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RADIO NEGOTIATIONS PROGRESS

International Executive Board Reaches Tentative Settlement With Key Stations and Affiliates of National Networks

Contract Must Now Be Ratified By All the Affiliate Stations to Become Effective

After fourteen weeks of negotiations the International Executive Board reached an agreement with the key stations of the National, Columbia and Mutual radio networks, as well as with a committee representing the independent radio network affiliates.

This agreement provides for an increase in employment of over \$2,000,000, \$1,500,000 of which is to be absorbed by the affiliate stations, the balance in the key stations of the networks. This additional expenditure is to be used only for the employment of staff musicians, the objective of the International Executive Board having always been to provide steady employment at a living wage for a large number of musicians in radio stations.

The text of the agreement with the key stations is not as yet entirely agreed upon and the affiliate's agreement must be ratified by all the individual affiliate stations. Immediately upon ratification each local radio station will open negotiations with the local union in its jurisdiction for the purpose of determining the wages, hours and conditions of employment of the staff orchestra and other musicians. While the determination of such wage scales and conditions is left entirely in the hands of the locals, it was necessary during the negotiations to constantly reassure the broadcasters that it was not the intention of the Board to provide extremely high wages for a few musicians but to spread employment, and that there was no question in the minds of the Board that the locals would cooperate along this line, as that has been the disposition of our locals ever since the depression began in 1929.

As soon as these agreements are reached and the entire plan is in operation, the International Executive Board intends to proceed with efforts to place staff orchestras in independent radio stations not affiliated with networks.

Summing up the situation to date we find that the Plan of Settlement with the network affiliates, if ratified, will place staff musicians in approximately 150 radio stations where none have ever been employed, or have not been employed for the past several years, and will increase for the next two years the money spent by 50 or more broadcasting stations during the year ending August 31, 1937. Each network affiliate will have his allocated quota for the amount of money to be spent by him, but none are permitted to spend less for staff musicians than was spent for the fiscal year ending August 1, 1937. Control of the manufacture of electrical transcriptions and phonograph records will be established through licensing provisions in order that the services

of our members can no longer be used to destroy themselves, and a method of procedure will be established to try and place musicians in the independent radio stations operated for profit in the United States and Canada.

It follows that until such time as all contracts are signed and ratified, there is still a possibility that the plan may not work out. However, the International Executive Board is hoping for the best and trusts that it will be able to report in the December issue of the INTERNATIONAL MUSICIAN that its 15-weeks' efforts have not been in vain and that at that time the entire plan will have been placed in operation, it being the hope of the International Executive Board that it will successfully continue for the two-year period specified in the contract.

Of course an exhaustive resume of the great involvement of the proposition cannot be given at this time, and therefore this is reserved to the report which President Weber will make on behalf of his office and the International Executive Board to the Tampa Convention.

Cleveland Aquacade Will Be Preserved for Concerts

Through the efforts of the Mayor's Advisory Committee of Music in Cleveland, Ohio, of which President Milton Kraeny of the Cleveland Local is a member, arrangements have been made with the Cleveland Exposition to use the Aquacade to house summer operas, symphony and band concerts in Cleveland next summer.

A committee representing the Chamber of Commerce and business interests in Cleveland are underwriting sufficient money to pay for these concerts. A small admission charge will be made, it being the desire of the city of Cleveland to eventually turn the idea into a self-supporting permanent summer music project.

A. F. OF L. CONVENTION MEETS AT DENVER, COL.

Was in Session Ten Working Week Days—Less Than 100 Resolutions Introduced.

THE ATMOSPHERE WAS TENSE

All Officers Are Re-elected—Impressions of Big Features of the Convention.

By CHAUNCEY A. WEAVER

The 57th Annual Convention of the American Federation of Labor, held at Denver, October 4-15, 1937, was an interesting episode in the industrial history of the nation. The atmosphere was tense from beginning to end. There was never a moment of doubt as to what the general program would be, or as to how such program would be carried out.

Even with the hosts of organized labor divided into two warring camps, it was easily apparent that the eyes of the world were on the situation. Something like 30 trained newspaper men—representing all the various press associations, and many of the leading newspapers of the land for special correspondence work, gave emphasis to the fact that organized labor holds a commanding place in the sun, and that the reading public wants to know.

The Convention was in session ten working week days. Less than 100 resolutions were introduced, but many of these were surcharged with importance and inspired earnest debate.

OPENING DAY

The Convention sessions were held in the City Auditorium. At 10 o'clock, Monday, October 4, the gavel sounded and Edward E. Goshen, Chairman of the Arrangements Committee, called the assemblage to order.

A Denver band rendered snappy musical numbers under the leadership of D. Carl Carson.

Monsignor O'Ryan of St. Leo's Catholic Church delivered the invocation.

Addresses of welcome were delivered by Governor Teller Adams, Mayor Benjamin F. Stapleton, Secretary George E. Collison of the Chamber of Commerce, President Albert Westfall of the United Veterans' Council, Supt. James McCoy of the Union Printers' Home, Mrs. Joe Pruss of the Joint Council of the Women's Auxiliaries, Vice-President James A. Brownlow of the State Federation of Labor, President William T. Webb of the Denver Building and Construction Trades Council, and President Hugh Osborne of the Denver Trade and Labor Assembly.

After a felicitation bombardment like that the delegates were very sure they were welcome to Denver.

President William Green made proper response thereto, and then launched into a stirring review of recent A. F. of L. history and a fearless analysis of the pending situation. In one of the greatest speeches we ever heard him deliver, he announced the stand of the Federation, and closed with the following peroration:

Yonder stand the Rocky Mountains, and in all their majesty they seem to guard this great city of Denver. They have defied the elements and nature throughout all the history of the world. Immovable, majestic, they stand as an evidence of strength and perpetuity. Here in this hall is the American Federation of Labor personified by you. I love to think of it as being just as rugged and majestic as the Rocky Mountains here to my left, and I know that our action taken in this convention in accordance with the mature judgment and calm deliberation will prove to the world that the American Federation of Labor is as enduring and majestic as the Rocky Mountains and will remain as long as they stand.

Fraternal delegates were introduced as

SWITZERLAND WILL HAVE BIG MUSIC SEASON

Ten Subscription Concerts Will Be Directed by the Noted Dr. Volkmar Andreae.

Switzerland has a distinct fondness for concerts, and Zurich, the largest city in the country, tops the list with 38 such events for the winter season 1937-1938. Ten subscription concerts will be directed by the noted Dr. Volkmar Andreae, and directors Hans Hofman, Ernest Ansermet and Hans Munch have been secured as guest conductors. Guest artists include Alfred Cortot, Walter Gleeseking, Alexander Brailowsky, Yehudi and Hephzibah Menuhin and other internationally known persons.

St. Gall, an intellectual centre in Eastern Switzerland, will have a series of symphony concerts, directed by Dr. Othmar Schoeck, and Berne, the Federal capital, will listen to a symphony concert series directed by Dr. Fritz Brun.

Geneva and Lausanne have their excellent Orchestra Romand and a number of eminent soloists have been engaged by both cities for these occasions. America's own Marlon Anderson will appear in a song recital at Geneva on December 2. Basle, the music-loving city on the Swiss Rhine, also features a brilliant concert season, with Beethoven's "Missa Solemnis," Brahms' German requiem, and the "Creation" by Haydn being included in the program. On May 12 Basle will listen to the premiere of Arthur Honegger's "Jeanne d'Arc au Bucher," with text by Paul Claudel. On May 15 a singing festival of Catholic church choirs of Switzerland will be held at Lausanne.

follows: W. R. Townley, National Union of Boot and Shoe Operatives, and John C. Little, Amalgamated Engineering Union—representing the British Trades Congress, and Rod Plant, Brotherhood of Painters and Decorators from Ottawa, Canada.

EXECUTIVE COUNCIL REPORT

The report of the Secretary-Treasurer for the year ending August 31, 1937, showed a balance on hand of \$536,567.41. During the fiscal year \$136,937.25 was expended as strike benefits to local trade and federal unions.

Average hourly earnings in all recorded industries rose from 59 cents per hour in December, 1936, to 64 cents in June, 1937.

MOST IMPORTANT THINGS

Readers of the International Musician will, of course, be made familiar with the general happenings of the Denver convention through the medium of the daily press long before their official organ, a monthly periodical, has reached them. We shall, therefore, concern ourselves chiefly with the recital of impressions of the really big features of the Convention program.

The first impressive gesture was the signaling that two years of futile effort to reunite the two divisions of the organized labor family, would now be followed by a change of tactics. What to many had seemed a long period of temporizing, was to be terminated by an open and unqualified declaration of war. Thus, purpose was declared to enter the enemy's country; to put capable organizers to work; to show those who deserted our ranks for the fleshpots of a new Utopian Egypt the fallacy of their apostasy and invite them to return.

The showing that one and one-half million wage-earners had already heeded of

(Continued on Page Three)

**A. F. of L. CONVENTION
MEETS AT DENVER, COLO.**

(Continued from Page One)

the change and renewed affiliation with the A. F. of L. was a heartening demonstration.

There was much speculation as to what action would be taken by the Federation in the matter of expulsion of the ten seceding C. I. O. unions. The Convention wisely left the issue with the Executive Council to deal with each situation as the exigencies might suggest.

One of the most protracted debates arose over the matter of acceptance of the credentials of Charles P. Howard. Howard is general secretary of the C. I. O. organization. However, he appeared in Denver with delegate credentials from the Typographical Union. Although Howard has enjoyed a high standing for many years in the A. F. of L. ranks, the delegates could not tolerate this kind of a bifurcated arrangement, and his credentials as a delegate were turned down. Howard left the next day for Atlantic City where the C. I. O. convention was in session.

The National Labor Board had the heat turned on their personnel in very much of a mid-August fashion. Chairman Madden of the Board came from Washington upon invitation, to give a reason for the peculiar faith that was within him. He defended all actions of the Board, but was not able to stifle the open charges that the Board had been the hand-maiden of the C. I. O. The resolutions committee reported through Secretary John Frey, in effect that it would be no loss to the public service if the other two members of the Board resigned.

Another target was the Wagner Bill. It was interesting to this writer to note how times had changed since the Tampa convention last year. Then it was somewhat hazardous to intimate that any of the recently enacted laws of the so-called New Deal program were anything less than perfect. But the Wagner law, originally hailed as "Labor's Declaration of Independence," was now severely criticized as a potential destroyer of organized craft unions. Judge Padway of Wisconsin, widely known labor attorney, declared that if the law is not amended "organized labor will be bound in a paternalistic straight-jacket." There is no question that organized labor will demand amendment of the law at the earliest possible date.

The Convention left no doubt of the fact that it is heartily in favor of a Japanese boycott as a means of changing the trend of the Oriental massacre.

By a practically unanimous vote the Convention gave endorsement to the Anti-Lynching Bill now pending before the national Congress.

BEAUTIFUL PRAYER

Each day's session of the Convention was opened with prayer. All sects and creeds were represented. Every invocation was received in reverent spirit. Of course there are those who sneer at all forms of worship. They are, however, in a very small minority. Out of the many invocations delivered and reported in the official proceedings, we are going to reproduce one which for special felicity of utterance and marked appropriateness of phrase, we are sure will come to many International Musician readers with appreciative appeal. It was given by Rev. Otto H. Hauser, D.D., of the Trinity Methodist Episcopal Church, and follows herewith:

Our Heavenly Father, worker in wood and stone and steel, show us Thy hands this morning, calloused with the marks of labor until we know Thou art one with us. Show us the Nazareth Carpenter's shop and His cross until we see again the wounds in hands and feet and side that drew a workman's blood. Show us Thy kingdom and its workers until we become aware that construction is the occupation of Thy life.

If we think that Thy interests are those of isolation and aloofness, help us to see Thee at work on the long, long road, where the needy, the lowly and the suffering are. If we believe Thee to be too meek to speak out and too humble to stand, help us to behold Thee for service's sake, standing in the face of injustice that none might have too much and none too little, but all after their rights as children of God and man. If we feel that Thou art without care for us show us Thy cross until we know that Thou art willing to suffer affliction rather than yield in the presence of the wrong. We would give Thee thanks for Thy patience with us because we are so slow to learn. Teach us that nothing can ever be really settled until it is settled right. Teach us that life can never be as we want it until it is built into a brotherhood. Instruct us until we perceive that our union must have the spirit of inclusion rather than that of exclusion. And may we be aware that Thou art to be found not where men play fast and loose with truth, but where they wish to act fair and straight. In the long run we ask not so much that we may have our way, but that Thou wilt have Thy way through us. Bless the men who work everywhere. Give to them not the lordship of the mighty that rules by force, but the sovereignty of the true that live by right. Bless this convention and

its leaders. And may every last means be employed to make this country of ours gifted with peace at home where people labor and abroad, where we must be included in a sisterhood of nations. And may we be the first to take the initiative to lead life into the best we know. These things and all that are dear to us we ask in the name of Him who loves everybody everywhere—our Lord and Saviour.—Amen.

WEBER RENOMINATED

All of the old officers of the American Federation of Labor were re-elected by unanimous vote. This of course includes President Joseph N. Weber, who has held the office of Sixth Vice-President in the Labor Executive Council for several years. He was placed in nomination by Delegate Chauncey A. Weaver, as appears from the following excerpt from the official proceedings:

Delegate Weaver, Musicians: Something like a year and a half ago the Sixth Vice-President of the American Federation of Labor, and the President of the American Federation of Musicians, stood upon the brink of that "bank and shoal called time." The pallor of Eternity seemed to be resting upon him. Eminent representatives of the realm of medical science announced that the last ray of hope appeared to have gone. The news spread rapidly throughout the lengths and breadths of our Federation jurisdiction. If ever the prayers of a great organization ascended like incense to the throne of Divine grace for human restoration it was in that hour of dire emergency. Sometimes the darkest hour comes just before the dawn.

Slowly, but unmistakably, signs of rallying appeared. The processes of recuperation were under way. It was a happy day for us all when he stood once more upon his feet.

Under mandatory orders from our National Executive Board he was taken to the Pacific Coast where a combination of golden sun and balmy air might continue the work of healing.

Too soon, in our opinion, his mind turned to thoughts of home and the work which he was anxious to resume.

We then insisted that if it was homeward he must go, the returning route should be the longest way around.

Through the southland he traveled, on a ticket granting liberal stop-over privileges in another land of sunshine, the State of Florida. The radiance of the sun, and the sonorous music of the sea, priceless contributions from Nature's laboratory, continued the task of upbuilding.

Finally came springtime, season of buds and blossoms, and with it the elixir of newness of life.

In the last three months our National Executive Board has been engaged in a titanic struggle to secure more amplified and better paid working conditions for our membership. In the long days and wearisome nights we have toiled together—often until after the iron tongue of midnight had tolled the hour of twelve—but our candidate has been the very last one to suggest a syllable of weariness.

And so, grateful to that "Divinity which shapes our ends, rough hew them how we will," we present him, rejuvenated in spirit, rehabilitated in body, with mentality still radiating the familiar glow, and we nominate him for the office of Sixth Vice-President of the American Federation of Labor, Joseph N. Weber of New York.

