, both 87; Wm. Bliet, 70; Johnnie Klein, 45; Jim Hall, 17; Frank Uhlig, 55; Jim Engelbrecht, Jay Bluff, both 25. Transfers issued: Stanley Todd, Robert Starr, Karen Tooley, Graydon Macdonald. Transfers deposited: Max Traupel, 67; Abe Gabel, 32; Tom Allison, 28.

Traveling members: Larry Herman, 47; Max Richard, 51; Milton Lewis, 20; William Bliet, 70; Hal Norius, 45; Herb Peck, 50; Frank Chlig, 51; Jim Engelbrecht, 25; Harold Donovan, 11; Jay Ruff, 23; Hugh Herman, 45; Jack Swanson, Don Libby, Don Roarty, Lyle Whitcomb, Roy Hodge, Ed Morledge, Harry Gusch, Gene Sefton, Frank Grasso, Erwin Lindblom, all 70; Bill Meardon, Don Graham, John Graham, Doran Damitz, Henry Hill, Charles Kretzer, Dick Cambridge, John Myers, James Johnson, John Wherry, Charles Brown, Russ Sapp, Carl Peterson, Vernon Leonard, Bill Simpson, Don Hay, all 40; W. L. (Doc) Lawson, 64; Don Wiley, 18; Roger Bacon, 17; Roy Treatic, Don Stanton, both 17; Al Coulson, Virginia LeGare, both 20; Carl Junckers, 40; Bill McMillan, 17; Norbert Reinhardt, Charles Galt, both 37; Paul Crenshaw, 24; Stierne Mierberg, Ron Hays, Curt Bunni, E. V. Swoboda, William Lamb, James Dorsey, Jack Neston, all 40; Charles DeLuch, 25; Gordon Moody, 60; Wm. Bliet, 20; Bud Sullivan, 40; 307; French Graffler, 17; Bob Jones, Stanley Coster, both 24; Kent Miller, 23; Glen Palmer, 69; Vernon Christensen, 32; Milton Stewart, 57; Lynn Kerns, George Cole, Charles Hanson, Paul Heston, Merle Malbert, Frank Van, all 47; Gordon Fren, 28; George Doran, 65; Arnold Jensen, 25; Clarence Beneke, 73; Paul Fryer, 37; Paul Hostetter, Carl Orser, Dale Austin, Roy Sawyer, Fred Haraway, John Glaser, Larry Glaser, Leon Artell, Harold Thompson, Seale Wagner, Ralph Lee, Neil Smith, all 47; Red Stevers, 57; E. Branch, G. Gilbertson, both 73; Bob Adams, Jack Laird, both 73; Bob Beneke, 15; Tom Allison, 28; E. Schelm, G. Kempner, 47; B. Thibault, 59; Don Colburn, 65; James Puryear, 137; Al Hammer, 309; Orin Hammit, 11; Virgil Gross, 53; Ewan Humphrey, 42; Ernie LaBarde, 65; Paul Leck, 37; Leonard Leeds, 61; Paul Moorehead, 70; Wm. Bliet, 20; Fredrick Van Miller, Olan Albertson, both 30; Vern Wagner, 67; Michael Moreno, 46; Harry Lorenzen, James Welch, both 50; Henry Miller, 77; Lowell Halgren, 11; L. M. Hartman, James Anderson, George Howard, Sheldon Johnson, Perkins, Kenneth Shepard, Ted Conway, all 34; Evan Morgan, Hamilton Stinet, Neal Krostra, V. W. Scott, Jim Currie, all 67; Niles Gadhlos, Don Loflin, both 71; Gordon Moody, 60; Wm. Bliet, 20; Fredrick Van Miller, E. Branch, R. Peters, J. Bennett, O. Turner, J. Burch, L. Simmons, all 6; E. Iverson, P. Agnes, H. Kussius, all 10; Mel Pester, Bill Woltemade, Everett Sorenson, Ford Olson, Willis Hanson, all 40; James McQuinn, 88; Earl Collier, 47; Walter Wickwiler, Warren Roney, George Sheek, all 75; Regie Halter, 46; Lyon Wells, 33; Horace Orl, Tommy Laughlin, Harold Wells, all 70; Kenneth Hohenstein, Walter Koman, both 40; Don Ely, 40; Hodges, 37; Donald Brown, 43; Donald Brown, 43; Dick Mills, 30; John Motes, 50; Powell Bedgood, 47; Harold Farris, 36; John Randall, 70; Sheldon Macda, 42; Archie Grubb, 91; Graydon Macdonald, Roy Fountain, both 75; Ray Gravel, 48; Ray Gravel, Dick MacFady, Donald Ophelm, Bob Allen, Donald Hopkins, Earl Trow, Robert Whittey, Kenneth Nelson, all 57; Forrest Simcoe, 75; Ronald Brown, 17; Leo Pieper, 40; Hodges, 37; Donald Brown, 43; Donald Brown, 43; Poe Wm Hunt, 38; Elmer Chancellor, 70; Franny Harbin, 114; Marian Kosta, 318; Gene Deuelner, 254; Harvey Hanson, 540; Jan Savitt, Al Lopez, Ben Pickering, Al Gagne, Jack Johnson, George Aris, James McQuinn, 88; George Ray Lucel, Sam Satchels, Jack Plets, Danny Perri, all 80; George Hoefeld, Frank Langone, Howard Cook, Jr., all 77; Russ Isaacs, 9.

LOCAL NO. 77, PHILADELPHIA, PA.
New members: John H. Almeida, Paul Bettino, Nat Ross, Walter W. Chechoi, Robert Doran, Albert Croce, Harry Edelman, Anthony Fichera, Michael Forchett, Sarah M. Jenkins, Herbert O. Larson, James Litt, Irene Lennett, Charles Neph, Anthony Noon, Len Patti, Irving M. Permuter, Marlene Turner, Anton G. Winkler. Elected: Harry Lubin, Ken (Clem) Williams. Resigned: Gus Arcari, Manny LaPorte, Albert A. Piro. Transfers deposited: Leonard Bernstein, 9; Virginia Justice, 80; Mitchell Lurie, 47. Transfers withdrawn: Milha Tetrakoff, 80. Transfers issued: Walter B. Coddington, Louis B. Switzer, Thomas E. Hubbell. Transfers deposited: Iobay Carroll, Dick Stable, Joseph Stille, William Brown, Joseph Forzella, Clyde Newcomb, William DeMayo, Frank Glison, Harry Hantick, Louis Zito, Pinky Savitt, Alfred Coppers, Harry Hantick, Harry Daper. Transfers withdrawn: Will Hudson, George Straro, C. W. Humme, Frank Beard, Milton Hurton, W. E. Harrison, A. Hrobit, Harry Heath, Thomas Housh, H. H. Hyams, William Eisher, Marty Hiltz, Ford Marshall, Howard Davis, Dal Calkins, M. J. Fallon, Frank Rooney. Resigned: William C. Starford, Fred A. Brize, Hayden Hleok, Roger Harrington.

LOCAL NO. 82, BEAVER FALLS, PA.
New members: John Cell, Mike Celnatch, Harold Pontine, Richard Simon, Paul Tufts, Jack E. Smith, Robert Smith, Walter Bushman, Mrs. M. McMillen, Raymond Meredith, Anthony Saputo. Resigned: Elsie Reishin.

LOCAL NO. 85, SCHENECTADY, N. Y.
New member: Charles Beel. Resigned: Dr. Fred White. Transfers returned: John Polkanowicz, Leo Von Stetina, Herman Arminski, all 80; Joseph Lutowski, Louie Knout, Ralph Orton, Carlton Alshuler, Joseph Horowski, all 31. Transfers withdrawn: Donald Hamm, 164; Haven Johnson, 80; Joseph Lutowski, Louie Knout, Ralph Orton, Carlton Alshuler, Joseph Horowski, all 31. Transfers returned: James P. Murphy, Robert A. Gombert, Ralph C. Euzene, Harry Watson, "Dom" Nicholas DeCullibus, Charles Apollonia.

LOCAL NO. 78, SYRACUSE, N. Y.
New members: Richard Knevel, Edwin Raub, Ward Mead, Harold Benson, Coleman Grazier, Gladys Grazier, Donald Powers, Charles Benton, John Vannelli, James English, Louis De Santis, Anthony Venetist, Basil Cus, Thomas Paul. Transfers issued: Walter B. Coddington, Louis B. Switzer, Thomas E. Hubbell. Transfers deposited: Iobay Carroll, Dick Stable, Joseph Stille, William Brown, Joseph Forzella, Clyde Newcomb, William DeMayo, Frank Glison, Harry Hantick, Louis Zito, Pinky Savitt, Alfred Coppers, Harry Hantick, Harry Daper. Transfers withdrawn: Will Hudson, George Straro, C. W. Humme, Frank Beard, Milton Hurton, W. E. Harrison, A. Hrobit, Harry Heath, Thomas Housh, H. H. Hyams, William Eisher, Marty Hiltz, Ford Marshall, Howard Davis, Dal Calkins, M. J. Fallon, Frank Rooney. Resigned: William C. Starford, Fred A. Brize, Hayden Hleok, Roger Harrington.

LOCAL NO. 82, BEAVER FALLS, PA.
New members: John Cell, Mike Celnatch, Harold Pontine, Richard Simon, Paul Tufts, Jack E. Smith, Robert Smith, Walter Bushman, Mrs. M. McMillen, Raymond Meredith, Anthony Saputo. Resigned: Elsie Reishin.

LOCAL NO. 81, WESTFIELD, MASS.
Officers for 1941: President, Joseph Estrach; Vice-President, Vincent Horvath; Secretary-Business, Charles D. Moran; Treasurer, Leslie H. Williams; Executive Board: Harry Hatney, Leon Hertz. Transfers issued: Albert Daniels, Jerry Corkery.

LOCAL NO. 94, TULSA, OKLA.
Officers for 1941: President, Walter W. F. Rogers, vice-president; W. William Hall, secretary-treasurer. Transfers deposited and withdrawn: Carl Joch and Orchestra, Joe Rudy and Orchestra, Ike Ragon and Orchestra, Van Allen and Orchestra. Transfers deposited: Alvin Cassell, 255; Garfield Markham, Lenard Childers, both 34; Carl Egan, 70; W. C. Millan, 72; P. Villipraue, 150; Karl Hachmayer, 289; Harold Moe, 322; Eugene Bell, 536; Webster R. Stone, 77; Don Doran, 78; Tommasd, Ann Bailey, E. L. Jora, James Tucker, all 34.

LOCAL NO. 98, PORTLAND, ORE.
New members: Jimmie Bianco, Meredith Howard, Donald Zinn, Robert Cunningham, George W. Turner, Donald Swan, George Hurst, Paul Stanton, Parks Whitman, Ivo Lewis, Don McAfferty, Dan Strabawer, Albert Gerlach, Warren Speer, James Minor, Van C. Armistage, Leo J. Beldel, Robert D. Heck, Harry Johnson, Howard Robbins, Jim Kenner, Johnny Lee, Joe Kelly, Robert L. Bell, Raymond Pausel, Bernard Craig, Robert R. Johnson, Eugene Patterson. Transfers members: Dale Brown, Don Keller. Dropped: Darrel Remfo, Lester Lev. M. Arentsen, Geo. Baker, R. Baker, M. Banning, B. E. Carnahan, N. L. Cronin, L. E. Dieckmeider, R. Dinham, R. R. Elliott, A. M. Fitch, E. Foster, J. W. Griffin, R. Hase, J. R. Huzar, O. Humphries, D. H. Jenkins, Art Kenyon, L. Kinley, Ken Kolpin, D. E. Louvin, E. McKen, Ivo McKenna, E. Marks, A. K. Mulkey, L. Neuberger, Mrs. B. Oman, Bill Provost, R. Root, W. Roy, R. Sanders, A. Sanches, J. Schell, D. Rively, H. Steada, Leo Stafford, W. C. Thompson, R. Williams, C. Woods. Resigned: C. W. Bright, Roger Eise. Kriemp: David R. LaCura, Dorothy Brown, Phyllis Duggan, Alicia McElroy.

Life member: Tom J. Lyle, J. Cole McElroy. Deposited: Don Millsauba, 64; Arnold Mattson, 260; Harold Burns, 250; Marvin Cox, 100; Gene Leo, 680; Albert Peters, 425; Fran Elmore, 70. Transfers issued: Arnold McCoy, Chico Hicks, Whitney Williams, Elms Norak, Mayo Sorenson, Einar Ervast. Transfers withdrawn: Earl Watson, Dale Brown, Albert Peters. Deposited: D. W. Lauder, Lowell Shipley, Quinten Sherman, Dwyn Miller.

LOCAL NO. 101, DAYTON, OHIO
New members: James A. Will, Mary Margaret Hay, Donald D. Galpin, Bud Ebert, Betty F. Haines, Kathryn Routhahn, George A. Zoller, George A. Wilken, Robert L. Stalder, Regina Augustino, Brooks Walters. Transfers issued: Glenn Tripp, William H. Ahn, Ruth Ann Nigh, Lucille Van Zant, John M. Lane, Ed. Musselman. Resigned: Russell Thomas, John E. Mattmore, Clayton Hill, Foster F. Ganger, Neil Howe, Robert E. Martin. Transfers deposited: Robert D. Murray, 21; Joseph Ruth Ann Nigh, Lucille Van Zant, John M. Lane, Ed. Musselman. Elected: Charles R. Wilke, Merrill Bain, Eugene Reis, Bernard Peters, Chert P. English, Ernest A. Ross, Jr., Clarence A. Ryan, Claude L. Thompson, Wm. Joseph Uhl. Transfers members: Howard LeRoy, Hal Lundy, Sam Perry, 10; Ralph Goodie, 140; Mike Mihal, 146; Leo Johnson, 148; Fred Stak, 403; Bud Paey, 17; Norwage, Earl Orton, Sammie Kublin, Charles Altheiter, Michael Storme, George Vaughn, Carl Rand, Arty Hard, Sidney Feldstein, Dave Edelman, all 80; Frank Kinnan, George Hamilton, Rudie Adams, Ernest Guy, William H. Hill, Edna Reubner, Dick Murray, Marion Gams, John F. Hayes, Bill Wirth, Lloyd Lunam, Ray Foster, all 47; Johnny Martone, Romulo Martone, Orlando Bianchi, Philip Bianchi, Frank Bianchi, Vincent Giancarlo, Ralph Bianchi, Edward Breda, Ed. J. G. Jones, 35; C. R. Van Tilburg, 59; Victor Peterson, 70. Resigned: Russell Thomas, John E. Mattmore, Clayton Hill, Foster F. Ganger, Neil Howe, Robert E. Martin. Transfers issued: Glenn Tripp, William H. Ahn, Ruth Ann Nigh, Lucille Van Zant, John M. Lane, Ed. Musselman. Elected: Charles R. Wilke, Merrill Bain, Eugene Reis, Bernard Peters, Chert P. English, Ernest A. Ross, Jr., Clarence A. 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Emmett Prizell, all 50; Lois Nelm... Bobby Griggs, George Brath, Arnold Schmalz...

LOCAL NO. 340, FREEPORT, ILL. New members: Shiril Swaine, Robert Lafferty... LOCAL NO. 343, NORWOOD, MASS.

LOCAL NO. 289, PARKERSBURG, W. VA. Delegates to Tri-State Conference: Frank C. Traway... LOCAL NO. 292, BAKERSFIELD, CALIF.

LOCAL NO. 338, COLLINGVILLE, ILL. Officers for 1941: Henry Bantz, president; Edwin G. Bonn, vice-president... LOCAL NO. 344, JACKSONVILLE, FLA.