Senator George L. Berry of Tennessee and long-time President of the Pressmen's organization, made an earnest speech, which he climaxed with a plea for unification of the warring bodies. The plea stirred no enthusiasm. It was reported that he was there as a peace ambassador from the national administration. Whether the story was true, or mere newspaper chatter, no one was able to determine. He did not remain long at the convention.

Much doubt was expressed concerning the practical workings of the Social Security Act. No one quarrels with the ideal. But the act is cumbersome, inharmonious in many of its provisions and will require a bureaucratic army for its administration. One expression uttered by the democratic Senator Berry most of us can heartily endorse. He said: "I am getting thoroughly fed up on bureaucratic agencies, boards and commissions."

There is one committee which has to report every convention day. That is the credentials committee. Some one always has to go in mid-session and then some one appears to take his place.

The Convention refused to swap any horses in the middle of a muddy stream.

After 35 years of service as a stenographic reporter of national conventions of the American Federation of Labor, President Green presented Mrs. East with a gold wristwatch and chain in behalf of the delegates. A woman of unobtrusive manner, but ever faithful to her task, it was a recognition worthily bestowed.

What will another year bring forth?

The 1938 Labor Convention goes to Houston, Texas. Birmingham, Chicago and St. Louis made earnest campaigns but apparently every one in the Lone Star State got behind the Houston campaign and the result was a successful push-across for that city.

WHERE DOES ORGANIZED LABOR GO FROM HERE?

To be frank with readers of the International Musician we are not particularly impressed with the waving of olive branches taking place just now in the office. Undoubtedly the rank and file of

"TWENTY-THREE Skidoo!"

No new horn fer me!"

SAYS Reed-ripper Zeke

Zeke denies that his old gillope saxophone retards his progress and adds—*"My Uncle Goober played 'er fer ten years and then gave 'er to me. Say, she's a dandy. You orter hear me slap tongue on 'er. Some jass, kiddo. And when I play my laffin' break with the flutter tongue on the end, the folks sure do swing their pardners."* All this is very well but, unfortunately for Zeke, his future looks none too bright. He can't see very far in the first place and apparently he's well satisfied to keep the hay in his ears, play Uncle Goober's Sax and stay right where he is. Most of us aren't built that way. We know that hand instrument construction has greatly

improved and that instruments considered tops a few years ago are way behind the times now. Competition these days is plenty stiff and to reach the top and stay there we can't be like Zeke! We must keep in step with progress, and combine our own artistic ability with the finest instrument obtainable, a **MARTIN**. Arrange to try one today sure. Compare it with your old horn. Liberal trade-in allowance, easy purchase plan.

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trade union forces would like to see one body embrace the whole. For some time to come peace offerings from either side will be viewed with suspicion by the other. Sinister motives will be suspected. The vaulting ambition of leadership will be closely scrutinized. We do not believe that the A. F. of L. will ever be easily beguiled away from the stand which has now been taken. It will wel-

come genuine trade unionists anxious for realignment, but there are elements in the C. I. O. which may not be wanted. This Convention declared in unmistakable language its fidelity to a democratic form of government, and on these lines all future battles will be fought.

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Name Bands

To paraphrase the famous "Veni, Vidi, Vici," we will say we came, we saw, we heard and were conquered. Referring of course to Freddie Fisher and his "Schnickelfritzers." This orchestra had received so much publicity and had been so lauded to the skies, that we did not think it possible they could live up to everything that had been said about them. Being in Wisconsin on Federation business, we jumped into St. Paul and journeyed out to the Midway Club where this now-famous ensemble was doing its stuff. We expected to stay a half-hour and remained until closing. These six boys with their wigs, hats and costumes pack about as much into an evening's entertainment as we

have ever seen. Not only are they comedians and entertainers, but they can put in the hot licks with the best of them and now and then break into a triple-tongue or other solo that is generally left to the virtuosos.

Discovered in the Sugar Loaf Inn in Winona, Minn., by Elvin T. Christman, who was at the time a Decca record salesman, they were brought to the now-famous Midway Inn and clicked immediately. So from a \$16-a-week job in a small tavern they jumped to a \$1,000-a-week attraction in three months. After playing a week in the Orpheum Theatre in Minneapolis they go to the West Coast, where they will be featured in a picture, and according to Mr. Christman, "after they get smoothed out a little more they will trek across the continent into New York City." Fisher and his boys are entirely unspolled by their success, remaining simple country boys who can hardly realize that they have sky-rocketed to fame in a few short months.

Earl Sodahl, Minneapolis local boy, made good with a vengeance in the Radisson Hotel. Booked originally for nine weeks his orchestra is now completing their ninth month and have had their contract renewed until next May. Kay Morton and Ted Pomerleau are the featured vocalists.

At last the truth is out! By its music shall a nation be known, and a recent musical survey proves that Americans are not the wild, brass-swing, rhythmic-dithering barbarians that other countries would believe us to be, but a harmonious, melody-loving group of sentimentallists.

With swing music in its hey-day other nations were justified in such an opinion, but those days will soon be gone forever, according to Russ Morgan, who states that swing rhythms will shortly be a thing of the past. For Mr. Morgan to make such a statement is rather amazing, as he was the organizer of one of the greatest swing bands—the Jean Goldkette Orchestra.

"The basis of swing music is to make popular tunes as unfamiliar as possible," explains Mr. Morgan, "whereas most people want simple melodies." Surveys made at various universities showed that less than 10 per cent understood swing (the other ninety per cent being rhythmically satisfied with more worldly problems, no doubt).

Guy Lombardo has continuously won all popularity contests in recent years, and his orchestra has never played a swing note. There are only three swing bands holding big air commercials, which may also be regarded as significant. They are Benny Goodman, Tommy Dorsey and Bunny Berigan.

An anti-swing policy has been started at WLW and WSAL prompted by letters of protest from dialers, and listeners will now get their swing music on a restricted basis. Leaders of orchestras whose music is picked up from local night spots are requested to play not more than one swing tune per broadcast. William Stoess, musical director of both stations, decides what is and what isn't to be played. He states that "basically swing music is a rhythmic effect which produces a desire to dance. On the dance floor it is fine," he continues, "but for radio success of swing music the melody must be predominant, although still providing sufficient rhythmic treatment to retain the original idea."

Apples have always played an important part in the lives of American youths, but with the advent of "swing music" and the creation of the "Big Apple," city fathers are faced with a new problem, as proven in Dallas, Texas.

Benny Goodman and other visiting swing bands are held responsible for introducing the Big Apple in that city, and are to blame for an ordinance being passed requiring enlargement of dance space according to size of the seating capacity. Such a rule was provided as a means of protection for the operators of smaller places, who feared their trade

would be ruined with the advent of this new dance craze.

Richard Humber returns to radio, after an absence of three years, via C. B. S. sustaining program from the Essex House, New York, where he is now playing. He and his orchestra recently completed a three-reel musical short at the Paramount-Astoria studios.

The Hudson-DeLange Orchestra is being starred in the Paramount production, "Big Apple."

Ruby Newman follows Al Donahue into the Rainbow Room, Radio City, New York, on December 31st.

Cass Hagen is making his first New York appearance in eight years at the Club El Dorado.

Joe Ryne's Band followed Russ Morgan's into the French Casino, New York, on October 15th.

Will Osborne opened at the Schroeder Hotel, Milwaukee, October 2, for three weeks and after that began his tenth return engagement at the Lowry Hotel, St. Paul, where he will remain for four weeks.

Rudolf Friml, Jr., opened at the Ritz-Carlton, New York City, October 27.

Clyde McCoy opened at the Palomar, Hollywood, October 6.

Paul Whiteman played the San Francisco Auto Show, October 31 to November 6.

Emery Deutsch and orchestra opened at Detroit's Book-Cadillac last month and may be heard over C. B. S. Tuesdays, Thursdays and Saturdays for midnight dancing.

Jazz has been included in the general music curriculum of the University Heights Center of New York University and Vincent Lopes, scheduled to give the first of a series of lectures on the origin, history and appreciation of jazz, began his teachings on November 9.

Jimmy Dorsey and orchestra opened the Pavillon Caprice in the Netherlands Plaza, Cincinnati, last month.

Herbie Kay's Band is working in the Paramount film, "Thrill of a Lifetime."

Oscar Bradley's orchestra has been contracted for the third time with Phil Baker on C. B. S.

Victor Young is the sponsor of a movement for a Federal Ministry of Fine Arts, the purpose of which being the encouragement and abetting of promising young American artists.

Ossie Nelson is making his home in Hollywood and his year's activities will consist solely of his radio commercial.

Phil Spitalny's all-girl orchestra recently celebrated its third anniversary of the band's formation, and the beginning of a second year under the present sponsor.

Ben Pollack opened October 30 at the Nicollet Hotel in Minneapolis.

Emil Coleman has returned to the St. Regis Hotel, New York, for his third season in the Iridium Room. He will be heard on N. B. C.

Roger Pryor opened at the Hotel Gibson, Cincinnati, October 18; Xavier Cugat returned to the Waldorf-Astoria the 31st, and Happy Felton opened at the Hotel Statler, Buffalo, on the 22nd.

Nat Brandwynne opened at the Hotel Pierre, New York, October 24.

Benny Goodman and his No. 1 Swing



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Band received a most enthusiastic reception when they returned to the Hotel Pennsylvania's Madhattan Room October 10.

A. F. OF L. WILL BOYCOTT ALL JAPANESE MADE GOODS

The following resolution was offered to the American Federation of Labor's Convention and adopted. It was introduced by I. M. Ornburn at the request of the Union Label Trades Department:

Whereas, the militaristic fanatics now in control of Japan are waging an undeclared war, and have killed and wounded many thousands of innocent people; and Whereas, these fanatics are able to finance their atrocious activities only through dumping into the United States and other markets the products of exploited workers who are paid the equivalent of less than 5 cents per hour, and Whereas, these atrocious activities will continue only so long as the Japanese are able to secure the necessary finances

through the sale of the products of their exploited workers; therefore be it

Resolved, that the Union Label Trades Department unhesitatingly call upon all members of organized labor, the friends of organized labor and all persons opposed to the unscrupulous tactics of the Japanese fanatics to boycott the products of Japan, and, by refusing to purchase such products, contribute toward the speedy elimination of these war-like activities.

Commercial Telegraphers Pledge Loyalty to A. F. of L.

CHICAGO, Ill.—Extensive plans to organize all commercial telegraphers in the United States, under the banner of the American Federation of Labor, were made by the Commercial Telegraphers' Union at its 1937 convention, which was, in the opinion of many, the most harmonious and constructive that has been held in years. The convention was held in Chicago, September 18 to 17.

The Luxurious Necessity OF EVERY ACCORDION ARTIST - Dallapé

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IN THE NEWS

FRANK McNINCH

Frank Ramsay McNinch, new chairman of the Federal Communications Commission, would be described by old-timers as about the size of a pint of cider—but they would have to add that it's darned good cider, with a surprising kick to it. He was born April 27, 1873, at Charlotte, N. C. He was educated in the com-

mon and high schools of that community, a military college and law school. He began practicing law in 1900. He was elected to the lower house of the state legislature in 1905. He was elected mayor and finance commissioner of his home town in 1917 and served two terms. He came to the Power Commission in 1930; and was chairman of that body until a short time ago.

His work on that commission leaves nothing to be desired—except more of it. But things have not been going well with the Federal Communications Commission; and a short time ago, President Roosevelt drafted McNinch to take the

chairmanship of the FCC, and straighten out the kinks.

Many Washington observers have held for more than a year that the FCC needed a drastic Congressional investigation. If any single man can do the work, it is Frank R. McNinch. Not more than five feet, four above sea level, with a scholarly face and head, blue-gray eyes and gentle voice; Frank McNinch doesn't particularly like a fight, but he never has quit one except by going through it. He doesn't know how to back out.

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HER PRIVILEGE

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Second Lady: "I told him I wasn't going to lower myself to please any man."
—Pathfinder.

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Television

Television has been the missing link in this fast-moving, modern world. Combine it with radio—visible action plus sound—and man's greatest dream will have come true. It has been dreamed of for centuries. Man pondered over the miracle of long-distance sight long before he thought of sound, and to satisfy that which he himself lacked, he bestowed upon the ancient gods the power of "far-sight."

Never in this modern civilization has any subject, not excepting radio broadcasting, so completely captivated the imagination of the world as television. Whereas radio has moved forward rapidly and openly, television's progress has been kept concealed behind locked door of research laboratories. It has been only quite recently that the public has been allowed a peek-in on the developments, and now the universal cry is: When?—When is man's greatest dream to become a reality?

The Federal Communications Commission states there does not appear to be any immediate outlook for television service on the commercial basis, and has extended its regulations from 25,000 to 300,000 kilocycles. This means that the government will now regulate ten times the amount of radio space it previously controlled. The radio spectrum formerly having been confined to from 10 to 25,000 kilocycles.

For the time being, television stations will continue on the experimental basis under the same requirements that now prevail, being assigned on various channels from 44,000 to 108,000 kilocycles.

The importance of this latest step of the F. C. C. lies in the vast influence it will have on the development of the radio industry, providing for an orderly expansion of research and practical operation.

It also means that more stations will be accommodated in the ultra-short-wave field, which includes aircraft, police, television and various other branches of radio communication. This will provide a means of testing the feasibility of television relay stations.

David Sarnoff, president of the Radio Corporation of America, who has just returned from abroad, states that the chief problem of television in the United States today is largely financial, although technically, too, the peak of perfection has not been reached.

England has a fund already established, explains Mr. Sarnoff, because three-quarters of the money received from the tax on broadcast receiving sets goes to the British Broadcasting Corporation. In the United States it is necessary to gain the support of the sponsors or advertisers.

"Television will follow much the same pattern as radio," Mr. Sarnoff concludes, "I suppose as the transmitters get under way on a daily basis some one will put a television set on the market; then others will follow. But when? I wish I knew."

He admits that the English are likely to establish a complete daily program service before New York.

The first demonstration of the R. C. A. projection tube which makes it possible to project on a screen 3x4 feet, tends to verify the statements that television is still far away as a commercial reality.

Lack of clarity in the pictures was most obvious, and it was quite evident that a special program technique must be developed before the wary advertisers can be convinced that this more costly medium is worth the expense.

The television authorities might heed the friendly advice Allen B. DuMont, head of the Allen B. DuMont Laboratories (a pioneer in the cathode-ray tube field), who states that regardless how crude, and no matter what the obstacles may be, the sooner television goes on a regular program basis in America, with television sets made available to the public, the sooner will we realize public television.

Mr. DuMont cites England as an example. There they have gone ahead with television broadcasts, he explains, and have learned more in six months of practical activity than the United States can possibly learn in six more years of laboratory experiments.

He continues that the B. B. C. has proved also there is no positive need for special co-axial cables for transmission of programs from pick-up source to remote television transmitter and to associated stations of a net work.

Concert managers and artists have been pondering over television with qualms and misgivings. Yet they need not worry too much. The concert hall has withstood a great deal so far and even benefited by the development of the phonograph and radio. The concert, like the legitimate

stage, holds a unique position all its own.