LOCAL NO. 285, QUINCY, ILL. New members: Lovell Padgett, Emmet McCombs... LOCAL NO. 279, HOT SPRINGS, ARK.

LOCAL NO. 345, PORTLAND, MAINE Officers for 1941: President, Elliott Sturtevant... LOCAL NO. 442, PITTSBURG, KAN.

LOCAL NO. 284, WAUKESHA, ILL. Officers for 1941: P. Q. Ross, president; I. L. Stock... LOCAL NO. 294, LANCASTER, PA.

LOCAL NO. 346, EL PASO, TEXAS New members: Jack Shields, Lew. Louis P. Laurel... LOCAL NO. 472, YORK, PA.

LOCAL NO. 294, LANCASTER, PA. New member: Crane E. Hauer... LOCAL NO. 303, LANSING, MICH.

LOCAL NO. 347, VALLEJO, CALIF. New members: Sheldon Ross, Frank Marks... LOCAL NO. 374, CONCORD, N. H.

LOCAL NO. 294, LANCASTER, PA. New member: Crane E. Hauer... LOCAL NO. 303, LANSING, MICH.

LOCAL NO. 347, VALLEJO, CALIF. New members: Sheldon Ross, Frank Marks... LOCAL NO. 374, CONCORD, N. H.

LOCAL NO. 294, LANCASTER, PA. New member: Crane E. Hauer... LOCAL NO. 303, LANSING, MICH.

LOCAL NO. 347, VALLEJO, CALIF. New members: Sheldon Ross, Frank Marks... LOCAL NO. 374, CONCORD, N. H.

man, sergeant-at-arms; Guy E. Wright, secretary... LOCAL NO. 424, RICHMOND, CALIF.

LOCAL NO. 442, PITTSBURG, KAN. Transfer issued: Frank Cantanaro... LOCAL NO. 456, VIRGINIA, MINN.

LOCAL NO. 468, EL PASO, TEXAS New members: Jack Shields, Lew. Louis P. Laurel... LOCAL NO. 472, YORK, PA.

LOCAL NO. 473, DAYTON, OHIO Transfers deposited: Leroy Smith, Albert L. Williams... LOCAL NO. 476, VANDERGRIFT, PA.

LOCAL NO. 485, GRAND FORKS, N. D. Resigned: Robert Clark, Grant Herold... LOCAL NO. 488, BRANFORD, N. H.

LOCAL NO. 487, BRANFORD, N. H. Officers for 1941: President, Geo. Graham... LOCAL NO. 488, BRANFORD, N. H.

LOCAL NO. 488, BRANFORD, N. H. Officers for 1941: President, Geo. Graham... LOCAL NO. 488, BRANFORD, N. H.

Board of Directors: H. L. King, Sr., W. L. Engelhart... LOCAL NO. 589, CLEVELAND, OHIO

LOCAL NO. 589, CLEVELAND, OHIO Transfers issued: Joseph Lawrence Thomas... LOCAL NO. 589, CLEVELAND, OHIO

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Defaulter List OF THE AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES and GARDENS
Castle Gardens, Youth, Inc.
Proprietors, Detroit, Mich.
Dinty's Terrace Garden,
Cohoes, N. Y.

INDIVIDUALS, CLUBS
HOTELS, Etc.
This list is alphabetically
arranged in States, Canada
and Miscellaneous

ALABAMA
BIRMINGHAM:
Sellers, Stan.

ARIZONA
PHOENIX:
Emile's Catering Co.
Murphy, Dennis K., Owner,
The Ship Cafe.

ARKANSAS
EL DORADO:
Shivers, Bob.
HOT SPRINGS:
Sky Harbor Casino, Frank
McCann, Manager.

CALIFORNIA
BAKERSFIELD:
Charlton, Ned.
Cox, Richard.
BARK:
Sparka, James B., Operator,
Spanish Ballroom.

CONNECTICUT
HARTFORD:
Kantrovitz, Clarence (Kay).
Kaplan, Yale
Kay, Clarence (Kantrovitz).

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HARTFORD:
Kantrovitz, Clarence (Kay).
Kaplan, Yale
Kay, Clarence (Kantrovitz).

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Kaplan, Yale
Kay, Clarence (Kantrovitz).

CONNECTICUT
HARTFORD:
Kantrovitz, Clarence (Kay).
Kaplan, Yale
Kay, Clarence (Kantrovitz).

MIAMI:
Evans, Dorothy, Inc.
MIAMI BEACH:
Hume, Jack.
Galatis, Pete, Manager, In-
ternational Restaurant.

GEORGIA
AUGUSTA:
Garden City Promoters.
Minnick, Joe., Jr., Minnick
Attractions.

ILLINOIS
CHICAGO:
Birk's Superb Beer Co.
Eden Building Corporation.
Fine, Jack, Owner, "Play
Girls of 1938."

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CHICAGO:
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Eden Building Corporation.
Fine, Jack, Owner, "Play
Girls of 1938."

INDIANA
EVANSVILLE:
Fox, Hen.
Kiely, Lorin H.
FORT WAYNE:
Fisher, Ralph L.
Mitten, Harold R., Man-
ager, Uptown Ballroom.

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

KANSAS
LEAVENWORTH:
Phillips, Leonard.
MANHATTAN:
Sandell, E. E., Dance Pro-
moter.

KANSAS
LEAVENWORTH:
Phillips, Leonard.
MANHATTAN:
Sandell, E. E., Dance Pro-
moter.

TOPEKA:
Breezy Terrace, Pete Grego,
Manager.
Grego, Pete, Mgr., Breezy
Terrace.

KENTUCKY
HOPKINSVILLE:
Steel, Lester.
LEXINGTON:
Montgomery, Garnett
Wilson, Sylvester A.

LOUISIANA
NEW ORLEANS:
Hyland, Chauncey A.
Mitchell, A. T.
SHREVEPORT:
Adams, E. A.

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

MARYLAND
BALTIMORE:
Alber, John J.
Continental Arms, Old Phil-
adelphia Road.

MASSACHUSETTS
BOSTON:
Bromley Corporation.
Bromley, Paul, operator of
Marionette Room.

MICHIGAN
BATH:
Terrace, The Park Lake.
BATTLE CREEK:
Magel, Milton.
BAY CITY:
Alpha Omega Fraternity.
Niedzielski, Harry

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MINNESOTA
BEMIDJI:
Foster, Floyd, Owner,
Merry Mixers' Tavern.
CALEDONIA:
Elton, Rudy.
FAIRMONT:
Graham, H. R.
GARDEN CITY:
Conkling, Harold C.

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Elton, Rudy.
FAIRMONT:
Graham, H. R.
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Conkling, Harold C.

MISSISSIPPI
JACKSON:
Perry, T. G.
MISSOURI
CAPE GIRARDEAU:
Gilkison, Lorene.
Moonglow Club.

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MISSOURI
CAPE GIRARDEAU:
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Moonglow Club.

Hared Productions Corp.
Evans, James.
BUFFALO:
Erickson, J. M.
Kaplan, Ken., Mgr., Buffalo
Swing Club.

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Courle, E. F.
RALEIGH:
Charles T. Norwood Post,
American Legion.
WILLIAMSTON:
Grey, A. J.
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Payne, Miss L.

Courle, E. F.
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Grey, A. J.
WINSTON-SALEM:
Payne, Miss L.

MT. CARMEL:
Mayfair Club, John Pogesky and John Ballant, Mgrs.

NEW OXFORD:
Shutz, H. W., Proprietor, Cross Keys Hotel.

PHILADELPHIA:
Arcadia, The International Restaurant.
Berg, Phil.
Garcia, Lou, formerly held Booker's License 2620
Glass, Davey.
Hirst, Izzy.
Philadelphia Federation of the Blind.
Roth, Otto.
Street, Benny.
Willner, Mr. and Mrs. Max.

PITTSBURGH:
Anania, Flores.
Bland's Night Club.
Matesic, Frank.

READING:
Nally, Bernard

RIDGEWAY:
Benign, Silvio

SHARON:
Marino & Cohn, former Operators, Clover Club.

STRAFFORD:
McClain, R. K., Spread Eagle Inn.
Poinsette, Walter.

UPPER DARBY:
Abmeyer, Gustave K.

WEST LIZABETH:
Johnson, Edward.

WILKES-BARRE:
Cohen, Harry.
Kozley, William.
McKane, James.

WYOMISSING:
Lanline, Samuel M.

YATESVILLE:
Blanco, Joseph, Operator, Club Mayfair.

YORK:
Weinbrom, Joe.

RHODE ISLAND

NORWOOD:
D'Antuono, Joe.
D'Antuono, Mike.

PROVIDENCE:
Goldsmith, John, Promoter.
Kronson, Charles, Promoter.
Moore, Al.

WARWICK:
D'Antuono, Joe.
D'Antuono, Mike.

SOUTH CAROLINA

CHARLESTON:
Hamilton, E. A. and James.
Hamilton, William.

GREENVILLE:
Allen, E. W.
Fields, Charles B.
Goodman, H. E., Manager.
The Pines.
Jackson, Rufus

ROCK HILLS:
Rolax, Kid.
Wright, Wilford.

SOUTH DAKOTA

BERESFORD:
Muhlenkott, Mike.

LEBANON:
Schneider, Joseph M.

TRIPP:
Maxwell, J. E.

YANKTON:
Kosta, Oscar, Manager, Red Rooster Club.

TENNESSEE

BRISTOL:
Pinehurst Country Club, J. C. Rates, Manager.

CHATTANOOGA:
Doddy, Nathan.
Reeves, Harry A.

JACKSON:
Clark, Dave.

JOHNSON CITY:
Watkins, W. M., Mgr., The Lark Club.

MEMPHIS:
Atkinson Elmer.
Hulbert, Maurice.

NASHVILLE:
Carter, Robert T.
Eakle, J. C.

TEXAS

ABILENE:
Sphinx Club.

AMARILLO:
Cox, Milton.

AUSTIN:
Franks, Tony, Cassanova Supper Club.
Rowlett, Henry.

CLARKSVILLE:
Dickson, Robert G.

DALLAS:
Goldberg, Bernard.
Johnson, Clarence M.

FORT WORTH:
Bowers, J. W.
Carnahan, Robert
Coo Coo Club.
Merritt, Morris John.
Smith, J. F.

SALVESTON:
Page, Alex.
Purple Circle Social Club.

HOUSTON:
Crigsby, J. B.
Merritt, Morris John
Orchestra Service of America.
Richards, O. K.
Robinson, Paul.

PORT ARTHUR:
Lighthouse, The, Jack Meyers, Manager.
Silver Slipper Night Club.
V. B. Berwick, Manager

SAN ANTONIO:
San Antonio Civic Opera Co., Inc., Mrs. Lewis Krams-Beck, president.

TEXARKANA:
Gant, Arthur.

TYLER:
Mayfair Ballroom.
Tyler Entertainment Co.

WACO:
Williams, J. R.

WICHITA FALLS:
Malone, Eddie, Mgr., The Barn.

UTAH

SALT LAKE CITY:
Allan, George A.

VERMONT

SURLINGTON:
Thomas, Ray

VIRGINIA

NORFOLK:
DeWitt Music Corporation, U. H. Maxey, president; C. Coates, vice-president.

NORTON:
Fogman, Mrs. Erma.

ROANOKE:
Harris, Stanley.
Morris, Robert F., Manager, Radio Artists' Service.
Wilson, Sol., Mgr., Royal Casino.

VIRGINIA BEACH:
Terrace Beach Club.
Terrace Night Club Corp.

WASHINGTON

WOODLAND:
Martin, Mrs. Edith.

WEST VIRGINIA

BLUEFIELD:
Brooks, Lawson.
Florence, C. A.
Thompson, Charles G.

CHARLESTON:
Brandon, William.
Hargreave, Paul.
White, R. L., Capitol Book- ing Agency.
White, Ernest B.

FAIRMONT:
Carpenter, Samuel H.

PARKERSBURG:
Club Nightingale, Mrs. Ida McGlumphy, Manager; Edwin Miller, Proprietor.

WHEELING:
Lindelf, Mike, Proprietor, Old Heidelberg Inn.

WISCONSIN

ALMOND:
Bernatos, George, Two Lakes Pavilion.

APPLETON:
Konzelman, E.
Miller, Earl.

ARCADIA:
Schade, Cyril.

SARASOTA:
Dunham, Paul L.

DAKOTA:
Passarelli, Arthur.

HEAFFORD JUNCTION:
Kilinski, Phil., Prop., Phil's Lake Nakomis Resort.

JUMP RIVER:
Chickson, John, Manager, Community Hall.

KEOSAUQUO:
American Legion Auxiliary, Long, Mattilda.

LA CROSSE:
Muehler, Otto.

MALONE:
Kramer, Gale.

MERRILL:
Battery "F," 120th Field Artillery.
Goetsch's Nite Club, Ben Goetsch, Owner.

MILWAUKEE:
Cubie, Iva.
Thomas, James.

MT. CALVARY:
Sjack, Steve.

RHINELANDER:
Khoury, Tony.

ROTHSCHILD:
Rhyner, Lawrence.

SHEBOYGAN:
Bahr, August W.

SLINGER:
Bue, Andy, alias Buege.

SPLY ROCK:
Fahitz, Joe, Manager, Still Rock Ballroom.

STRAFFORD:
Kraus, L. A., Manager, Rozellville Dance Hall.

STURGEON BAY:
DePeo, F. G.

TIGERTON:
Miechiske, Ed., Manager, Tigerton Dells Resort.

TOMAN:
Cramm, E. L.

WAUSAU:
Vogel, Charles.

WAUTOMA:
Passarelli, Arthur

WEAUCHESS:
Waupaca County Fair Association.

WYOMING

CASPER:
Schmitt, A. E.

DISTRICT OF COLUMBIA

WASHINGTON:
Herenkuer, A. C.
Harrington, H. F., Jr.
Flagship, Inc.
Furedy, E. S., Manager, Trans Lux Hour Glass.
Hayden, Phil.
Hodges, Edwin A.
Hule, Lim, Mgr., Casino Royal, formerly known as La Parée.
Lynch, Buford.
Melody Club.
O'Brien, John T.
Reich, Eddie.
Trans Lux Hour Glass.
E. S. Furedy, Manager.

CANADA

ALBERTA

CALGARY:
Dowsley, C. L.

ONTARIO

CORUNNA:
Pier, William Richardson Proprietor.

HAMILTON:
Dumbells Amusement Co.

TORONTO:
Andrews, J. Brock.
Central Toronto Libera; Social Club.
Clarke, David.
Cockerill, W. H.
Eden, Leonard.
Henderson, W. J.
LaSalle, Fred, Fred LaSalle Attractions.
Urban, Mrs. Marie.

QUEBEC

MONTREAL:
Auger, Henry.
DeSautels, C. B.