In the September issue of AGMA, Edward Harris states that the final effect of a concert is the result of a number of complex and subtle elements. The artist projects his performance to his audience. The audience reacts as a whole to the artist's music and personality, and in turn, the audience's reaction stimulates a further reaction in the performer which again is sent back to the audience, thus causing a constant psychic play between the audience and performer. An emotional relay, as it were.

"Music is a tonal art," states Mr. Harris, "and if the radio, which is a tonal medium, has not harmed the musical artist, television, which simply adds a screen to the radio, should not greatly injure him."

Plastic surgeons and reducing professors of England will, no doubt, be swamped with male musicians, judging by qualifications necessary for a place in the television orchestra that plays over the Alexandra Palace station in London. It is no longer sufficient that a musician plays like an angel, he must also look like a god.

It grieves one to think of it. In no profession are masculine good looks so alien as in the musical one. Even Cyrano would have been inconspicuous in our modern symphony orchestras.

The Adonis-Orpheus qualifications demanded by television make one pause and wonder: Will our chorus boys of today be the great musicians of tomorrow?

The British Broadcasting Corporation recently tried to televise football players in action at Arsenal Stadium during rehearsal. Due to weather conditions the test was not successful, although earlier experiments were rated "very promising."

"The Listener" of the British Broadcasting Corporation, reports that, "on the whole, the promise of the demonstration is high." Football, like lawn tennis, is to become an eminently televisable game. "It seems likely," continues "The Listener," "that successful television of football matches will call for a far greater number of cameras than are necessary for tennis. Also this Autumn game cannot expect such satisfactory conditions of light as are obtainable during the Summer."

A most recent development in television by B. B. C. was the successful broadcast of the opera "La Serva Padrona," which gave the audience even a better illusion than films and was the best transmission of its kind to date.

A television tie-up between London and Paris will be the next move most likely. In this case fans in either city would be able to view broadcasts from the other. This would be achieved by relaying pictures by land-line and radio links. The re-broadcast scenes from one capital could then be caught in the other.

The construction of the new C. B. S. television transmitter is expected to be completed for delivery shortly after the first of the year. Its first power tests are now being given at Camden, N. J., preparatory to installation atop the Chrysler Building.

The steel structure of this building has been reinforced to carry the additional weight. The transmitting equipment will be installed on the 73rd and 74th floors of the Chrysler Building and the studios will be in the Grand Central Terminal Building across the street.

The first cine-palace to try the television experiment will be the Odeon, now being erected in London. Oscar Deutsch, head of the Odeon cinema circuit predicts the simultaneous showing of 15- to 20-minute televised variety shows in the circuit's 300 theatres before the end of the year.

The Zenith Radio Corporation seeks to change its charter so that it may again apply for a television transmitter, as the

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charter at present is limited and cannot cover such expanded activity, according to the F. C. C.

There is no rush, says President E. F. McDonald, Jr., as a recent Zenith survey shows it will take 9,000 television stations to cover the country and 90,000 miles of coaxial cable at \$1.00 a foot just to link these stations.

Charles L. Allen, executive secretary of the press association, terms the coming of television as "an age of terrific competition in eye appeal," and stated that the newspapers must add television to their services in the future.

GOODENOW TEXTILE COMPANY

WILL NOW USE UNION LABEL

WASHINGTON, D. C.—The Union Label Trades Department of the American Federation of Labor has received notice from the United Garment Workers of America that the Goodenow Textile Company of Kansas City, Mo., has signed a union label agreement with its workers.

The Goodenow Textile Company is one of the first factories in the United States to make a complete line of men's athletic underwear, consisting of union suits, shorts and shirts, rayon union suits, shorts and shirts bearing the union label. The concern also manufactures a popular-priced line of full cut, well-tailored merchandise.

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Bergdoll, Robert	5.00
Byers, Ben	20.00
Brown, Gayle	5.00
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Biddick, Guy M.	5.00
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Respectfully submitted,
H. E. BRENTON,
Financial Secretary-Treasurer.

\$1,881.11

Band Concerts

Now and then a bright spot appears in the clouded sky of band employment, and one of the brightest of these was the Labor Day Parade in San Francisco and Oakland, Calif. In Oakland 406 bandmen were engaged for the morning parade, and a 20-piece band played the Labor Day Ball in the Municipal Auditorium on the same evening. In San Francisco band employment reached an all-time peak for Labor Day with 1,005 bandmen employed in the various bands marching in the parade. In addition to this there were literary exercises in the afternoon which employed another band of 30 pieces, and still another band of 30 men played for a most brilliant ball in the San Francisco Auditorium at night. Every member of the San Francisco Local that plays in a band was engaged, and in addition the Local was required to bring members from the Stockton, Sacramento, Vallejo, San Leandro, Richmond, San Jose, Modesto and Santa Rosa locals.

Before the Goldman Band gave its first Fall Concert on Sunday afternoon, October 17, announcement was made that a prize of \$25.00 would be offered for the most appropriate title for a new march written by Dr. Edwin Franko Goldman. The march was played at the concert and repeated, because of the enthusiasm of the audience and because Dr. Goldman wanted the listeners to hear it again so as to be better able to suggest titles.

The march is in six-eighths time and has a vocal refrain.

Over 200 titles were submitted. The committee who made the final decision consisted of Edna Curran, manager of the Goldman Band, Dr. Edwin Franko Goldman, Richard Franko Goldman, son of the conductor, and A. Olman, of the Leo Felst firm, publishers.

The title chosen as being most suitable for the march was "Happy-Go-Lucky," and was suggested by the prize winner, Mrs. Ruth G. R. Nadel of 111 West 94th Street, New York City.

The Oakland, Neb., Band celebrated its 50th anniversary on Thursday evening, September 23. At the time the band was organized in 1887, A. L. Neumann attended the first rehearsal and took up the duties of bass drummer. When the Lincoln, Neb., Local No. 463, was formed, Brother Neumann became a charter member and has remained in good standing from that day to this.

Some years later Brother Neumann became the director of the band and has completed more than 25 years of service in that capacity.

The celebration was under the auspices of the Chamber of Commerce. A barbecue preceded the band concert and exercises. Dr. H. W. Bensop spoke on behalf of the civic clubs of Oakland, and Dr. L. Stromberg for the entire community. Peter Palmer, also an original member of the band, gave a talk on "The Old Band," and C. O. Stauffer, who is now a municipal judge in Oakland, spoke on "The Middle Years." Harold Holmquist, who has been a member of the band for a number of years, spoke on "Our Director," giving much of the credit for the success of the band to Brother Neumann.

In Columbus, Ohio, a series of band concerts was promoted by President Arthur E. Streng of the Columbus, Ohio, Local. These concerts were given in the city parks without the benefit of band shells, but were nevertheless most successful. Great crowds attended each concert, and as a result the city council is now considering a plan to build band shells in the most important parks. One of the outstanding concerts of the past summer was directed by Brother Henry Pfizenmayer of Cleveland, Ohio.

Many reasons are advanced for the decline of band music and band concerts. The following article by Peter A. Cavallo, Jr., Associate Director of Cavallo's Symphonic Band is very interesting, and shows that Brother Cavallo has made a thorough study of the matter.

THE SOUND OF A HORN

Do you remember 25 years ago when the name "Roosevelt" meant "Teddy"; when Jack Johnson was waiting for another "white hope" to come along; when the "nickel shows" began to charge 10 cents; when the popular song was "Everybody's Doing It," and when music of a summer evening meant a band concert?

In those days free band concerts were given in city parks, in town squares, and on village greens. There were band concerts in the hundreds of summer gardens throughout the country. Some of these gardens were amusement parks with scenic railways, slide shows, and games of chance and skill. Others were dining and drinking gardens where the concert band

was the only entertainment. It was at these summer gardens throughout the country that world-famous bands played when on tour each season. European bands stressing grand climaxes competed for public favor with American bands featuring marches and novelties. But European or American, professional or amateur, each band had definite appeal because of the stirring response everyone feels at the sound of a horn.

Of course, some of the town bands were quite small and some played badly, but in these cases what was lacking musically was more than made up for by the fact that the audience knew most of the players intimately as neighbors and friends.

All the other bands performed strictly in a competitive field: they had to entertain the audiences with artistry and showmanship. Their programs contained all kinds of music from popular songs to symphonic selections. Each of the many good bands had a host of fans who were every bit as enthusiastic as are the devotees of the various leading dance orchestras of the present day. When booking agents were unable to find enough bands to supply the demand, star soloists of outstanding bands formed organizations of their own.

As more and more professional bands were organized, the percentage of good ones grew smaller and smaller. When finally most of the band concerts were directed by men who were, at best, instrumental soloists and who knew too little of the arts of program building, conducting, and showmanship, then the public tired of mediocre concerts and public interest in bands began to diminish.

With the post-war hysteria demanding the thrills of girl shows, travelling concert bands almost disappeared. Summer gardens of all kinds used stage presentations instead of concerts.

Then with the advent of public address systems to amplify sound, the professional band business received its final setback because orchestras were used even for outdoor concerts.

Now, there must be a reason for this fading away of public enthusiasm for professional bands at a time when amateur bands were becoming more and more important in the schools of the country. There must be a reason for the fact that the professional concert band has not commanded the attention and the respect attained by the symphony orchestra. Unfortunately, there are many reasons and they all are so obvious that professional bandmasters have completely overlooked them and the necessity of eliminating them.

There is no doubt that public taste in music has improved radically in the last 40 years. Early band favorites were marches and descriptive pieces like "Custer's Last Fight." The "Anvil Chorus" from "Il Trovatore" was the most highbrow number in demand. Gradually public favor turned to light overtures (the "chestnuts" of today) and concert waltzes; there followed a trend toward selections from the more melodic grand operas. At present the tendency is in the direction of the most dynamic classical compositions.

As public taste improved so did the musical ear of the public. Harsh, shrill sounds formerly acceptable became displeasing and irritating—and such sounds seemed to predominate in band music. Badly voiced passages with insufficient support of higher voices, formerly unnoticed by the public, began to sound empty to average listeners—and such passages were characteristic of band music and not of orchestra music. Obviously, these must be reasons for these defects in band music.

The reasons are traceable to the development of concert bands from the military bands of the European armies. Military bands were built to meet the requirements of the army, which they did splendidly. Naturally, the music written especially for bands was military music. When concert pieces were needed, orchestral compositions had to be transcribed for band use. Logically, the musicians transcribing the orchestral pieces wrote

for the instrumentation of the military bands which were to play them. Thus, all band music available was scored for military bands and if a concert bandmaster wished to use it, he had to use the instrumentation of the military band. In other words, the military band determined the instrumentation of the first concert band music, and this in turn determined the instrumentation of the non-military concert band. Accepted changes in instrumentation are always gradual; therefore, musicians transcribing orchestral masterpieces for band and those composing new pieces especially for band are still bound by the limitations of the instrumentation of the military band.

In transcribing orchestral music for bands, the theory is that the strings of the orchestra should be replaced in the band by the clarinets. However, the violin not only has a much longer range than the clarinet but may be said to have a single tone quality throughout its range when compared with the several definite changes in tone quality found in the clarinet. Thus it happens that while much violin music may be played very beautifully by skilled clarinetists, unfortunately some of the violin music lies in the high range of the clarinet that is not pleasing to the ear at all times; it is likely to seem shrill and harsh. These very tones are desirable in military music because of their carrying quality and were acceptable in concert music before the use of amplification systems because much of the harshness was lost by the time the sound reached the audience. The band of today must eliminate this unpleasantness from its scores because with the amplification of all sound none of this harshness is lost.

Likewise, some orchestral passages that sound beautiful when played by strings sound empty as they are transcribed for band because of the great difference between the characteristic tone quality of the strings for which the composer originally wrote them and the characteristic tone quality of that specific range of the clarinets into which they were placed in the band arrangement. Similarly, errors result from the old methods of transcribing parts for the other sections of the band.

These defects can be eliminated, but so little has been done toward improvement that the public still hears too much old-fashioned band music.

The easiest way for a bandmaster to improve his music would be to re-score the defective passages, revamping the score only where necessary. The objective would be to have the compound sound approach as closely as possible the original orchestral effect in both beauty and location in the sound register. Thus the bandmaster would be using the same instruments now at his disposal and would be merely eliminating unpleasant sounds; he would be "doctoring" the arrangement to fit his organization most effectively.

In addition the balance of most concert bands could be improved by re-enforcing the low end of the instrumental compass. Often there are too many solo cornets and solo clarinets and too few basses, French horns, and low register reeds.

It must be admitted that these suggestions are merely substitutes for the correct solution of the bandmaster's problems.

The best procedure would be to reorganize the instrumentation of the band: use the full family of clarinets in sufficient numbers to balance correctly, with each instrument being used in that register which is most pleasant to the ear; use a full family of flutes in numbers to balance with the clarinets; use a full family of double reeds and a full family of saxophones; then balance this with a full family of both the mellow and the brilliant brasses; last but not least add a modern and complete percussion section. Then transcribe the orchestral compositions of the masters for this new ensemble making use of the mellow organ-like effects of the clarinet choir, of the tremendous climax of the diapason brass, and of the unlimited tone-color and the forceful majesty of the entire band.

Bad programming is another reason for the decline of concert bands in popular favor. Band music has more appeal to the general public than orchestra music because the sound of wind instruments is more stirring than that of strings. However, bandmasters seem to have forgotten to appeal to all the people in building programs; more and more, they have tried to copy the programs of symphony orchestras which are appealing definitely to a group of well-informed music lovers who understand and enjoy hidden beauties in delicate compositions. When most of these compositions are transcribed for band, they are no longer delicate; the intrinsic beauty has disappeared and the informed music lovers find the results unappealing. To the general public these numbers are just a lot of dead monotony and all of them sound alike.

To remedy this defect is easy: the bandmaster must program only music that has outstanding rhythm, tone-color, dynamics, melody, or pyrotechnics. Each program designed for the general public

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should include numbers ranging from popular songs to classical selections—something for each type of listener. Bandmasters must be versatile.

Another defect in many band concerts is bad quality of performance due to insufficient or improper rehearsal. The public of today is far too critical to accept ragged performance due either to the bandmaster's not taking time to rehearse thoroughly or his not knowing how. In this day rehearsals cannot be slighted because the relation between hours spent in rehearsal and hours in concert performance is too evident to the public.

The public tires of mediocrity. Years ago when the great majority of band concerts became mediocre, the relatively few symphony orchestras were under the direction of competent conductors; their performances were far superior to most band concerts. As a result the symphony orchestra attained a position of dignity and eminence. But more and more symphonic orchestras have been organized until today the good ones directed by competent conductors comprise a very small minority. Remembering how the public tired of mediocre band concerts and turned to other attractions, it is possible to foresee the probable public reaction to mediocre orchestra music. Bandmasters may be offered a new opportunity.

When a dozen competent bandmasters offer inspiring programs of music especially scored for new modern band instrumentation the professional concert band will recapture the great popularity it once had. It will reach a position of musical and artistic acceptance even superior to that of the symphony orchestra due to the fact that the wide-spread public appeal of band music is fundamental and cannot be equaled because of the stirring response everyone feels at the sound of a horn.