QUEBEC CITY:
Sourkes, Irving
VERDUM:
Senecal, Leo

MISCELLANEOUS

American Negro Ballet.
Azarki, Larry.
Bigley, Mel. O.
Blake, Milton (also known as Manuel Blanke and Tom Kent).
Blanke, Manuel (also known as Milton Blake and Tom Kent).
Blaufox, Paul, Manager, Pee Bee Gee Production Co., Inc.
Brau, Dr. Max, Wagnerian Opera Co.
Bruce, Howard, Hollywood Star Doubles.
Carr, June, and Her Parisienne Creations.
Carla & Fernando, Dance Team.
Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows.
Curry, R. C.
DeShon, Mr.
Edmonds, E. E., and His Enterprises.
Farrance, B. F.
Fitzkee, Darlel
Foley, W. R.
Freeman, Jack, Manager, Follies Gay Paree.
Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Frolics.
Hanover, M. L., Promoter.
Hendershott, G. B., Fair Promoter.
Hyman, S.
International Magicians, Producers of "Magic in the Air"
Kane, Lew, Theatrical Promoter.
Katz, George.
Kauneoga Operating Corp., F. A. Scheffel, Secretary.
Kent, Tom (also known as Manuel Blanke and Milton Blanke).
Kessler, Sam, Promoter.
Keyes, Ray
Lasky, Andre, Owner and Manager, Andre Lasky's French Revue.
Lawton, Miss Judith.
Lester, Ann.
London Intimate Opera Co.
McFryer, William, Promoter.
McKinley, N. M.
Monmouth County Firemen's Association.
Monoff, Yvonne.
Mosher, Woody (Paul Woody)
Nash, L. J.
Platinum Blond Revue.
Plumley, L. D.
Richardson, Vaughn, Pine Ridge Follies.
Robinson, Paul
Rogers, Harry, Owner, "Frico Follies."
Russell, Ross, Manager, "Shanghai Nights Revue."
Shavitch, Vladimir.
Snyder, Sam, Owner, International Water Follies.
Sponsler, Les.
Tafan, Mathew.
Temptations of 1941.
The Great Raymond (Maurice F. Raymond).
Thompson, J. Nelson, Promoter.
Todd, Jack, Promoter.
"Uncle Ezra Smith Barn Dance Frolie Co."
Welesh Finn and Jack Schenck, Theatrical Promoters.
White, Jack, Promoter of Style Shows.
Wiley, Walter C., Promoter of the "Jitterbug Jamboree."
Wolfe, Dr. J. A.
Woody, Paul (Woody Mosher)
Yokel, Alex, Theatrical Promoter.
"Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

MICHIGAN

DETROIT:
Downtown Theatre.

NEW YORK CITY:
Apollo Theatre (42nd St.).
Jay Theatre, Inc.

LONG ISLAND, N. Y.

NICKSVILLE:
Hicksville Theatre.

PENNSYLVANIA

HAZLETON:
Capitol Theatre, Bud Irwin, Manager.

PHILADELPHIA:
Apollo Theatre.
Bijou Theatre.
Lincoln Theatre.

Unfair List OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Akbar Band, Dunkirk, N. Y.
Argonaut Alumni Band, Toronto, Ont., Canada.
Barrington Band, Camden, N. J.
Bethel High School Band, Bethel, Wash.
Brian Horu 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.
Gay, Jimmie, Band, Avenel, N. J.
German-American Musicians' Association Band, Buffalo, N. Y.
Liberty Band, Emaus, Pa.
Lincoln-Logan Legion Band, Lincoln, Illinois.
Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif.
Mackert, Frank, and His Lorain City Band, Lorain, O.
Sokol Band, Cleveland, Ohio.
Varel, Joseph, and His Juvenile Band, Breese, Ill.

PARKS, BEACHES and GARDENS

Bob James' New Savoy Gardens, Pensacola, Fla.
Carloca Gardens, Warren, Ohio.
Casino Gardens, Windsor, Ontario, Canada.
Edgewood Park, Manager Howard, Bloomington, Ill.
Forest Amusement Park, Memphis, Tenn.
Green River Gardens, J. W. Polling, Mgr., Henderson, Ky.
Japanese Gardens, Salina, Kan.
Jefferson Gardens, The, South Bend, Ind.
Kerwin Beach, Jim Kerwin, Owner, Modesto, Calif.
Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C.
Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind.
Palm Gardens, Five Corners, Totowa, N. J.
Ritz O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa.
Rocky Springs Park, Joseph Figari, Owner, Lancaster, Pa.
Western Catholic Union Roof Garden and Ballroom, Quincy, Ill.
Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash.

ORCHESTRAS

Ambassador Orchestra, Kingston, N. Y.
Andrews, Mickey, Orchestra, Henderson, Ky.
Army & Navy Veterans' Dance Orchestra, Stratford, Ont., Canada.
Baer, Stephen S., Orchestra, Reading, Pa.
Banks, Toug, and His Evening Star Orchestra, Plainfield, N. J.
Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.
Borts, Al., Orchestra, Kohler, Wis.
Boston Symphony Orchestra, Boston, Mass.
Clairns, Cy, and His Orchestra, Saskatoon, Sask., Canada.
Canadian Cowboys' Dance Orchestra, London, Ont., Canada.
Clarks, Juanita Mountaineers Orchestra, Spokane, Wash.
Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio.
Corcello, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y.
Downeasters Orchestra, Portland, Maine.
Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y.
Duren, Frank, Orchestra, Cazenovia, Wis.
Ernestine's Orchestra, Hanover, Pa.
Flanders, Hugh, Orchestra, Concord, N. H.
Gindu's International Orchestra, Kulpmont, Pa.
Gilbert, Ten Brock, and His Orchestra, New Brunswick, N. J.
Givens, Jimmie, Orchestra, Red Bluff, Calif.
Gouldner, 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.
Keip, Karl, and his Orchestra, Edgerton, Wis.
Kneeland, Jack, Orchestra, Kragin, Knobel, 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, Zaza, 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, Port Wayne, Ind.
NBC Ambassadors Orchestra, Roanoke, Va.
O'Brien, Del, Collegians, San Luis Obispo, Calif.
Oliver, Al., and His Hawaiianians, Edmonton, Alta., Canada.
Peidycord, John, Orchestra Leader, Winston - Salem, N. C.
Porcella, George, Orchestra, Glroy, Calif.
Quackenbush (Randall), Ray and His Orchestra, Kingston, N. Y.
Ryerson's Orchestra, Stoughton, Wis.
Shank, Jimmy, Orchestra, Columbia, Pa.
Shultze, Walter, and his Orchestra, Highland Park, N. J.
Sterbenz, Stan, Orchestra, Valparaiso, Ind.
Stevens, Larry, and His Old Kentucky Sorenders, Paducah, Ky.
Stone, Leo N., Orchestra, Hartford, Conn.
Terrace Club Orchestra, Peter Wanat, Leader, Elizabeth, N. J.
Thomas, Roosevelt, and His Orchestra, St. Louis, Mo.
Uncle Lem, and His Mountain Boys Orchestra, Portland, Maine.
Vertheln, Arthur, Orchestra, Ableman, Wis.
Williams' Orchestra, Mt. Pleasant, Iowa.
Woodards, Jimmy, Orchestra, Wilson, N. C.
Zembrunki Polish Orchestra, Naugatuck, Conn.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
Fort Whiting Armory.

ARIZONA

TUCSON:
Tucson Drive-In Theatre.

ARKANSAS

LITTLE ROCK:
Fair Grounds.

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

CALIFORNIA

BERKELEY:
Anger, Maurice

COTTONWOOD:
Cottonwood Dance Hall.

LOS ANGELES:
Howard Orchestra Service, W. H. Howard, Manager.

LOS GATOS:
Hayward, Charles, Director, Los Gatos High School Band and Orchestra.

MODESTO:
Rendezvous Club, Ed. Davis, Owner.

OAKLAND:
Leach, Hermie.

SAN FRANCISCO:
Century Club of California, Mrs. R. N. Lynch, Business Secretary.

SAN JOSE:
Helvey, Kenneth.
Triena, Phillip.

VISALIA:
Sierra Park Dance Hall.
William Hendricks, Owner and Manager.

COLORADO

DENVER:
Hi-Hat Night Club, Mike Seganti, Prop.-Mgr.

GREELEY:
Dance Promotions of J. Warrick Norcross, Helen R. Norcross and Norcross Enterprises.
Warnock Ballroom.

CONNECTICUT

BRIDGEPORT:
Hotel Barnum.
Klein, George.

HARTFORD:
Doyle, Dan.
Lobster Restaurant, Inc.
Meriden.
Green Lantern Grill, Michael Krupa, Owner.