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"BIG APPLE" EPIDEMIC SWEEPS COUNTRY

By PAUL WHITEMAN

If you happen to wander in a night club or any other spot where there is room enough to dance, and you see half a dozen young couples gathered on the floor engaging in a series of antics that might be a combination of an Indian war dance and a violent attack of St. Vitus, don't be alarmed. It's only the "Big Apple."

A few short months ago when this new dance rage first began to spread, some observers predicted the end of the world, other attributed it to sun-spots, and a good 99 per cent of America's old maid aunts shook their heads for the thousandth time and said, "My, my, what is the younger generation coming to?"

I, for one, think this new, rather wild-eyed daughter of terpsichore is great. It gives the light-hearted youngsters, who

know how to use their feet, a chance for originality and individuality in dancing, a chance to break away from the old "one-two-slide, one-two-slide" of waltz-time and fox trot.

Never before have the conventions of the ballroom given the dancer a chance to leave his partner and pursue his own fancy as to how a toe should be turned. The couples circle-up on the floor, much in the manner of the old-fashioned "square dance," the music begins, and the dancers start in to "pick dem apples!"

There are no rules or regulations. No holds barred. Suzy-Q-Truckin', Shaggin', or Jammin' all enter into the fun. The only essential ingredient is rhythm. The dancers may improvise and elaborate upon the steps. Grace and dignity are thrown to the winds. Anything goes!

I first came across the "Big Apple" in a Negro dance hall in East Texas. A tall, lean, gotch-eyed fellow was clawing madly at a rickety piano. Another, his eyes shut tight and ecstatically swaying to the wild tempo was playing the drums. That was all the music there was, and that was all that was needed, for a southern dinky

has more rhythm in his soul than a dozen swing bands. My first impression of the dancers was that they were escaped inmates of a lunatic asylum trying to evade a swarm of angry bees. Every one of them was a specialist. Tall overalled bucks fresh from the cotton patch, doing the Suzy-Q as it had never been done before, handsome girls in gingham, jamming as if inspired by the devil. Lindy-hopping, Truckin', a frenzied mob, doing them all at once! It was a spectacle I won't forget.

The "Big Apple" is to the dancer what a "Jam Session" is to the musician. It isn't for show; it isn't for exercise; it's for fun, but it's good for all three. An experienced "Big Apple" can take a fairly simple step like Truckin' and build his own variations, add his own frills to it, really tear up the floor with it much in the same way a jazzmaniac takes off with a simple tune like "Dinah," improvises, soars, dips, and burns it out until his horn fairly melts in his hands.

I get a thrill every time I see a group of expert addicts take the "Big Apple" in hand, take their cue from the band, and

turn on the heat. I get that thrill because I feel that here are a bunch of youngsters who really are being themselves. If they are poor, they forget it. If they are rich; it doesn't worry them, because when doing this "apple" dance they forget everything but their feet. The music in their hearts bursts out, unheeding inhibitions, bashfulness, and false pride. For a brief moment, regardless of their circumstances, they are reduced to a common denominator—rhythm. And they are happy!

TOO BAD

Helen: "I understand Elsie's fiance is supposed to be a dreadfully bad egg."

Bertha: "So that's it. I've wondered for a long time why she didn't like to drop him."—Pathfinder.

RIGHT!

Instructor: "You say in this paper that you know the connecting link between the animal and vegetable kingdoms. What is it?"

Student: "Stew."—Royal Arcanum Bulletin.

Stage Shows

DOUBLE-BILL MOVIE WAR

A nation-wide drive to end double-feature bills in motion picture theatres has been started by the organization of the Anti-Movie Double Feature League of America which has opened offices at 205 Franklin Avenue, Nutley, N. J. This movement has been promoted by two local newspapermen, William R. Clay and George H. Siegel.

Through the efforts of the league, it is hoped that such programs will be curtailed, and boycotted if necessary, to enforce the doctrine that one good picture is much more desirable than two second-class ones.

If the league is successful in this fight, pit bands as well as vaudeville will profit greatly, as both Mr. Clay and Mr. Siegel said they would seek the aid of the American Federation of Actors in a move for more short subject productions and the return of vaudeville to many theatres.

Petitions for circulation are sent to all who write for them, and are already being circulated throughout New York and Maryland states. Nearly 1,000 petitions sent out by the league have already been signed.

Recently an advertisement was inserted in the local newspaper which read: "Suffering from squirmitis? . . . Then you are a victim of the double-feature menace which is a severe strain upon the anatomical and mental set-up of the human system." It recommended joining the league as a cure.

The response to this newspaper publicity was most gratifying.

Says Mr. Siegel: "If enough people back up in this campaign, we intend to place the issue before the film producers . . . we intend to force the movie producers to the realization that the public is surfeited with cheap Grade B pictures, many of which are an insult to one's intelligence."

In connection with the above subject matter the Editor has recently come in contact with a number of theatre managers who are complaining about the competition of the shows in night clubs and cafes. One of these managers was most direct in his statement that "these places are ruining our business." He was told that there is only one answer, and that goes for all the managers of motion picture theatres: "Fight fire with fire." There is no reason why a great number of these theatres should not reinstate stage shows, for certainly the facility for production in these theatres is far more advantageous than the platforms and stationary spotlights available in night clubs. The old cry of cost and discrimination in wage scales enters into the situation but the theatre managers forget that they have a seating capacity of from 1,500 to 3,000 compared with 100 to 500 in the great majority of night clubs. Then too, there is another factor that enters into this phase of the question. If employment opportunities for musicians were increased it would not be long before the wage standard would be raised and the night clubs would have to meet the competition by increasing wages of the musicians playing their shows.

It may seem a bit difficult to compare other cities with New York, nevertheless the International Casino which opened recently grossed \$74,000 for the week ending October 16. Such grosses are not possible in smaller towns, it is true, but higher grosses always result when the public is offered a real show, and Brother George Olson and his partners are doing just that in the International Casino. The theatre managers can revive their business if they will only be far-sighted enough to follow the suggestion and "Fight fire with fire."

While the New York legitimate season is late in starting, shows playing the available road theatres demonstrate that the opportunities for fine business for stellar attractions is greater this year than ever before. "Brother Rat" and "You Can't Take It With You" continue to draw \$13,000 and \$15,000 week after week in Chicago. "Victoria Regina" grossed \$110,594 for four weeks in Boston, an all-time house record for the Shubert Theatre. "I'd Rather Be Right" took \$27,000 on its opening week in the Colonial Theatre, Boston, and business was so big that it was necessary to give an extra matinee during the second week. The advance sale for "Victoria Regina" in Philadelphia, is over \$50,000 and there is no doubt that the Forrest Theatre will be packed to capacity for every performance during its three-week stay. "Susan and God" with Gertrude Lawrence drew \$13,400 at Ford's Theatre in Baltimore at a \$2.20 top price. "Leaning on Letty" with Charlotte Greenwood averaged \$13,000 a week for three weeks at the Chestnut Theatre in Philadelphia. "Brother Rat" drew \$14,500 at the Nixan Theatre in

Pittsburgh, and the following week "Tobacco Road," playing this theatre for the third time, drew \$13,500. "Madame Bovary" followed with \$12,000. In Washington, D. C., "Madame Bovary" drew \$15,500 at the National Theatre on its opening week. "The Women" has been averaging \$16,000 a week at the Erlanger in Chicago. "Tovarich" grossed \$14,000 at the American Theatre in St. Louis, and "Tonight at 8:30" brought in a fine \$18,000 at the Biltmore, Los Angeles. Last but not least, "Amphytrion 38" with Alfred Lunt and Lynne Fontaine grossed a tremendous \$18,000 for five performances at its opening in Ford's Theatre, Baltimore, Md. These figures admit only one conclusion: The road (with good shows) is in a healthier condition than ever, and proper productions will boom the legitimate theatre to its best season in 20 years.

Returning to the subject of "I'd Rather Be Right" with George M. Cohan, this is one of the most expensive productions to reach Broadway in several years. Entirely satirical, it spoofs everybody in the government from President Roosevelt down. The reaction of the people to this merry, mad musical comedy has been so fine that its producers expect that it may run an entire year on Broadway.

Does the public want vaudeville? We think it does, and the answer in St. Louis which resulted from a poll conducted jointly by the St. Louis Star-Times and Fanchon & Marco showed that more than 50,000 voters were in favor of stage shows in the motion picture houses by a majority of more than 3 to 1.

A Midwest Talent Association has been formed in Omaha, Nebr., for the purpose of reinstating vaudeville in 70 or more mid-western theatres and providing jobs for more than 3,000 persons.

Dante Piccotte is president; Harry Brader, vice-president; Margaret Arthur, secretary; Emilie Allen, treasurer, and Max Kaplan, business agent.

The first activity of this association was a presentation of 30 acts of vaudeville in the Omaha City Auditorium on October 30 and 31.

Recent passage of an ordinance legalizing Sunday stage shows in New Haven, Conn., may mean the return of vaudeville in that city. The first result was the booking of Dave Appolon's "Varieties of 1938" for the last week in October in the Paramount Theatre.

Charles M. Olson, owner and manager at the Lyric Theatre, Indianapolis, Ind., believes that vaudeville is the only salvation of the popular-priced theatre. Olson is celebrating the 35th anniversary of his theatre this year and states freely that if it were not for stage shows he would have long since been out of business. Peculiarly enough, he retired from the game some 10 years ago and went to California to live. Five years later, in order to protect his interest in that theatre, he had to return and take active charge. He immediately reinstated stage shows, and has built the house into a consistent winner, and seldom if ever does he have a week where the house dips into the red.

Name Bands continue to pile up huge grosses in the motion picture and vaudeville theatres. Outstanding was the \$44,000 drawn by Horace Heidt at the State Theatre for the week ending October 15. Other attractive grosses were Tommy Dorsey's \$38,500 at the Metropolitan Theatre in Boston; Fletcher Henderson's \$25,000 and Enrie Madriguera's \$23,000 at the State Theatre, New York; Horace Heidt's new record of \$29,000 at the Stanley Theatre in Pittsburgh, and Buddy Roger's \$23,500 in the same theatre. Phil Spitalny followed with \$23,000 in the same house. Benay Goodman brought \$20,000 to the Hippodrome, Baltimore, Md.; Hudson-deLangue \$48,500, \$37,000 and \$30,000 in three successive weeks at the New York Paramount;



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Benny Meroff \$43,500 on his opening week at the New York Paramount; Mal Hallett \$21,200 at the Earle Theatre, Philadelphia; Ina Ray Hutton brought an enormous \$38,000 to the Oriental Theatre, Chicago. Hutton also hyped the Michigan Theatre, Detroit, to a \$23,000 gross for the week ending October 15.

"King Richard II" with Maurice Evans was another record-breaker at the Boston Opera House, Boston, grossing more than \$40,000 on its first week.

Vaudeville is on the increase in the Chicago district. Recent additions are the Avalon Theatre, the Stratford, Ogden and Kedzie Theatres in Chicago; the Rialto Theatre, Joliet, Ill., the LaPorte Theatre, LaPorte, Ind.; the Palace Theatre in Mason City, Iowa; the Kingsland Theatre, St. Louis, Mo.; and the New Lorraine Theatre in Hoopestown, Ill.

Another evidence of the revival of the road is the bookings of the Arcadia Theatre, Wichita, Kans. Shows already pencilled in are "Tovarich," "Tobacco Road," Tallulah Bankhead in "Anthony and Cleopatra," "Ziegfeld Follies," "Room Service," "Show of Shows," Jooss Ballet, "Frederika," Maurice Evans in "King Richard II," "The Women," Helen Hayes in "Victoria Regina," "You Can't Take It With You," "Brother Rat," "Tonight at 8:30" and "The Show Is On." The theatre has also booked Frits Kreisler and Nelson Eddy.

"Three Waltzes" which will star Margaret Bannerman, English prima donna, and Michael Bartlett, tenor, has started its rehearsals and will open in New York after a few weeks' try-out on the road. Marguerita Sylvia, well-known operetta star of yesteryear, has been signed for an important role in this delightful musical comedy.

A unique experiment has been started in Columbia, S. C., where Robert W. "Buster" Spann has formed a new company with F. L. Brown, 25 years manager of the old Columbia Theatre, for the purpose of presenting stage shows in Columbia and neighboring cities. Spann is a member of the Columbia, S. C. Local and has pledged himself to increase employment of the musicians, members of the I. A. T. S. E. and other unions affiliated with the American Federation of Labor.

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Grand Opera

The Metropolitan Opera season will open on November 29 and continue for 16 weeks, ending on March 20, 1938. Six young singers who made good in the 1937 spring season have been signed for the coming year. They are Maxine Stellman, Rosa Tentoni and Helen Traubel, sopranos, and Donald Dickson, Daniel Harris and Robert Weede, baritones. Grace Moore, who was unable to appear last year because of illness, has been re-engaged, and Florence Easton, Edith Mason and Paul Besuner who have not been with the company for several years will return.

New artists engaged are Rose Pauly, soprano; Marita Farrell, soprano; Enid Szantho, contralto; Jan Kiepora, famous tenor of the moving pictures; Carl Hartmann, dramatic tenor; Bruno Landi, young Italian tenor; Adolf Vogel, Carlo Tagliabue and Nicola Moscona, young Greek basso.

Erich Leinsdorf and Otello Ceroni have been engaged as assistant conductors. The opera tentatively selected for the opening is "The Flying Dutchman," and will feature Kirsten Flagstad. Richard Strauss' three-opera cycle, "Der Rosenkavalier," "Elektra" and "Salome" will all be restored to the repertory. The complete repertory is as follows:

Beethoven—Fidelio.
Bellini—Norma.
Bizet—Carmen.
Damrosch—The Man Without a Country.
Delibes—Lakme.
Donizetti—Lucia di Lammermoor.
Gounod—Faust, Romeo et Juliette.
Halévy—La Juive.
Humperdinck—Haensel and Gretel.
Leoncavallo—Pagliacci.
Mascagni—Cavalleria Rusticana.
Massenet—Manon.
Menotti—Amelia Goes to the Ball.
Mozart—Don Giovanni.
Offenbach—Les Contes d'Hoffmann.
Ponchielli—La Gioconda.
Puccini—Gianni Schicchi, La Bohème, Madame Butterfly, Tosca.
Rimsky-Korsakoff—Le Coq d'Or.
Rossini—Il Barbiere di Siviglia.
Saint-Saens—Samson et Dalila.
Smetana—The Bartered Bride.
Strauss—Der Rosenkavalier, Elektra, Salome.
Thomas—Mignon.
Verdi—Aida, Il Trovatore, La Forza del Destino, La Traviata, Otello, Rigoletto, Simon Boccanegra.
Wagner—Der Fliegende Holländer, Die Meistersinger, Die Walküre, Gotterdammerung, Lohengrin, Parsifal, Rheingold, Siegfried, Tannhäuser, Tristan und Isolde.

The complete personnel of the company is:

Sopranos—Josephine Antoine, Rose Bampton, Pearl Besuner, Natalie Bodanya, Vina Bovy, Hilda Burke, Gina Cigna, Muriel Dickson, Florence Easton, Marita Farrell, Susanne Fisher, Kirsten Flagstad, Dusolina Giannini, Margaret Halstead, Helen Jenson, Irene Jessner, Marjorie Lawrence, Lotte Lehmann, Dorothee Manski, Queena Mario, Edith Mason, Grace Moore, Elde Norena, Rose Pauly, Lily Pons, Rosa Ponsello, Elisabeth Rethberg, Bidu Sayao, Maxine Stellman, Charlotte Symons, Rosa Tentoni, Helen Traubel, Elda Vettori, Thelma Votipka.

Mézzo-Sopranos and Contraltos—Karin Bransell, Lucielle Browning, Bruna Castagna, Doris Doe, Anna Kaskas, Kathryn Meisle, Helen Olheim, Irra Petina, Gladys Swarthout, Enid Szantho, Marion Telva, Kerstin Thorberg, Gertrud Wettergren.

Tenors—Max Altglass, Paul Althouse, Angelo Bada, Joseph Bentonelli, Arthur Carron, Mario Chamles, Hans Clemens, Richard Crooks, Charles Hackett, Carl Hartmann, Frederiek Jagel, Jan Kiepora, Charles Kullmann, Bruno Landi, Karl Lauffkoetter, Rene Malson, Giovanni Martinelli, Nino Martini, Nicholas Massue, Lauritz Melchior, Giordano Patrineri, George Rasely, Sydney Rayner, Armand Tokatyan.

Baritones—Richard Bonelli, John Brownlee, George Cehanovsky, Louis D'Angelo, Donald Dickson, Wilfred Engelmann, Arnold Gabor, Daniel Harris, Julius Huehn, Carlo Morelli, Friedrich Schorr, Carlo Tagliabue, John Charles Thomas, Lawrence Tibbett, Robert Weede.

Bassos—Chase Baromeo, Norman Cordon, John Gurney, Ludwig Hofmann, Virgilio Lazari, Emanuel List, Pompilio Maistesta, Nicola Moscona, Esio Pinza, Leon Rothier, Adolf Vogel, James Wolfe.

Conductors—Artur Bondansky, Maurice de Abravanel, Ettore Panizza, Gennaro Papi, Wilfred Pelletier, Karl Riedel.
Assistant Conductors—Otello Ceroni, Pietro Cimara, Riccardo Dellera, Antonio Dell'Orefice, Erich Leinsdorf, Edcaro Petri, Karl Riedel, Giacomo Spadoni, Vittorio Trucco, Frederick Vajda, Hermann Weigort.

Chorus Masters—Fausto Cleva, Konrad Neuger.

Stage Directors—Desire Defrere, Herbert Graf, Leopold Sachse.

The American Ballet

Artistic Director and Choreographer—George Balanchine.

Assistant Choreographer and Premier Danseur—William Dollar.

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Lawrence Tibbett made his Vienna debut at the State Opera on October 9, singing Iago in Verdi's "Otello." One of the largest audiences of the current season applauded most vociferously, and Tibbett's success could be called little less than sensational.

Brilliant performances marked the San Francisco opera season, which opened on October 15. Among the conductors are Fritz Reiner, Gaetano Merola and Pietro Cimini. Included in the repertory are "Faust," "La Traviata," "Lohengrin," "Manon," and the Wagner "Ring."

The St. Louis Opera Company will open its fifth season on November 22 in the Municipal Auditorium, St. Louis, with a performance of Verdi's "Rigoletto." Erna Sack, famous European coloratura soprano, will appear as Gilda. Other operas to be given are "Carmen," "Faust," "Lohengrin" and "Tristan und Isolde." Conductors are Laszlo Halasz and Gennaro Papi. Metropolitan artists are Kirsten Flagstad, Giovanni Martinelli, Bruno Castagna, Paul Althouse and Armand Tokatyan. Other famed artists appearing with this company are Maria Jeritza, Ettore Nava, Feodor Chaliapin and Robert Weede.

The Hippodrome Opera Company goes merrily along, completing its eleventh week on November 2. "Mefistofele" was revived on Sunday, October 17. This opera, which is seldom given in America, was well received by an audience of four thousand.

The Salzburg Opera Guild opened its New York season on November 6 with Mozart's "Così fan tutte." The New York season continued through November 14, and the company started its road tour on the 16th. Other operas in the repertory of this three-year-old company are Ibert's "Angeliqne," Rossini's "Matrimonial Market," Monteverdi's "Coronation of Poppea" and Milhaud's "Le Pauvre Matelot." Paul Csonka founded the Guild three years ago for the purpose of demonstrating "the fallacy of the star system." Alberto Erede is the music director and chief conductor.

The fall opera season at Sadler's Wells in London opened on September 23. Operas in the repertory of this season are Beethoven's "Fidelio," "La Bohème," "Pagliacci," Puccini's "Il Tabarro" and Wagner's "Valkyrie."

The list of artists to appear is a long one, containing the names of many singers who have made a name for themselves at Sadler's Wells and elsewhere. It includes Joan Cross, Edith Coates, Nora Gruba, Mollie de Gunst, Janet Hamilton-Smith, Valetta Iacopi, Winifred Kennard, Constance Willis, Tudor Davies, Arthur Fear, Francis Russell, Henry Wendon, Ronald Stear, Arnold Matters, Morgan Jones, Redvers Llewellyn and Roderick Lloyd.

NEW PENNSYLVANIA LAW CUTS WOMEN'S WORK WEEK

HARRISBURG, Pa.—A new law providing a maximum work week for women of forty-four hours went into effect on September 1 throughout Pennsylvania. Domestic, nurses, executives earning more than \$25 a week and some types of agricultural employes are excepted under the new law.

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Japan is now reported to be producing rayon silk from the stalks and husks of soy beans. Factories are being constructed for an initial production of 50,000 to 60,000 tons of cellulose annually.

When the vaults in the new United States Mint at San Francisco are locked, sound detectors react to the slightest disturbance by short-wave radio, snap on brilliant floodlights, ring alarms and spray tear gas from concealed jets.

Experiments by French hothouses cultivating the begonia plant indicate poison gases may be used to fight plant diseases. After experimentation, poison gases were found which killed disease germs but did no injury to the begonia plants. Gardeners wear masks while applying the gas.

A glass train has been made as an advertisement for a famous firm of English glass makers. Two ordinary railroad coaches were stripped of their original interiors and completely rebuilt with glass, except for the roof and exterior. Inside are glass floors and walls, a glass bathroom and glass picture decorations. The train will tour Great Britain to show progress in the utilization of glass in home building and equipment.

CASH AWARDS OFFERED FOR BEST PEACE ESSAYS

The Mothers of America, Inc., as part of an extensive campaign in the interest of peace, have invited women throughout the state of New Jersey to submit essays on the subject, "How I Believe the Mothers of America Can Prevent War."

Women residents of New Jersey, 18 years of age or over, are eligible to enter. Essays must not exceed 500 words, and must be accompanied by a donation of 25 cents to the organization's anti-war campaign. Free literature and information will be awarded all entrants.

A first prize of \$50.00 will be awarded the essay, which in the opinion of the judges, is most sincere, original and practical. The second prize of \$25.00, the third \$10.00, fourth \$5.00, and fifth and sixth prizes of \$2.50 each, will be awarded in that order to those whose entries are so judged. Five \$1.00 awards will be made to those receiving honorable mention.

Essays should be addressed to The Mothers of America, Inc., P. O. Box 156, Federal Square, Newark, N. J., post-marked not later than midnight, Saturday, December 18.

TACTLESS

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Man of the House (angrily): "No; my wife's away."

Junkman: "Any bottles?"—*Providence Journal.*

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HERE, THERE AND EVERYWHERE

FRANK E. JUDY

Frank E. Judy, delegate to many conventions of the American Federation of Musicians was killed in an automobile accident in Long Beach, Calif., on September 10. Brother Judy was born in Circleville, Ohio, on April 7, 1878. He was a trombone and baritone player, traveling with shows and circuses for a number of years. He located in Los Angeles some 30 years ago, joining the Los Angeles Local in September, 1908. He served as a member of the Board of Directors of Local 47 for several years and was a delegate to the conventions in Dayton, Ohio, in 1919; Pittsburgh, Pa., in 1920, and Grand Rapids, Mich., in 1922.

Shortly thereafter he removed to Long Beach, Calif., where he became a member of the trombone section of the celebrated Long Beach Municipal Band, directed by Herbert L. Clarke. He was elected Secretary and Business Representative of the Long Beach Local and served as its delegate at the conventions from 1925 to 1932 in Niagara Falls, Salt Lake City, Baltimore, Louisville, Denver, Boston, Chattanooga and Los Angeles.

Brother Judy was Past Master of Silver Trowel Lodge of Masons of Los Angeles, and one of the organizers and first master of the Queen Beach Lodge of Masons of Long Beach.

He is survived by his widow, Evelyn M. Judy, and two daughters, Mrs. Dorothy J. Klein and Mrs. Frances J. Plecia. Brother Judy's many friends extend their heartfelt sympathy to the bereaved.

The New England Conference of Musicians was held in Westfield, Mass., on Sunday, October 24, in the Park Square Hotel. There were 85 delegates present, representing 34 locals. This conference is the oldest conference in the Federation and, as usual, continued its constructive deliberations for the best interests of the musicians of the New England states.

Brother Thomas F. Gamble, first assistant to President Weber, represented the Federation and gave a most interesting talk on the affairs of the Federation, including the developments in the radio and recorded music field.

George A. Keene, traveling representative of the Federation and former secretary of the New England Conference, was a guest and also made a brief address. Other guest speakers were Benjamin Hull of the Westfield Central Labor Union and President Kratochvil of the Westfield Local, who after being introduced by Frank B. Field, president of the conference, welcomed the guests and proceeded to prove himself and his local very genial hosts.

Highlights of the conference were Brother Gamble's speech and the local reports which showed a decided improvement in the conditions throughout the New England district.

ROBERT PARKER

Our newly chartered Indiana, Pa., Local, which was formed in June of this year, reports the death of Robert Parker who was a charter member and one of the organizers of the Local. Brother Parker was instantly killed in a mine accident on October 8, 1937. Due to his extreme interest in forming and securing the charter of the local, Local 251 feels his loss deeply.

A former member of the Birmingham, Ala., Local and delegate to the Detroit convention, got himself into a mess of trouble through his activities as regional director for the C. I. O. He has been indicted on charges of bribing a man to kill a sheriff and three other men who were acting as guards at the Republic Steel Corporation plant in Gadsden, Ala. For the member's sake we hope that he is able to prove his innocence.

The Hudson Valley Conference of Musicians was held in Poughkeepsie, N. Y., at the Elks' Club on Sunday, September 24. Fifty-two delegates representing seven Hudson Valley Locals were welcomed by Mayor Spratt. The meeting was most harmonious and discussed the many problems peculiar to the locals located in the Hudson Valley. At noon the delegates were served a turkey dinner by Local 238. Vice-President Bagley represented the Federation and gave a most interesting discourse on the affairs of the Federation, explaining the negotiations between the International Executive Board and the radio and recording interests. President William Green of Newburgh was re-elected and George B. Wood was returned to the office of Secretary. The next meeting of the Conference will be held in April, 1938, in Middletown, N. Y.

Arthur S. Lee, State Officer for Connecticut and delegate to many national conventions of the Federation, was seriously hurt in a railway accident in South Norwalk, Conn., on October 19. Brother Lee, who is a railroad engineer, suffered a fractured skull, broken ribs and second degree burns of the back when the engine he was operating collided with another engine in the freight yards in South Norwalk. Brother Lee is confined in the Norwalk Hospital, and his many friends wish him an early and complete recovery.

The most important news in the popular music industry is the appointment of Jack Bregman to the post of General Manager of the 40-year old publishing house of Leo Feist, Inc., after having served for many years in the same capacity for the Robbins Music Corporation. The new set-up places him in complete charge of Feist and its interests.

Simultaneously with his advancement to this important post, Metro-Goldwyn-Mayer made the Feist company its exclusive publishing outlet for M-G-M musical pictures, the first of which will be "The Girl of the Golden West," starring Jeanette MacDonald and Nelson Eddy, with a Romberg-Kahn score. Also scheduled for early release is the 20th Century-Fox picture "Love and Hisses" with Walter Winchell and Ben Bernie, and songs by Gordon and Revel. These together with a share of 20th Century-Fox, Universal, RKO and Walter Wanger film songs, places the Feist organization in an exceedingly strong position, thus enhancing the prestige of a company already noted for its famous and valuable copyrights.

In his work of promoting the interests of Feist, Mr. Bregman will be ably assisted by Chester Cohn, who continues as professional manager. He has been with the Feist Company for many years as head of the professional department both in Chicago and in New York and eloquent testimony to his ability is the current number one hit "That Old Feeling."

Seen in his new office Mr. Bregman said: "To be placed in charge of Leo Feist, Inc., is a goal worthy of any man's ambition; naturally I am proud of the honor and at the same time aware of its responsibilities, but with access to great song material and able associates to exploit it, I believe we can confidently tell the world that "You Can't Go Wrong With a Feist Song."

The Connecticut State Conference of Musicians was held in Meriden, Conn., on Sunday, October 10. Twenty-six delegates represented 13 locals, this being the largest meeting in the history of the Conference. The delegates were entertained by the Meriden Local, who served a splendid spaghetti dinner at noon. Brother Bert Henderson, assistant to President Weber, represented the Federation and gave an illuminating address on the affairs of the Federation. The delegates were very much interested in the operations of the radio and recorded music transcriptions as well as the activities of the License Department, which has done so much to weed out the chiseling bookers. Louis Greenberg of Hartford was elected president, John H. McClure of Bridgeport, vice-president, and Thomas J. Sheedy of Middletown was re-elected secretary-treasurer. The next conference will be held in South Norwalk in April.

A most interesting invention is disclosed in the November issue of "Popular Science Monthly," consisting of glass musical instruments. Transparent trombones, bells and xylophones have been manufactured. Recently in Jena, Germany, a concert was given by an orchestra playing entirely upon these glass instruments which were developed after years of experimenting. Experts declare the tones are as beautiful as those of the conventional instruments.

According to E. C. Mills of the A. S. C. A. P., American symphonic compositions would become more popular if they

were played more often by the symphony orchestras of the United States and Canada. Mr. Mills complains that the audiences do not have an opportunity to become sufficiently acquainted with these compositions in order to know whether or not they like them. Mr. Mills states that "one American composer was asked to write a concerto, and he replied that it would take him three years to write it and another three years to persuade any prominent conductor to play it."

According to Alfred Lestz, a member of Lancaster, Pa., Local who recently returned from Europe, English musicians are unable to master American "swing." "The modern music in England cannot be called jazz," he says, "as a matter of fact, American Swing music is not popular because the English musicians cannot grasp its sense of rhythm."

The Wisconsin State Musicians' Conference was held in Fond du Lac, Wis., on October 2 and 3 at the Retlaw Hotel. Following a concert by the Fond du Lac Military Band, the meeting was called to order and welcomed by Mayor Albert J. Rosenthal who gave a most appropriate address on musical affairs. Twenty-four locals were represented by 92 delegates. In addition there were a number of visitors, including Stanley Ballard, Secretary of Local 73, Minneapolis, Minn.; President Percy Snow and Secretary George W. Pritchard of the Waukegan, Ill., Local; Traveling Representative W. B. Hooper; Edgar H. Zobel, President of the Wisconsin State Bandmasters' Association, and Norman K. Brahmstedt, a member of the Board of Directors of the Bandmasters' Association.