NEW LONDON:
Palmer Auditorium, Connecticut College for Women.

SOUTHINGTON:
Connecticut Inn, John Janini, Prop.

SOUTH NORWALK:
Evans, Greck.

TORRINGTON:
Hollywood Restaurant.

FLORIDA

MIAMI:
Fenias, Otto.

PALM BEACH:
Pelican Club, Berlin Griffin, Owner; Douglas Boyle, Manager.

GEORGIA

SAVANNAH:
Dilworth, Frank A., Jr. (Dilworth Attractions).

ILLINOIS

AURORA:
Ilex Cafe.

BLOOMINGTON:
Abraham Lincoln School.
Ibent School.
Bloomington High School Auditorium.
Edwards School.
Emerson School.
Franklin School.
Irving School.
Jefferson School.
Raymond School.
Sheridan School.
Washington School.

CHAMPAIGN:
Tau Kappa Epsilon Fraternity and House.

CHICAGO:
Amusement Service Co.
Associated Radio Artists' Bureau, Al. A. Travers, Proprietor.
Bernet, Sunny.
F'rear Show, Century of Progress Exposition, Duke Mills, Proprietor.
Opera Club.
Sherman, E. G.
Zenith Radio Corporation

DECATUR:
Chapa Roller Rink
Dancing Pavilion

FOX LAKE:
Mineola Hotel.

MERRIN:
Williamson County Fair.

KANKAKEE:
DeVlyn, Frank, Booking Agent.

MATTOON:
Mattoon Golf & Country Club.
Pyle, Silas.
U. S. Grant Hotel.

MOBILE:
Rendezvous Nite Club.

NORTH CHICAGO:
Dewey, James, Promoter of Expositions.

PATTON:
Green Lantern.

PRINCETON:
Bureau County Fair.

QUINCY:
Eagles Hall (including upper and lower ballrooms).
Quincy High School Auditorium.
Three Pigs, M. Powers, Manager.
Ursa Dance Hall, William Korvis, Manager.
Vix's Tavern.
Western Catholic Union Roof Garden and Ballroom.

STREATOR:
Green Parrot Tavern, Arthur Jones, Prop.

INDIANA

BICKNELL:
Knox County Fair Assn.

EVANSVILLE:
Burkins, Frank.
Fox, Ben

GARY:
Young Women's Christian Association.

INDIANAPOLIS:
Marott Hotel.
Ilyviera Club.
Spink Arms Hotel.

KOKOMO:
Kokomo Senior Hi-Y Club, Y. M. C. A.

MUNCIE:
Craus Tavern
Moore Lodge No. 88.
Muncie Central High School Offers Moore Athletic Club, A. A. Moore, Mgr.
Southern Grill

NEW ALBANY:
New Albany Country Club.

SOUTH BEND:
Green Lantern, The.
Hooster Ensemble.
Ulmer Trio.

VALPARAISO:
I. O. O. F. Ballroom

IOWA

BOONE:
Dorman, Laurence.

CASCADE:
Burkins Hall.

CEDAR RAPIDS:
Jurgensen, F. H.

DES MOINES: Reed, Harley, Mgr., Avon Lake. Ritz Night Club, Al. Rosenberg, Manager. Young, Eugene R. DUBUQUE: Julien Dubuque Hotel. FORT DODGE: Yetmar, George. IOWA CITY: Burkley Ballroom. OELWEIN: Moonlite Pavilion. ROCHESTER: Casey, Eugene. Casey, Wm. E. WATERLOO: K. C. Hall (also known as Reichert Hall). Moose Hall.

KANSAS

JUNCTION CITY: Geary County Labor Union SALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall. Twin Gables Night Club. TOPEKA: Egyptian Dance Hall. Henry, M. A. Kellams Hall. Washburn Field House. White Lakes Clubhouse and Breezy Terrace Women's Club Auditorium.

KENTUCKY

JEFFERSONTOWN: Terrace Gardens Club, Robert Hester, Manager LOUISVILLE: Birt Nite Club, John Longo, Manager. Elks' Club. Offutt, L. A., Jr. Trianon Nite Club, C. O. Allen, Proprietor. PADUCAN: Trickey, Pat (Booker). Dixie Orchestra Service

LOUISIANA

NEW ORLEANS: Chez Paree. Coconut Grove. Happy Landing Club.

MAINE

NORTH KENNESBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor. OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor.

MARYLAND

BALTIMORE: The Summit, Mt. Washington. GLADENSBURG: Del Rio Restaurant, Herbert Sachs, Prop. FROSTBURG: Shields, Jim, Promoter.

MASSACHUSETTS

BOSTON: Fisher, Samuel. DUDLEY: Nichols College. NEW BEDFORD: Cook School. New Bedford High School Auditorium. WALTHAM: Eaton, Frank, Booking Agent. WESTFIELD: White Horse Inn.

MICHIGAN

BATTLE CREEK: Battle Creek College Library Auditorium. BAY CITY: Nieldski, Harry. DETROIT: Collins, Charles T. Fischer's Alt Heidelberg. WWJ Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. Town Club, The. GLADSTONE: Klondyke Tavern, Mrs. Wilfred LaFave, Operator.

LANSING: Lansing Central High School Auditorium. Walter French Junior High School Auditorium. West Junior High School Auditorium. Wilson, L. E. LONG LAKE: Dykstra, Jack. MUSKOGEE: Chrycecrest. NILES: Four Flags Hotel, The. Powell's Cafe. PINE CITY: Star Pavilion. SAGINAW: DeMolay Fraternity. Fox, Eddie. Phi Sigma Phi Fraternity. WAMPLETT LAKE: Niles Resort

MINNESOTA

HIBBING: Hibbing Fair MINNEAPOLIS: Borchardt, Charles. NEW ULM: Becker, Jess, Prop, Nightingale Night Club. ROCHESTER: Denoyers & Son. WITOKA: Witoka Hall

MISSISSIPPI

MEMPHIS: D. D. D. Sorority. DeMolay Fraternity. Phi Kappa Fraternity. T. K. O. Fraternity. Trio Sorority.

MISSOURI

JOPLIN: Central High School Auditorium. ST. JOSEPH: Delta Sigma Fraternity, Wm. Miller, President. Dianthian Sorority, Miss Margaret Rogers, Pres. SPRINGFIELD: High School Auditorium.

MONTANA

BILLINGS: Billings High School Auditorium. Tavern Beer Hall, Ray Hamilton, Manager. RONAN: Shamrock.

NEBRASKA

EMERALD: Sunset Party House, H. E. Nourse and J. L. Stroud, Managers. FAIRBURY: Bonham. LINCOLN: Avilon Dance Hall, C. W. Hoke, Manager. Garden Dance Hall, Lyle Jewett, Manager. OMAHA: United Orchestra, Booking Agency.

NEW JERSEY

ATLANTIC CITY: Imhof, Frank Knickerbocker Hotel. Morton Hotel. Savoy Bar. BUDD LAKE: Club Fordham, Morris Reidy, Prop. NEWARK: Blue Bird Dance Hall. Club Miami. Hut & Don's. NEW BRUNSWICK: Block's Grove, Morris Block, Proprietor. TRENTON: Stacy Trent Hotel. Tysowski, Joseph S. (Joe Tye). WILMINGTON: Bernard's Hofbrau. Club Avalon, Joseph Totarella, Manager.

NEW MEXICO

ALBUQUERQUE: Blue Ribbon Nite Club.