All locals reported much improved conditions. Discussion of the National Social Security and State Unemployment taxes occupied some little time of the afternoon session. Secretary Fred W. Birnbach represented the Federation and addressed the Conference, giving an outline of the history of the Federation and recent developments including the developments in the negotiations between the International Executive Board and representatives of the radio and recording industries.

Officers elected for the ensuing year were V. Dahlstrand of Milwaukee, president; Walter J. Smith of Oshkosh, vice-president; E. J. Sartell of Janesville, secretary, and A. F. Vandenberg of Green Bay, treasurer. The 1938 spring meeting will be held in Superior, Wis.

EFFICIENCY

A self-styled reformer was watching a trench being dug by modern machine methods. He said to the superintendent: "This machine has taken jobs from scores of men. Why don't you junk that machine and put one hundred men in that ditch with shovels."

The superintendent promptly retorted: "Or better still, why not put a thousand men in there with teaspoons!"—Montreal Star.

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Symphony Orchestras

The Detroit Symphony Orchestra, with its 1937-1938 schedule of approximately 50 concerts, officially opened its 24th season Thursday night, November 4, in Orchestra Hall.

The orchestra will be in charge of two conductors, Franco Ghione of La Scala, Milan, Italy, who will make his American debut this season as a symphony conductor, and Victor Kolar, whose loyalty and accomplishment here is known to thousands of the orchestra's followers.

The 21-week season of the Detroit Symphony Orchestra will run from Monday, October 25, the date of the first rehearsal, to Saturday night, March 19, the date of the last popular-priced concert. All programs, save several out-of-town engagements, will be played in Orchestra Hall.

Ghione will conduct 11 of the 14 Thursday night subscription concerts, Kolar the remaining three. In turn, Kolar will conduct seven of the 10 Saturday night "pop" concerts. Ghione will direct the remaining three in this series. Kolar also will be in charge of the Young People's Series, the free concerts for school children and the industrial concerts to be sponsored by business organizations.

Soloists for the Thursday concerts will be Josephine Antoine, soprano; Walter Gieseking and Josef Hofmann, pianists; Jascha Heifetz and Ilya Schkolnik, violinists; Caspar Cassado, cellist and Richard Bonelli, baritone.

Soloists for the Saturday "pop" concerts, beginning January 15, will be Eugene List, Alec Templeton and Gizi Szanto, pianists; Beal Hober, soprano; Joseph Kaitzer, violinist; Winslow Dancers; Olga Fricker Ballet and the Windsor Choir. Templeton, the Winslow Dancers and a school children's chorus will be presented at the young people's concerts. Edith Rhett Tilton, educational director of the Detroit Symphony Society, will lecture at these concerts as well as at the children's free concerts.

Announcement concerning a series of piano recitals in Orchestra Hall to be sponsored by the Detroit Symphony Society, as well as the industrial concerts, will be made later.

The world premiere of a new work by Alexandre Tansman, famous Polish composer-pianist, has been scheduled by Vladimir Golschmann for the 1937-38 St. Louis Symphony Orchestra season. Important works, popular with concert goers and representative of the leading composers of the classical and modern eras, will comprise the programs for the first three concerts of the season.

With the postponement of the appearance of Yehudi Menuhin, young violin genius, until Thursday night, December 23, and Sunday afternoon, December 26, the initial soloist of the season with the orchestra now will be the great pianist, Josef Hofmann. Menuhin's dates were changed in order that he may give the American premiere of the long-lost Schumann concerto in St. Louis.

The orchestra opened its 58th season Friday afternoon and Saturday night, November 5 and 6, with a program consisting of the Passacaglia in C minor by Bach-Respighi; Mozart's "Jupiter" symphony, and Sibelius' Second Symphony.

The following week's concerts, November 12-13, originally scheduled with Menuhin as guest artist, included orchestral compositions exclusively, offering the first world performances of Tansman's Variations on a Theme of Frescobaldi; Ibert's "Escapes," Strauss' Tone Poem, "Don Juan," and Beethoven's Fifth Symphony.

Tansman wrote his new work at the request of Golschmann. Frescobaldi was the most distinguished organist of the 17th century. The five variations of the piece are based on a theme known as "Frescobaldiana," and have been written by Tansman in a classical style, retaining all of the tonal beauty of the original theme. Golschmann has described it as being "extremely beautiful and lyrical."

Hofmann will play the Beethoven Fourth Piano Concerto at the third pair of concerts, November 19-20. Golschmann's selections are Suite No. 2, "Dardanus," by Rameau and Chausson's Symphony in B flat major.

The Indianapolis Symphony Orchestra of 78 musicians will open its winter season on Friday, November 19, under the direction of Fabien Sevitzky. There will be 10 pairs of concerts on Friday afternoons and Saturday evenings during the season, which will end on April 3, 1938. This orchestra is supported by the Indiana State Symphony Society and the Chamber of Commerce of Indianapolis. Soloists include Albert Spalding, Richard Bonelli, Bomar Cramer and others.

A major symphony orchestra for Pittsburgh is at last a reality. Sufficient funds

have been raised to make possible for this city an orchestra comparable to that of the other large cities of the country on a seasonal basis for a two-year period.

The Pittsburgh Symphony officials have arranged a 17-week season for this year. The season began on September 25th, with the three first weeks being devoted entirely to rehearsal, followed by seven weeks of concerts, the concerts taking place on Thursday evenings and Friday afternoons. After these seven weeks of concerts, there will be a period of three weeks with no concerts. Then beginning after Christmas, there will be seven consecutive weeks of concerts.

The opening concert was played on October 21 with the orchestra under the direction of Dr. Otto Klemperer. An audience of 3,200 persons attended and applauded for more than 10 minutes at the conclusion of Beethoven's Fifth Symphony. Music lovers said it was the most enthusiastic reception a local symphony orchestra has had since 1910 when Victor Herbert last conducted the old Pittsburgh Symphony Orchestra.

Five of the greatest conductors available in the world today have been engaged to conduct the orchestra, living in this city during the entire period of their engagements and rehearsing the orchestra daily. Dr. Otto Klemperer, who formerly shared the season with Toscanini as conductor of the New York Philharmonic and who is now permanent conductor of the Los Angeles Orchestra, will conduct the orchestra for the first six weeks including three weeks of rehearsal prior to the first concert. During the past summer, Dr. Klemperer was in Pittsburgh conducting auditions for the purpose of selecting the 70 most outstanding musicians of this city. He continued the auditions in New York City, where musicians came from all parts of the country to be heard for positions with the re-organized Pittsburgh Orchestra. Dr. Klemperer has selected about 18 of these musicians from other cities to help strengthen the present symphony.

Following Dr. Klemperer will be the foremost conductor of Mexico, who has also an outstanding reputation as a composer—Carlos Chavez. Mr. Chavez will direct the orchestra for three weeks. The conductor for the week following Chavez' appearance has not yet been announced, but the week ending December 3rd will bring to a close the first seven weeks of concerts, after which there will be an interval of no concerts for a period of three weeks. Then beginning after Christmas, on December 30th, Eugene Goossens, the permanent conductor of the Cincinnati Orchestra, will conduct the Pittsburgh organization for two weeks.

Negotiations have not been completed for the conductor who is to conduct the next ensuing two weeks, and the week following the beloved dean of American conductors, Walter Damrosch, will be in charge, followed by Roumania's foremost conductor - composer - violinist, Georges Enesco, who thrilled Pittsburgh with his conducting last season. Enesco will conduct the last two weeks of the season.

There will be outstanding soloists for at least 10 of the 14 concerts, appearing on both the Thursday evening and Friday afternoon programs. Among the soloists already engaged are Josef Hofmann and Rachmaninoff, pianists; Feodor Chaliapin, basso; Nino Martini, tenor, and Michel Guelkoff and Nathan Milstein, violinists. The Friday afternoon concerts will introduce an innovation in the world of music. Olin Downes, the eminent music critic of the New York Times, will comment in his interesting and entertaining manner upon the major work of the program. Participating in the same program with Mr. Downes will be the guest conductors and soloists of the Thursday evening programs.

In addition to the 14 Thursday evenings and 14 Friday afternoons, there will be a series of six or seven concerts for young people to be held on Saturday mornings at Carnegie Music Hall. These concerts will feature symphonic works of a lighter nature and will be of great value to both children and adults in developing an appreciation of good music.

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The National Symphony Orchestra of Washington, D. C., under the direction of Hans Kindler, opened its season on Sunday, October 31. Twenty-six concerts have been scheduled, comprising 12 on Sunday afternoons, eight on Wednesday evenings and six student concerts. The orchestra will also play seven concerts in Baltimore, Md., and five in Richmond, Va.

The Rochester Philharmonic Orchestra opened its season in Rochester, N. Y., on Thursday, November 4. There will be eight evening and four afternoon concerts, 10 of which will be conducted by Jose Iturbi and two by Guy Fraser Harrison.

The New Orleans Symphony Orchestra, under the direction of Arthur Zach, opened its regular season the week of October 10. Concerts will be given monthly, and the advanced sale of tickets indicates sold-out houses for every performance.

The Harrisburg Symphony Orchestra under the direction of George King Raudenbush opened its winter season with a concert on Monday, October 18, with Eugene List, pianist, as soloist. Eight regular concerts constitute the subscription season, and in addition there will be several popular and children's concerts.

The 25th season of the Reading Symphony Orchestra of 75 musicians opened on November 7. Hans Kindler is the conductor of the orchestra, and the soloist at the opening concert was Jose Iturbi, pianist. On January 16 Paul Althouse, native-born Reading boy who has become famous as a Wagnerian tenor, will be the soloist. The soloist for the third concert is Mischa Elman, violinist, who will play on February 13. The fourth concert on March 27 will feature the Mozart three-piano concerto with Gertrude Sternberge, Mrs. G. Clymer Brooke and Miriam Weiss Heisler as soloists. Artists for the remainder of the concerts have not as yet been announced. In addition to the regular evening concerts, there will be a series of young people's concerts which will be arranged and directed by Dr. Kindler. The board of directors of the Orchestral Association intends to make this 25th silver jubilee the greatest in the history of the orchestra.

The 11th season of the Youngstown, Ohio, Symphony Orchestra under the direction of Michael and Carmine Picocelli opened on Wednesday, October 13, with Albert Spalding, violinist, as soloist. Ad-



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ditional concerts will be given on November 18, December 16, January 20, February 24, March 24 and April 21. Soloists to appear on these succeeding concerts are Herman Gruss and Harold Bauer, pianists; Rosa Tentoni, soprano; Nino Martini, tenor, and the Youngstown Civic Chorus under the direction of W. Gwynne Jenkins.

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Field

By CHAUNCEY A. WEAVER

The mandatory order of the Louisville convention for the National Executive Board to convene at the earliest possible date for the purpose of considering problems of vital concern to the American Federation of Musicians, has thus far necessitated three visits to New York. The transition from the wide-open spaces of the west to the Atlantic seaboard is always an interesting event—whether visits are frequent or far between.

New York (Greater) claims a population, according to the World Almanac, of 8,000,000. This territory, viewed from an airplane (something we have not done), would reveal a population of nearly 11,000,000. This means an area of 1,159.27 square miles. Also, a population of 2,513.3 persons per square mile. From the standpoint of population this means "congestion" with a capital "C."

The New York bank clearings in a single year amount to \$181,000,000,000.

New York has a bonded debt of \$2,312,000,000.

New York's annual city budget amounts to \$550,000,000.

New York is cosmopolitan in every shade and meaning of the word. All races are represented. All tongues are heard.

We doubt if even Chicago can show as much political atmosphere, measured by the cubic inch, as New York.

New York is an architectural wonderland. Whatever the imagination could picture, or the mind could plan, the hand has translated into concrete expression through the medium of wood or brick or stone.

We chanced to be in New York during the week of the annual American Legion conclave. The commercial thoroughfares of the city are always crowded and when 25,000 Legionnaires poured into the downtown metropolis—perhaps the influx can be better imagined than described.

The American Legion parade was the most magnificent spectacle of its kind New Yorkers ever witnessed. Nothing in the stirring days of the World War period surpassed it. It started at 23rd Street and Fifth Avenue at 9 o'clock in the morning and concluded at 79th Street at 2:15 the following morning. States vied with each other in the matter of special demonstration. Each commonwealth stressed its own specialty. There were bands and drum corps too numerous to compute. The Legion prepared to capture and the city capitulated without murmur of protest.

We are told that New York has a police force of about 18,000 men. One might have easily imagined that the entire department was in the parade. We never saw a finer looking body of men.

For 24 hours in the day Broadway is a seething human welter. The rich and the poor touch elbows. Beggars without number solicit a dime. Fakirs hawk their specious wares. Occasionally some figure falters, droops and dies. An ambulance is summoned; the rushing tide moves on, "and each one as before pursues his favorite phantom."

On his recent western trip President Roosevelt dedicated a "Grandstand." This episode would seem to be in accord with the eternal fitness of things.

Through the courtesy of Brother E. J. Sartell of Janesville Local 328 we are in receipt of a 24-page resume of the activities of the Works Progress Administration, or Federal Music Project, in the state of Wisconsin. An accompanying map embraces the following points within the general jurisdiction: Superior, Eau Claire, Wausau, Oshkosh, Manitowoc, Madison, Milwaukee, Racine and Kenosha. Bands and orchestras are employed. There is an imposing array of guest conductors and guest soloists. For the period reviewed there has been a total of 1,790 concerts. The recorded attendance is placed at 707,378. Fourteen pages present the complete repertoire—a magnificent catalogue of the best in musical composition. There is a symposium of press comment which evidences wide-spread and

LABOR HI-LITES
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deep-seated appreciation on the part of the general public. It would be interesting to see how many states in the union can duplicate the showing made.

"More dams and less war," said President Roosevelt at Bonneville. We are quite sure that "dams" are on the increase.

Now that the weather is cooler you should have no excuse for failing to attend the regular local monthly meeting.

Tampa has had a delightfully cool summer and it is reported the weather man is preparing to respond to an encore in 1938.

How short the time seems between one Christmas card season and another!

Have you recorded your Social Security number with the local secretary? Bear in mind that this is essential if you would secure your proper proportion of the more abundant life.

Pittsburgh Official Journal, Local No. 60, reports to its membership—"New wage scales which are now in effect increase every miscellaneous engagement \$1.00 per man." This is pleasing evidence of a rising tide of Pittsburgh prosperity.

November chants the requiem of the dying year. How superb the funeral setting! The brown leaves of the autumn time have not all relinquished their golden tint. Mournfully the wind whistles through the trees. Some birds seem reluctant to desert the surroundings in which a happy summer sojourn has been spent. Squirrels are busy garnering nuts for those dreary days when winter comes. In somber-like music Bryant sang:
*The melancholy days are come,
The saddest of the year.*
And yet with fine felicity November brings Thanksgiving Day. Fortunate is he who can behold in the ceaseless panorama of the season's Nature's epitome of the significance, the beauty and the mystery of Life itself.