NEW YORK

ALLEGANY: Park Hotel. BEACON: The Mt. Beacon, L. D. Lodge, Prop. The Casino. The Mt. Beacon, L. B. Lodge, Prop. BUFFALO: German-American Musicians' Association. McVan's, Mrs. Lillian McVan, Proprietor. Miller, Robert. Nelson, Art. CANTON: Gaffney, Anna. CATSKILL: the Hudson Valley Volunteer Firemen's Ass'n. 50th Annual Convention of ELMIRA: Rock Springs Dance Pavilion. FALLBURGH: Flagler Hotel. GREENFIELD PARK: Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Mgrs. LIBERTY: Young's Gap Hotel. NEWBURGH: Roxy Restaurant, Dominick Ferraro, Prop. NEW ROCHELLE: Alps Bar and Grill. NEW YORK CITY: Albin, Jack. Blythe, Arthur, Booking Agent. Harris, Bud. Hotel New Yorker, The. Jermon, John J., Theatrical Promoter. New York Coliseum. Palais Royale Cabaret. Royal Tours of Mexico Agency. Senkin, James. SLOTT: Riccio's Pavilion, Gabriel Riccio, Proprietor. OLEAN: Young Ladies' Sodality of the Church of the Transfiguration. ONEONTA: Goodyear Lake Pavilion, Earl Walsh, Proprietor. OWEGO: Woodland Palace, Joe Ci-notti, Prop. POTSDAM: Clarkson College of Technology. Poughkeepsie: Poughkeepsie High School Auditorium. PURLING: Clover Club. ROCHESTER: Medwin, Barney. ROSENDALE: Howie, Ernest. Clinton Ford Casino. AVE: Coveleigh Club. STEVENSVILLE: President Hotel. STONE RIDGE: DeGraff, Walter A. TROY: Circle Inn, Lathams Corner, in jurisdiction of Troy. WHITE PLAINS NORTH: Charlie's Rustic Lodge. WINDSOR BEACH: Windsor Dance Hall.

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CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Proprietor. DURHAM: Duke Gymnasium, Duke University. WILSON SALEM: Piedmont Park Association Fair.

NORTH DAKOTA

GRAND FORKS: Point Pavilion.

OHIO

AKRON: Akron Saengerbund. ALLIANCE: Castle Night Club, Charles Naines, Manager. Curtis, Warren. AVON: North Ridge Tavern. Paater, Bill, Mgr., North Ridge Tavern. CANTON: Lash, Frankie (Frank Lashinsky). Beck, L. O., Booking Agent. CELINA: Mercer County Fair. CINCINNATI: Cincinnati Club, Milnor, Manager. Cincinnati Country Club, Miller, Manager. Elks' Club No. 5. Hartwell Club. Kenwood Country Club, Thompson, Manager. Lawndale Country Club, Hutch Ross, Owner. Maketewah Country Club, Worburton, Manager. Queen City Club, Clemens, Manager. Spat and Slipper Club. Western Hills Country Club, Waxman, Manager. CLEVELAND: Hanna, Rudolph. Ohio Music Corporation. Order of Sons of Italy. Grand Lodge of Ohio. Sindelar, E. J. COLUMBUS: Gyro Grill. Veterans of Foreign Wars and all its Auxiliaries. DAYTON: Dayton Art Institute. GREENVILLE: Darke County Fair. LEAVITTSPURGE: Canoe City Dance Hall. LOGAN: Eagle Hall. MARIETTA: Eagles' Lodge. NILES: Mullen, James, Mgr., Canoe City Dance Hall in Leavittsburg, Ohio. SANDUSKY: Crystal Rock Nite Club, Alva Halt, Operator. Fountain Terrace Nite Club, Alva Halt, Manager. Roberts, Homer. SPRINGFIELD: Lord Landown's Bar, Pat Finnegan, Manager. WEST PORTSMOUTH: Raven Rock Country Club.

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MEADVILLE: Italian Civic Club. OIL CITY: Belles Lettres Club. PHILADELPHIA: Deauville Casino. Kappa Alpha Fraternity of the University of Penna. Nixon Ballroom. Temple Ballroom. PITTSBURGH: New Penn Inn, Louis, Alex and Jim Passarella, Proprietors. READING: Andy's Night Club, Andrew Ernesto, Proprietor. Spartaco Society, The. SHARON: Boback, John. St. Stephen's Ballroom. Shamokin Moose Lodge Grill. SHARON: Williams' Place, George. SHENANDOAH: Polish National Church. Polish National Church Hall. Rev. F. W. Swietek. Slick Cafe. SIMPSON: Albert Bocianski Post, The. Slovak Hall. SUIRY: Sober, Melvin A. TANNING: Camp Tanniment. WERNERSVILLE: South Mountain Manor Hotel, Mr. Berman, Manager. WILKES-BARRE: Flat Iron Hotel, Sam Salvi, Proprietor. WILLIAMSPORT: Park Ballroom

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MEADVILLE: Italian Civic Club. OIL CITY: Belles Lettres Club. PHILADELPHIA: Deauville Casino. Kappa Alpha Fraternity of the University of Penna. Nixon Ballroom. Temple Ballroom.

Report of the Treasurer

FINES PAID DURING APRIL, 1941

Anderson, Ted	100.00
Amara, Roy	10.00
Allen, Huber	2.50
Amuler, Clyde	7.50
Black, Ted	30.00
Baker, R. B.	15.00
Brown, Roy	12.50
Brown, Tom	12.50
Bahem, John	25.00
Beers, James T.	10.00
Bisco, Leslie	10.00
Bowden, Norman	12.50
Biaz, Douglas	5.00
Berkowitz, Al.	10.00
Barrett, Lee	1.02
Bell, Nick	.49
Boyce, Douglas	2.68
Baker, Spencer	10.00
Baugh, Neale W.	5.00
Bennett, Belle	12.50
Brown, Duane	5.00
Cacigatti, Henry	5.00
Carbonelli, Robert	5.00
Collett, Syl	25.00
Castaldi, John	5.00
Colene, Frank	5.00
Carr, Walter	7.50
Courtney, Del	1.94
Churchill, Roy E.	10.00
Colin, Halpin	50.00
Cooney, Lawrence	15.00
DiMaggio, Joseph	5.00
DiPietro, Aello	5.00
Dennis, Arthur	2.50
Danford, Jack "Danny"	20.00
DeLife, Anthony	.49
Dodd, Barney	75.00
D'Orsay, Bert	22.00
Eck, Warren	4.00
Ehlin, Hyman	5.00
Fitzgerald, Andrew	5.00
Friend, Mickey	25.00
Flinney, Dave	5.00
Green, William H.	2.50
Gifford, Dave	2.00
Gonyea, Leonard	10.00
George, Alfonso	10.00
Goode, Nelson	25.00
Gonzales, Gus	5.00
Gussain, Dave	10.00
Heath, Andy	10.00
Haase, Dick	5.00
Howze, Ulysses	2.00
Hanson, Edwin T.	5.00
Harris, Ken	5.00
Hawkins, Tommy	15.00
Humber, Wilson	25.00
Hammersley, Wm.	25.00
Imperatore, Albert	.49
Imperatore, Bernard	.49
Kalowski, Anthony	10.00
Krass, Ray	5.00
Kovacs, Gene	30.00
Koert, Dorothy	2.00
Kalb, Ted	5.00
Kirsch, A. R.	10.00
LaMonica, Alfred	10.00
Leonard, Clarence	10.00
Liston, Anthony	.03
Lee, Wm. Raymond	5.00
Lilly, Elmer	2.68
Lucas, Joseph	10.00
Migliorino, Matty	25.00
Martin, Thomas P.	25.00
Maszer, Don "Kelly"	2.41
Mauic, George	5.00
Mahsel, Jack	5.00
Morse, Earl	10.00
Myart, Loyal (Walker)	5.00
Marchisio, Richard J.	10.00
Morrill, Marshall J.	10.00
McCord, Theodore	5.00
McCoy, Arnold	5.00
Nichols, S. E.	25.00
Nielsen, Paul	25.00
Nunes, Renato C.	5.00
Nute, Lewis S.	15.00
Owens, William T.	10.00
Pollock, Herman	5.00
Palmer, Richard	2.50
Peters, Stanley	2.50
Purcell, Tommy	5.00
Raunitchke, Alfred	5.00
Roubal, Ed.	1.84
Russo, Joe	1.84
Riehm, Harry	50.00
Rice, Hoke	20.00
Rice, Paul	20.00
Riggins, Fred	10.00
Ryner, Martin	5.00
Rahjona, Earl J.	5.00
Siegrist, Bob	10.00
Stepper, Clayton	10.00
Smith, Max	5.00
Stulmaker, Morton	5.00
Smith, Leroy "Stuff"	5.38
Stanley, Bud	5.00
Smith, Floyd	15.00
Sullivan, Jack	25.00
Storey, Mark	5.00
Scott, Bee	2.00
Smith, Elbert	5.00
Snlw, Abraham	10.00
Smith, Arthur	15.00
Rutton, Fred	5.00
Stoltz, Coleman Francis	25.00
Tribulato, Anthony	1.84
Toati, George	25.00
Tripp, Willard	10.00
Taylor, Eddie	2.00
Travis, Glenn W.	15.00
Tafarella, Santi	1.00
Tanquary, Ray L.	10.00
Thompson, Charles L.	10.00
Vanna, Bernard	13.00
Whyte, Leroy	5.50
Woodman, Bill	4.00
West, Glenn	10.00
Welner, Bernard	10.00
White, Baxter	6.94
Westerfield, Elbridge	2.25
Wooten, Robert L.	10.00
Winnick, William	10.00
Yobe, C. Russell	5.00
Zwerling, Martin	10.00
Total Fines	\$1,490.90