We learn with deep regret of the passing of John F. Sheppard of Clinton, Iowa, a member of Local No. 79, A. F. of M., at his home last month. Clinton was his native city, where he was born March 10, 1873. His education was received at St. Mary's School. He was united in marriage with Anna Kennedy, June 24, 1895. He was employed by the Chicago Northwestern Railway Company as a machinist. He was a great lover of music and held many offices in his home Local. He served as a delegate in many national conventions and was always ready and willing to render service to the cause. He is survived by his bereaved wife, two brothers and one sister. A daughter, Marie, and a son, Vincent, preceded him in death. Funeral services were held in St. Mary's Church where requiem mass

was celebrated. Burial was in Calvary Cemetery.

The re-union idea is a good one when its purpose is to bring together survivors of a passing generation and the active ones belonging to the one beginning to occupy the stage. The home jurisdiction of Local No. 171, Springfield, Mass., was the scene of such an interesting affair on October 10. There were 125 in the banquet hall, a few of them comparative youngsters, but they wisely listened while the old-timers recalled the days when they went out to professional jobs on foot, on bicycles and via other vehicles peculiar to "those horse and buggy days." Assembling at 4 in the afternoon, there was visiting for two hours. There was a minute of silence, with all standing, in tribute to the 77 members of the Union who have passed on—four of them within the past three months. There were many speeches, sparkling with interesting reminiscence. Said Re-union Chairman Charles L. Hoyt: "We are practically out of step with the music of today, but I still think the violin is better than the anvil—the violin of which we have so little today. I started in here in 1886, and one of the things I have always wondered about is why the big fellows take up the piccolo and the little chaps the tuba or double bass." The Springfield Union carried a photograph of Timothy J. Collins, first president of the Springfield Musicians' Union, Charles L. Hoyt previously mentioned; Charles A. Blodgett, first financial secretary; Amilcare Carbonechi, veteran bandmaster, and Albert F. Jacobs, dean of Springfield musicians. These interminglings of maturity and youth can be made not only entertaining but helpful affairs. Local No. 171 has set a good example.

In some sections complaint is heard that C-I-O is followed too closely by I-O-U.

The time would seem to be about ripe for a corn-huskers' union.

Comes now the sad intelligence that Brother John A. Berscheid, 68 years of age, died at his home at 116 Parks Avenue, Joliet, Ill., Wednesday evening, October 13, 1937. Brother Berscheid had devoted nearly a half century to union activities. For 26 years he was President of the Joliet Musicians' Union, Local No. 37.

A painting contractor, he was also a highly proficient clarinet player and was long identified with the Orpheum and Rialto theatre orchestras. At the time of his death he was president of the St. Mary's Holy Name Society. He was born May 4, 1869, in Hennepin, Ill., but had resided in Joliet 35 years. He is survived by his widow, Catherine, and one son, Ronald. The funeral was held Saturday following death at St. Mary's Catholic Church. Brother Berscheid had been a delegate to many national conven-

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Successor to H. Shaw
110 Indiana Ave., Providence, R. I.

tions and was highly esteemed by all who knew him. His service to the cause of organized labor in his home city was notable and his memory will be long revered.

Local Reports

(Continued from Page Fifteen)

LOCAL NO. 24, KANSAS CITY, MO. Transfers deposited: Leon Monson, 25; Ed Colkins, 317; Francis Butler, 453; Vernon, 26; Henderson, G. Bridgewater, 74; Trammell, Norman, 11; Deary, 57; Haymond, 51; 52; E. H. Baustein, 386; Chas. E. Greer, 341; Sam Caplan, M. Franklin, 11; 10; Buss Winson, 234; Herbert Walsh, 142; Bauer, both 16; Allan Davidson, 17; Chas. Hill, W. W. Wiper, both 22; ...

LOCAL NO. 25, BELLEVILLE, ILL. New members: Thomas Beck, Leslie B. Junck, Russell Kestel, Fred VanGosen, 21; Charles Stabbe.

LOCAL NO. 26, ST. PAUL, MINN. New members: Stanley M. Lindstrom, Wm. J. Dietrich, Wm. E. Anderson, Gordon E. Sullivan, Charles L. Stapleton, ...

LOCAL NO. 27, BIRMINGHAM, ALA. Transfers deposited: Paul E. Masters, 610; Stanley Fitch, 64; Forrest Kessler, 73; Hugh Brown, 619; ...

LOCAL NO. 28, SOUTH NORWALK, CONN. Transfers withdrawn: Eric Peterson, 1; LeBoquet, Fred Bonney, Wm. F. Thomas, Harold C. Horn, ...

LOCAL NO. 29, HOUSTON, TEXAS. Transfers deposited: Joe Reichman, Harrison W. Sniffen, Alfonso Valenti, ...

LOCAL NO. 30, ROCHESTER, N. Y. New members: Kenneth Purcell, Leonard Mayer Kahn, Marguerite H. Berkwith, C. Fred Kimball, ...

LOCAL NO. 31, PUEBLO, COLO. Transfers deposited: Russell Stone, 20; Monte Bowler, 134; George Lang, 418; Arlyn Preston, 318; ...

LOCAL NO. 32, BALTIMORE, MD. New members: Matthew J. Carley, Thomas J. Mohr, Harry M. Medicus, ...

LOCAL NO. 33, LOS ANGELES, CALIF. New members: Agostino Almaro, Berry Allegretti, Augustin Lupaturo, ...

LOCAL NO. 34, OHIOKOH, WIS. Transfers withdrawn: Melvin Stanta, 309; Edw. Holman, 648; ...

LOCAL NO. 35, LOS ANGELES, CALIF. Transfers deposited: Eric Tipton, Paul Louis Ferris, Raymond Sabin, ...

LOCAL NO. 36, OHIO, WASH. D. C. Transfers deposited: Marie Novak, Bernard Brumme, Bernard Balaban, ...

LOCAL NO. 37, PHILADELPHIA, PA. Transfers deposited: Bernard Corvelli, Victor Jarovsky, Ernest Cuello, ...

LOCAL NO. 38, DANBURY, CONN. Transfer issued: Louis Mustrander, 136.

LOCAL NO. 39, SHEBOGAN, WIS. New member: Leroy Vogt.

LOCAL NO. 40, BLOOMINGTON, ILL. Transfer deposited: Ray O'Kane, 34.

LOCAL NO. 41, SPOKANE, WASH. Transfer issued: Herbert Styer.

LOCAL NO. 42, DANBURY, CONN. Transfers deposited: Louis Mustrander, 136; ...

LOCAL NO. 43, SHEBOGAN, WIS. New member: Leroy Vogt.

LOCAL NO. 44, BLOOMINGTON, ILL. Transfer deposited: Ray O'Kane, 34.

LOCAL NO. 45, SPOKANE, WASH. Transfer issued: Herbert Styer.

LOCAL NO. 46, DANBURY, CONN. Transfers deposited: Louis Mustrander, 136; ...

Maria Koch, Martin Krupp, Lewis Kurshara, Lambert Lauren, ...

Transfers deposited: Michael Aronstein, Alfred Barz, Frederick, ...

LOCAL NO. 46, MANOVER, PA. New members: Charles F. Dubbs, George Hornberger, ...

LOCAL NO. 47, SOUTH NORWALK, CONN. Transfers withdrawn: Eric Peterson, 1; LeBoquet, Fred Bonney, ...

LOCAL NO. 48, HOUSTON, TEXAS. Transfers deposited: Joe Reichman, Harrison W. Sniffen, Alfonso Valenti, ...

LOCAL NO. 49, ROCHESTER, N. Y. New members: Kenneth Purcell, Leonard Mayer Kahn, Marguerite H. Berkwith, ...

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LOCAL NO. 51, BALTIMORE, MD. New members: Matthew J. Carley, Thomas J. Mohr, Harry M. Medicus, ...

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LOCAL NO. 56, PHILADELPHIA, PA. Transfers deposited: Bernard Corvelli, Victor Jarovsky, Ernest Cuello, ...

LOCAL NO. 57, DANBURY, CONN. Transfer issued: Louis Mustrander, 136.

LOCAL NO. 58, SHEBOGAN, WIS. New member: Leroy Vogt.

LOCAL NO. 59, BLOOMINGTON, ILL. Transfer deposited: Ray O'Kane, 34.

LOCAL NO. 60, SPOKANE, WASH. Transfer issued: Herbert Styer.

LOCAL NO. 61, DANBURY, CONN. Transfers deposited: Louis Mustrander, 136; ...

LOCAL NO. 62, SHEBOGAN, WIS. New member: Leroy Vogt.

LOCAL NO. 63, BLOOMINGTON, ILL. Transfer deposited: Ray O'Kane, 34.

LOCAL NO. 64, SPOKANE, WASH. Transfer issued: Herbert Styer.

LOCAL NO. 65, DANBURY, CONN. Transfers deposited: Louis Mustrander, 136; ...

LOCAL NO. 66, SHEBOGAN, WIS. New member: Leroy Vogt.

LOCAL NO. 67, BLOOMINGTON, ILL. Transfer deposited: Ray O'Kane, 34.

Bud Ebel says to Mel Snyder. HERE'S THE WORLD'S BEST DRUM - AND LUDWIG MAKES THE BEST TRAPS TOO. BIG TIME LUDWIG-ER BUD EBEL MEL SNYDER

LOCAL NO. 68, CHARLES ALBANY, OHIO. Transfers deposited: Charles Albus, Owen A. Koop, both 11; ...

LOCAL NO. 105, PITTSFIELD, MASS.
New members: A. Griva, W. Waller Jr., C. DeBlais.
Transfers deposited: H. Nuzing, J. Lommasa.

LOCAL NO. 116, SHREVEPORT, LA.
New members: Albert O. Trust, C. D. Thules.
Dropped: Louis Lamb, Hugh Berry, Andy Horando.

LOCAL NO. 126, SCRANTON, PA.
New members: Joseph Unick, Cyril Fynn.
Transfers issued: Wm. Lantz, Carl Taddonis.

LOCAL NO. 123, RICHMOND, VA.
New member: Anthony DeLucer.
Traveling members: Dan Gregory, John Price, Don Jacobs.

LOCAL NO. 124, OLYMPIA, WASH.
New members: Jerry A. Reed, Elmer Thompson, F. B. Mitchell.

LOCAL NO. 127, BAY CITY, MICH.
New members: Walter Knapp, Jack Furtaw, Fred Furtaw.

LOCAL NO. 131, STREATOR, ILL.
Memberships terminated: Chas. Costa, Arthur Jaster.

LOCAL NO. 134, JAMESTOWN, N. Y.-WARREN, PA.
Transfers issued: Arthur Fratoni, R. C. Burchfield.

LOCAL NO. 137, CEDAR RAPIDS, IOWA
Withdrawn: Ben Kouba, Chas. A. Krejci, Ned Shinner.

LOCAL NO. 142, WHEELING, W. VA.
New members: Peter A. Baud, James J. Dull, Henry Allen.

LOCAL NO. 143, WORCESTER, MASS.
New member: Robert J. Sullivan.
Transfers issued: Ben Gardner.

LOCAL NO. 147, DALLAS, TEXAS
New member: Morris A. Thompson.
Transfer deposited: Wilfrid Connolly, S. J. Amos.

LOCAL NO. 148, ATLANTA, GA.
Transfers withdrawn: Paul Tanner, Robert Tunn.

LOCAL NO. 149, TORONTO, ONT.-CANADA
Transfers issued: Kenneth Moore, Norman Chuck.

LOCAL NO. 154, COLORADO SPRINGS, COLO.
Transfers issued: Delmont Bowker, Nell D. Harrison.

LOCAL NO. 158, CHICAGO, ILL.
New members: Bob White, Josephine Jones, Anna McFadden.

LOCAL NO. 160, GREEN BAY, WIS.
Transfers deposited: Cecily Miller, Jane Harvey.

LOCAL NO. 162, HANNOVER, IND.
Transfers deposited: Cecily Miller, Jane Harvey.

LOCAL NO. 165, GREEN BAY, WIS.
Transfers deposited: Cecily Miller, Jane Harvey.

LOCAL NO. 166, PARKERSBURG, W. VA.
New members: Ray Foster, Bill Mathews, Jr., James H. Godfrey.

LOCAL NO. 167, BAKERSFIELD, CALIF.
New members: Charles J. Allen, Robert Harry Childs.

LOCAL NO. 168, INTERNATIONAL FALLS, MINN.
New officers: President, Clarence Jerolim; Vice-President, Ray Mason.

LOCAL NO. 174, NEW ORLEANS, LA.
New members: Antonio Grasso, Harry Heard, Burdette P. Monahan.

LOCAL NO. 181, AURORA, ILL.
Transfers withdrawn: James Jackson, Melvin Biggs.

LOCAL NO. 183, DELOIT, WIS.
New members: Ted Dwyer, Forrest Jacobs, Faye Klump.

LOCAL NO. 185, WAUKESHA, WIS.
Erased: Art. Misk, Mrs. Art. Misk, A. E. Ritzenthaler.

LOCAL NO. 210, FRESNO, CALIF.
New members: John Recha, Arthur Byron, Tom Allen.

LOCAL NO. 218, MARQUETTE, MICH.
New members: Eliseo Barajas, James Elzo, Carlos Rogers.

LOCAL NO. 220, PUNONGKEPSIE, N. Y.
Resigned: Salvatore E. Costiglione, John Goodman.

LOCAL NO. 242, YOUNGSTOWN, OHIO
Erased: Amos Adams, Sohran Billus, Donald Hill, Dan Williams.

LOCAL NO. 248, MONROE, WIS.
Officers for 1937: President, George Logier; vice-president, Otto Schneider.

LOCAL NO. 249, PATTERSON, N. J.
New applicants: Sal Feola, Louis Penati, Thos. L. Murphy.

LOCAL NO. 249, PATTERSON, N. J.
New members: Warren Wills, Andrew P. Payant, Louis Moran.

LOCAL NO. 250, YANCKTON, S. D.
Dropped: Harold Cunningham, Raymond Gleemer, Chas. L. Olson.

LOCAL NO. 257, NASHVILLE, TENN.
Traveling members: Jackie Coogan, E. Jasper, Mae Ferguson.

LOCAL NO. 258, HANNOVER, IND.
Transfers deposited: Cecily Miller, Jane Harvey.

LOCAL NO. 260, GREEN BAY, WIS.
Transfers deposited: Cecily Miller, Jane Harvey.

LOCAL NO. 266, PARKERSBURG, W. VA.
New members: Ray Foster, Bill Mathews, Jr., James H. Godfrey.

LOCAL NO. 267, BAKERSFIELD, CALIF.
New members: Charles J. Allen, Robert Harry Childs.

LOCAL NO. 268, PARKERSBURG, W. VA.
New members: Ray Foster, Bill Mathews, Jr., James H. Godfrey.

LOCAL NO. 269, SAN LUIS OBISPO, CALIF.
New members: Bruce Chas. de Bourne, Arthur E. Hinton.

LOCAL NO. 311, WILMINGTON, DEL.
Transfers issued: John S. Harkin, Edw. J. Schmitt.

LOCAL NO. 325, BAKERSFIELD, CALIF.
New members: Charles J. Allen, Robert Harry Childs.