CLAIMS PAID DURING APRIL, 1941

Allen, Stuart	10.00
Akdar Temple Bodies	10.00
Avery, Randolph	1.80
Ayres, Mitchell	154.14
Beck, Martin	5.00
Berigan, Bunny	2.49
Bush, Eddie	23.58
Calloway, Blanche	9.00
Codolban, Cornelius	40.00
Candullo, Joe	67.75
Chernack, Arnie	10.00
Clibor, Leo	5.00
Crone, Jack	3.00
Christy, Leo	3.00
Cooper, Hugh	10.00
Denny, Jack	1.88
Dewney, Pat	10.00
Erickson, Frank	9.48
Ferdinando, Felix	26.00

THE SAX WITH

UNMATCHED FOR RESONANT TONE

When your director says "give" and you "bear down" in a fortissimo passage, you need a sax with plenty of "sock," plenty of "guts." The "powder puff" variety of saxophone completely fails you here!

The finest artists in the land will tell you that no other saxophone can even approach the Conn in "reserve power," resonant and rich tone, ease of response, and accuracy of scale. Many years of scientific research have been needed to build this acoustically correct saxophone. And all these recent improvements which make possible this "plus" performance are found ONLY on Conn instruments.

Conn has the ONLY Full-Time Research Laboratory in the entire Band Instrument Industry! Here, more than a dozen specially trained experts, with the help of costly equipment, devote their entire time to research and experimental work to make Conn instruments better. If you want to play easier and better, try one of these late model Conns. See your Conn dealer today.

WRITE FOR FREE FOLDER

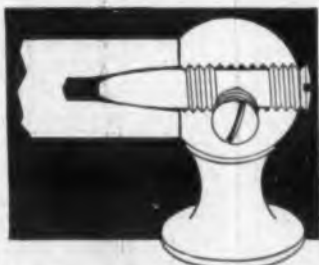
We will gladly send complete information on Conn Saxophones and any other instruments you are interested in. Literature shows features and manufacturing methods that make Conns preferred.

C. G. CONN, *Inc.*
523 Conn Building, Elkhart, Ind.



RES-O-PAD

Res-O-Pad with metal disc in center, exact size for lively response but not so large as to cause metallic tone. Used exclusively on all Conn saxophones.



ADJUSTABLE PIVOT SCREW

This patented device permits perfect adjustment of hinge to secure light, fast, positive action. Set screw locks adjustment permanently. Used exclusively on all Conn saxophones.



PERMADJUST ACTION

Twelve disc feet which seat on felt. Can be turned in or out for perfect lift of key; then locked with set screw for permanent adjustment. Exclusive on Conn-queror 26M alto and 30M tenor

"SOCK"

26-M
CONNQUEROR
ALTO
\$165
AND UP

SOME PROMINENT ARTISTS USING CONN SAXOPHONES

CHARLIE BARNET, "New King of the Saxophone," leader of own great swing band, Alto and Tenor.

ORRIN TUCKER, "Top Tune Maker to a Nation," leader of own popular radio, movie, dance band, Tenor.

JOHNNY HODGES, hot alto sax with Duke Ellington.

BENNY CARTER, famous hot soloist and leader of own swing band, alto sax.

BUD FREEMAN, great swing tenor sax, famous with Tommy Dorsey, Goodman, etc.

VIDO MUSSO, great swing tenor sax, famous with Goodman, Krupa, James, etc.

TONY PASTOR, great swing tenor sax with Artie Shaw, now leader of own band.

CHU BERRY, famous swing tenor sax with Cab Calloway.

BENNY MEROFF, popular artist and showman, leader of own band, Alto.

LEONARD SCHALLER, 1st alto, Chicago Symphony.

ROLLAND TAPLEY, 1st alto, Boston Symphony.

OTHER CONN MODELS NOT SHOWN HERE

8-M
STANDARD ALTO
\$120 AND UP

10-M
STANDARD TENOR
\$135 AND UP



30-M
CONNQUEROR
TENOR
\$195
AND UP

Waverley Beach Ballroom	50.00
Wells, Henry	20.00
Wilson, Teddy	150.00
Wagner, Sol	25.00
Wood, Kenneth	1.20
Weaver, Ernie	.90
Zurke, Bob	98.50
TOTAL CLAIMS	\$2,155.91

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

WANTED

(Continued from Page Forty-seven)

FOR SALE - Antique Rosewood Melodeon: all parts intact; purchased 1865; manufacturer, George A. Prince, Buffalo; five octaves; can be tuned A-440; original bill of sale, Miss Jean T. Hiles, 113 West 10th St., New York, N. Y.	20.00
FOR SALE - Used "Leedy" hand-tuned Tympani, good condition; for information write Wren Ervin, 317 West Pleasant St., Springfield, Ohio.	100.00
FOR SALE - Buffet-Baritone Sax, \$100; Alto Sax, \$80.00; Combination Pianola and Piano, with 75 rolls, \$100. E. Forte, 1520 Hone Ave., New York, N. Y.	87.00

FOR SALE - Large Music Box (antique) with cabinet and 136 non-corroding 18-inch metal discs; perfect playing condition; cost originally \$700, sell for \$350. J. Perry, 161 Maxwell St., New Bedford, Mass.

FOR SALE - Full-size Precott Bass, perfect condition, with cover, \$250; half-size Bass, good condition, \$50; excellent German Bow, \$15; York Trombone and case, good condition, \$25. Wilfred J. Batchelder, 323 South 12th St., Philadelphia, Pa.

FOR SALE - J. Schmidt, Single French Horn, brass, German Silver trim, \$210, sell for \$115 with new case; just like new. L. F. Gaeta, 53 West Long St., Columbus, Ohio.

FOR SALE - Finest Band Library, cost \$1,200, sell for \$75; all standard Oerturas, Selections, Waltzes, Intermezzos, etc.; four sets finest March books, full band; 100 best Cornet Solos. Styles' New York City Concert Band, 152 Beech St., Yonkers, N. Y. Phone Yonkers 2373.

FOR SALE - Selmer balanced action Alto and Tenor Saxophones; Guy Humphrey Bass Clarinet and 22-key Bassoon. Michael Hauer, 34 East First St., Dayton, Ohio.

FOR SALE - String Bass, very old and in perfect condition, beautiful tone; also have BBb C. G. Conn Upright Buba; price of these instruments are reasonable. Musician, 466 Rhinelander Ave., Bronx, New York, N. Y.