Unusual Offerings of Modern Piano Solos of Distinction by RUBE BLOOM
AUNT JEMIMA'S BIRTHDAY BLUES
PENTHOUSE ROMANCE PRIMITIVE
LONELY MANNEQUIN METROPOLITAN
SPRING HOLIDAY ONE FINGER JOE
ON THE GREEN SOUTHERN CHARMS
VALSE PETITE SOUTHERN MEMORIES
GYPSY TALE OF THE SAMOVAR
Price 40c each

ROBBINS MUSIC CORPORATION
799 Seventh Avenue, New York, N. Y.

Advertisement for Robbins Music Corporation featuring a portrait of Rube Bloom and a list of piano solos. The ad includes titles like 'Aunt Jemima's Birthday Blues', 'Penthouse Romance', 'Lonely Mannequin', 'Spring Holiday', 'On the Green', 'Valse Petite', 'Gypsy', 'One Finger Joe', 'Southern Charms', 'Southern Memories', and 'Tale of the Samovar'. The price is listed as 40c each. The company is located at 799 Seventh Avenue, New York, N. Y.

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UMI

Table listing names and numbers for various individuals and organizations, including Solomon, Freda, Squire, Harry D., Stalner, Otto, etc.

Table listing names and numbers for individuals and organizations, including Potedam, Gartel, Samuel J., Rochester, Driscoll, Jack, etc.

Table listing names and numbers for individuals and organizations, including St. Johnsville, Shannon, Alexander John, Saratoga Spa, etc.

Table listing names and numbers for individuals and organizations, including Schenectady, Beyer, Helen A., Syracuse, Alden Enterprises, etc.

Table listing names and numbers for individuals and organizations, including Troy, Buffaline, Joseph, Koninsky, David H., etc.

Table listing names and numbers for individuals and organizations, including Utica, Continental Orchestra Corporation, etc.

NORTH CAROLINA

Table listing names and numbers for individuals and organizations in North Carolina, including Asheville, Charlotte, Greensboro, Raleigh, etc.

OHIO

Table listing names and numbers for individuals and organizations in Ohio, including Akron, Alliance, Canton, Cincinnati, etc.

Table listing names and numbers for individuals and organizations in Ohio, including Cleveland, American Music Service, etc.

Table listing names and numbers for individuals and organizations in Ohio, including Columbus, Dayton, Delacamp, Walter, etc.

Table listing names and numbers for individuals and organizations in Delaware, East Palestine, Granville, Kent, Lakewood, Lancaster, Lebanon, Lima, Loralin, Mansfield, Marietta, Newark, Piqua, Portsmouth, Salem, Steubenville, Toledo, Wyoming, Youngstown, etc.

OKLAHOMA

Table listing names and numbers for individuals and organizations in Oklahoma, including Bartlesville, Oklahoma City, Tulsa, etc.

OREGON

Table listing names and numbers for individuals and organizations in Oregon, including Marshfield, Portland, Salem, etc.

PENNSYLVANIA

Table listing names and numbers for individuals and organizations in Pennsylvania, including Allentown, Altoona, Beaver Falls, Brownsville, Carbondale, etc.

Table listing names and numbers for individuals and organizations in Pennsylvania, including Erie, Harrisburg, Hazleton, Highland Park, etc.

Table listing names and numbers for individuals and organizations in Pennsylvania, including McKeesport, Monaca, Mount Carmel, New Brighton, etc.

Table listing names and numbers for individuals and organizations in Pennsylvania, including Oil City, etc.

Table listing names and numbers for individuals and organizations in Philadelphia, Antrim Entertainment Bureau, Barnard, Pop, etc.

Table listing names and numbers for individuals and organizations in Philadelphia, Blackwood, George, Brennan, Jimmy, etc.

Table listing names and numbers for individuals and organizations in Philadelphia, Pottsville, Reading, Ridgway, Scranton, etc.

Table listing names and numbers for individuals and organizations in Philadelphia, Sharon, Shenandoah, Sinking Spring, State College, etc.

Table listing names and numbers for individuals and organizations in Philadelphia, Upper Darby, Washington, York, etc.

RHODE ISLAND

Table listing names and numbers for individuals and organizations in Rhode Island, including Newport, Providence, Tiverton, etc.

SOUTH CAROLINA

Table listing names and numbers for individuals and organizations in South Carolina, including Charleston, Columbia, Spartanburg, etc.

SOUTH DAKOTA

Table listing names and numbers for individuals and organizations in South Dakota, including Huron, Sioux Falls, etc.

Table listing names and numbers for individuals and organizations in South Dakota, including Watertown, etc.

TENNESSEE

Table listing names and numbers for individuals and organizations in Tennessee, including Bristol, Chattanooga, Knoxville, etc.

Table listing names and numbers for individuals and organizations in Memphis, Cullins, Chalmers, Agency, Gervin, Bert, etc.

Table listing names and numbers for individuals and organizations in Memphis, Nashville, Jordan, A. B., Stein, Abe, etc.

TEXAS

Table listing names and numbers for individuals and organizations in Texas, including Arlington, Gridley, Ben E., Austin, Stanton, Joe L., etc.

Table listing names and numbers for individuals and organizations in Texas, including Beaumont, Combs, Talmadge, Dallas, Artists' Bureau Southwest, etc.

Table listing names and numbers for individuals and organizations in Texas, including Fort Worth, Lally, Ed, Houston, Belle, Joseph, etc.

Table listing names and numbers for individuals and organizations in Texas, including San Antonio, Norris, Mrs. C. M., etc.

Table listing names and numbers for individuals and organizations in Texas, including Waco, Southern Amusement Service, etc.

UTAH

Table listing names and numbers for individuals and organizations in Utah, including Ogden, Lockwood, Clyde, Salt Lake City, etc.

VERMONT

Table listing names and numbers for individuals and organizations in Vermont, including Barre, Murray, Billy, etc.

VIRGINIA

Table listing names and numbers for individuals and organizations in Virginia, including Danville, Price-Fowler Attractions, Lynchburg, etc.

Table listing names and numbers for individuals and organizations in Virginia, including Newport News, Shield, A. L., Norfolk, etc.

Table listing names and numbers for individuals and organizations in Virginia, including Richmond, Alexander, Benjamin J., etc.

Table listing names and numbers for individuals and organizations in Virginia, including Roanoke, Fitzpatrick, Horace, Winchester, etc.

WASHINGTON

Table listing names and numbers for individuals and organizations in Washington, including Everett, Sands, Leo G., Lake Stevens, etc.

Table listing names and numbers for individuals and organizations in Washington, including Longview, Dunlap, L. W., Seattle, etc.

WEST VIRGINIA

Table listing names and numbers for individuals and organizations in West Virginia, including Charleston, Neff, Harold H., Huntington, etc.

Table listing names and numbers for individuals and organizations in West Virginia, including Keyser, Wells, H. L., Martinsburg, etc.

Table listing names and numbers for individuals and organizations in West Virginia, including Richwood, Juergens, Earl E., Wheeling, etc.

WISCONSIN

Table listing names and numbers for individuals and organizations in Wisconsin, including Appleton, Bruso, Arthur A., Beloit, etc.

Table listing names and numbers for individuals and organizations in Wisconsin, including Green Bay, Green Bay Music Service, etc.

**MINUTES OF MEETINGS
OF THE INTERNATIONAL
EXECUTIVE BOARD**

(Continued From Page Sixteen)

setting-up of control on this proposition.
RESOLVED FURTHER, That the International Secretary's office find ways and means of furnishing to any members desiring stamps or identification for manuscripts so that a standard stamp or uniform means of identification shall be available to all members who find it necessary to have such stamp or identification.

It shall be understood that such stamps or identification means shall be available upon request of any local at a charge which the International Secretary's office shall determine.

The Board instructs the Secretary to publish the purport of the Resolution in the International Musician, urging Locals to assume jurisdiction over arrangers and copyists.

The matter of furnishing a national arrangers' stamp to members is referred to the office of the President for further investigation.

Brothers Brenton, Hayden and Weaver retire. The Board instructs the President and Secretary to provide Gold Membership Cards to Brothers H. E. Brenton, A. C. Hayden and C. A. Weaver with gold cards designating their election as Life Members at Large.

The meeting adjourned at 3:40 P. M.

The continued meeting reconvened at 3:40 P. M.

The Board considers the entire radio and recorded music situation at length. Discussion is had on the various conditions of the proposed agreements for the industry.

The meeting adjourned at 4:00 P. M. until Monday, September 20, at 11 A. M.

New York, N. Y.,
September 20, 1937.

President Weber calls the meeting to order at 11:00 A. M.

Present: Bagley, Brenton, Weaver, Hayden, Parks, Petrillo, Murdoch, Birnbach and Secretary Emeritus Kerngood.

President Weber explains all matters relating to the present situation, including the status of the postponement of the deadline until October 15, the conditions in the key stations of N. B. C., C. B. S. and Mutual chains, and negotiations with the independent stations not connected with any chain.

The contract provisions are again discussed at length. The proposition submitted by National Association of Performing Artists of exacting royalties on every recording made is considered—not deemed helpful in the present situation, and therefore not concurred in by the Board.

Recess is taken at 1:15 P. M.

The session resumed at 3:00 P. M. Discussion is had on the entire situation.

The situation in the originating key stations is considered at length.

On motion, the Board designates President Weber, Secretary Birnbach and Executive Officer Petrillo as a sub-committee to negotiate with the broadcasting key stations with full power to act in this and all other matters that may arise in connection with the entire broadcasting situation until the Board reconvenes.

The meeting adjourned at 4:45 P. M.

Special meeting of the International Executive Board called to order at 4:45 P. M. by President Weber. All members present.

President Weber reports to the Board the situation in the matter of the complaint of the Famous Door, Los Angeles, Calif., against Stuf Smith and orchestra for breach of contract. President Weber ordered the entire orchestra to remain in Los Angeles and fulfill their contract.

President Weber lays before the Board the matter of the History of the American Federation of Labor to be published by the Washington Herald. National unions affiliated with the A. F. of L. are taking pages in the book.

The matter is left in the hands of the President with full power to act.

Matters of vital interest to the Federation and the A. F. of L. are discussed at length.

The meeting adjourned at 5:30 P. M.

New York, N. Y.,
September 21, 1937.

President Weber calls a special meeting of the Board to order at 12:00 Noon to consider business of the Federation that has accumulated.

Present: Bagley, Brenton, Weaver, Hayden, Parks, Petrillo, Murdoch, Birnbach.

The Board considers a request of Ed.

Fishman for a re-opening of Case No. 826: Claim of Edward I. Fishman against Member Henry Halstead of Local No. 47, Los Angeles, Calif., for \$825.00 alleged commissions due him.
On motion, the request is denied.

Request of Princeton, Wis., for a charter.
On motion the request is granted with an original jurisdiction of ten miles.

Matters pertaining to the licensing of booking agents are considered by the Board.

The meeting adjourned at 12:45 P. M.

President Weber calls the Board to order at 1:00 P. M. All members present. The Board considers the position of the national key stations in the adjustment of the radio and recorded music situation.

Recess is taken at 1:30 P. M.

The session resumed at 2:15 P. M. Messrs. Samuel Rosenbaum, John Shepard and Emile J. Gough, a sub-committee of the N. I. R. A., attended the meeting and presented their proposed draft of Trade Agreement.

Recess is taken at 6:00 P. M.

The session resumed at 7:00 P. M. Revision of the terms of the Trade Agreement are considered and accepted as mutually agreeable.

The session adjourned at 12:20 A. M.

New York, N. Y.,
September 22, 1937.

President Weber calls the Board into a special meeting at 12:30 Noon.

Present: Bagley, Brenton, Weaver, Hayden, Parks, Petrillo, Murdoch, Birnbach.

Member Rosen appears before the Board and requests reconsideration of the decision of the Salzburg Festival. He states that the 30-piece orchestra that will be carried with the company will cost about \$4,000.00 a week. He will try to secure an agreement to employ a reasonable number of men in addition to the 30 men he carries.

The Board re-affirms its former decision.

The special meeting adjourned at 1:45 P. M.

The meeting to consider Radio and Transcription is called to order at 1:50 P. M. All members present.

All developments to date are discussed by the Board at length.

The Board decides that a questionnaire regarding employment of musicians on radio shall be prepared by the President and Secretary and mailed to all locals.

At 3:00 P. M. the Board adjourns subject to the call of the chair.

New York, N. Y.,
September 27, 1937.

Edward Klauber, Leslie Atlass, M. R. Runyon and Lawrence W. Lowman of Columbia Broadcasting System, Mark Woods and Niles Trammell of National Broadcasting Company attended the meeting with President Weber, Executive Officer Petrillo and Secretary Birnbach, comprising the sub-committee of the International Executive Board.

The committee discussed with the network officials the proposition for adjustment of the situation in their key stations in New York, Chicago and Los Angeles.

President Weber explains the entire situation, the procedure found necessary, and developments up to the present moment. The National Broadcasting Company representatives feel that they have done all that they can afford and cannot go any further. The Columbia Broadcasting System state that they have assumed a burden in a proportionate share of the \$1,500,000.00 increase to be paid by the independent stations affiliated with the networks.

The sub-committee insists that the key stations must absorb a fair share of unemployment existing among the members of the Federation.

The situation developed into a deadlock and the managers retired at 1:15 P. M.

Recess is taken at 1:30 P. M.

The meeting resumed at 3:00 P. M. The general situation is discussed at length.

The meeting adjourned at 5:00 P. M.

New York, N. Y.,
September 29, 1937.

Mark Woods and Niles Trammell of the National Broadcasting Company; Edward Klauber, Leslie Atlass and Lawrence Lowman of Columbia Broadcasting System met with President Weber, Executive Officer Petrillo and Secretary Birnbach, comprising the sub-committee of the International Executive Board, in regard to a proposed agreement for the originating



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key stations of N. B. C. and C. B. S. in New York, Chicago and Los Angeles.

President Weber again outlines the position of the International Executive Board at the present time.

Mr. Woods explains the position of the National Broadcasting Company at the present time.

Mr. Atlass states that they should know what the total cost may be. Mr. Klauber states that the increase will add men to a number already in excess of minimum requirements.

The committee resolved into an executive session.

In session with the management, President Weber informs the managers that the committee will cut the demands of the Federation to \$75,000.00 per station.

The meeting recessed until 5:00 P. M.

Alfred J. McCosker, Theodore C. Strelbert and Fred Weber, representing the Mutual Broadcasting System, met with the sub-committee of the International Executive Board at 3:00 P. M.

President Weber explained the status of negotiations and the necessity of the originating key stations of the networks

coming to an agreement with the Federation.

Mr. McCosker explains the operating position of the Mutual Broadcasting System.

The general conditions are discussed at length.

WOR, WGN, KHJ originate Mutual programs.

The gentlemen state that they represent only WOR and they must confer with WGN and KHJ.

They agree to return on September 30th at 2:00 P. M.

Minutes of Meetings of the International Executive Board will be continued in the December issue of the International Musician.

THE PHILANTHROPIST

"How can you talk to me like that," she wailed, "after I've given you the best years of my life?"

"Yeah?" returned the husband, unimpressed. "And who made 'em the best years of your life."—Philadelphia Bulletin.