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KANSAS CITY, MO., 1939 CONVENTION CITY

Forty - Fourth Annual Convention of the A. F. of M. to Convene in Missouri Metropolis in June

Hotel headquarters in Kansas City, Mo., for the annual Federation Convention, June 11 to 17, will be at Hotel Muehlebach, in that city. For many years the Muehlebach has been the choice of discriminating travelers during their stay in Kansas City.

Business sessions during the Convention will be held at the Municipal Auditorium. The Executive Committee meetings are scheduled for the Muehlebach. The hotel is located only two blocks from the Auditorium, and is conveniently located in the center of the business, shopping and theatre district.

Hot weather will not be a feature in 1939, because seven floors of guest rooms at the Muehlebach are air-conditioned. All guest rooms are sound proof, and are equipped with combination tub and shower baths, indirect lighting, the most comfortable furnishings and modern decorative features.

There are three famous dining rooms within the hotel. They are the Coffee Shop, where good food is served quickly 24 hours daily at popular prices; the Rendezvous, a modern cocktail lounge, and the new Terrace Grill where nationally known orchestras provide the entertainment. Music has been featured by the Muehlebach for the past 23 years—Federation orchestras having been used exclusively during this period.

All restaurants, conference rooms and the lobby are also air-conditioned.

All reservations are to be made direct by the Muehlebach Hotel. The overflow will be handled by the Hotel President.

There is a shortage of twin bedrooms in Kansas City. For this reason delegates who bring their wives to the convention are requested not to ask for twin bedrooms, as these rooms must be pre-empted for the accredited delegates to the convention. In extreme cases where twin beds are required for delegates and their wives, the charge at the Hotel Muehlebach will be higher than the convention rate.

The convention committee was also required to guarantee the sell-out of all available rooms in the Hotel Muehlebach as well as the Hotel President, which will take care of the overflow. This places the Federation in the position of having to require delegates to use the official hotels until no more rooms are available. Delegates will therefore not stop in other hotels until these two hotels are filled, as it is obvious that the Federation can not afford to pay for rooms in the official hotels which are not occupied.

Nestled among the rugged bluffs at the junction of the Kaw and Missouri rivers is a city of solid character founded on agriculture, transportation and modern industry. As a site for the 44th Annual Convention of the American Federation of Musicians, Kansas City possesses a strategic location. This same factor coupled with the rugged industry of the western pioneers contributed to its early growth.

Traffic today makes Kansas City's Union Station the third largest railway terminal in the world, covering some 15 acres. Services of 12 trunk line railroads and some 32 subsidiary lines radiate to every principal city in the United States.

Because Kansas City today still recognizes the importance of its location in almost the exact center of the United States, rail services are supplemented with two

conveniently located airports, both within 10 minutes ride of downtown Kansas City. These include Fairfax, the Department of Commerce Engineering base; the Municipal, headquarters base for Braniff, Transcontinental and Western Air and division base for United Airlines.

Long recognized as an agricultural center, the industrialist soon added his tribute. Sprawling pipelines were extended from Kansas, Oklahoma and Texas to bring crude petroleum for refining; manufacture of corn products was a natural outgrowth; and soap, and paint and varnish manufacturers selected Kansas City until 875 establishments are represented in the Kansas City skyline. Today, long auto assembly lines must be kept moving and blast furnaces kept hot for molten steel.

More recently, under a \$32,000,000 10-

Year Plan for Public Improvement endorsed in 1932, Kansas City has assumed its obligation as the artistic and cultural center of the great mid-western area it serves. Evidence might be found in the ready support given the Kansas City Philharmonic Orchestra—in the William Rockhill Nelson Gallery of Art and Mary Atkins Museum or in any of the recently completed new Municipal buildings, the Jackson County Court House, Federal Post Office, Municipal Auditorium or towering 30-story City Hall.

This is the modern Kansas City—the Kansas City which will be host to members of the Federation. Representing the composite characteristics of those who live and work here, the visitor is at once impressed with its distinction and charm—large enough to be classed as metropolitan yet entirely lacking in that terrific



HOTEL MUEHLEBACH, KANSAS CITY, MISSOURI
Will be the Headquarters of the Forty-Fourth Annual Convention of the A. F. of M., beginning Monday, June 11, 1939, at 2:00 P. M.; overflow will be taken care of by Hotel President. Sessions of the Convention will be held in Municipal Auditorium.

strain which is so prevalent in many of our larger cities.

Here in the mid-west delegates may link business or professional interests with sheer good fellowship and entertainment and find in Kansas City much to satisfy the varied tastes of the entire membership.

Kansas City will prove particularly inviting; more than 100 miles of beautifully landscaped drives await exploration.

Restful Penn Valley, to the south—home of "The Scout" and A. Phimster Proctor's sculptural group, "The Pioneer Mother," forms a picturesque link between downtown Kansas City and its outlying shopping areas.

Cliff Drive to the northeast of the city retains the natural scenic beauty and

(Continued on Page Seven)

To All Members of the Federation:

Individual members desiring to transfer into Local Union No. 802 of New York or Local Union No. 6 of San Francisco are hereby advised that members so transferring cannot accept engagements at either the New York or San Francisco World's Fair without the consent of the Local Union into whose jurisdiction they have transferred.

It is absolutely necessary that to the Local Unions named the authority above explained be given. This is done for the purpose of protecting such transfer members against great disappointment and disillusionment, as neither World's Fair will offer any appreciable amount of employment other than such as is filled by bands and orchestras, either local or from some other jurisdictions, for the employment of which the Fair Associations in both cities make advance arrangements.

The influx of individual transfer members into either jurisdiction in the expectation that they will find employment at either World's Fair would lead to colonization of masses of musicians, who would be doomed to disappointment insofar as expected employment is concerned.

Here we would have the development of the same situation as existed in Los Angeles immediately following the mechanization of music in theatres. Whereas a mere 300 musicians were sufficient to furnish all music necessary at the motion picture studios, thousands transferred into Los Angeles with the expectation of finding employment in the studios. This has led to untold misery and disillusionment among the members who so transferred, but the influx of members continued until an order issued from the Federation that the Los Angeles Local need not permit transfer members to work in the motion picture studios. The order was issued for the purpose of protecting from disappointment the members who desired to transfer in search of employment in the studios, and had such result.

Since a like situation now threatens to develop both in San Francisco and New York, this order is issued for the purpose of protecting such members as desire to transfer into the jurisdiction of either of the two Locals with the expectation of finding employment at either World's Fair, against the certainty of disappointment inasmuch as such employment opportunities will not develop.

Issued under authority of Article I, Section 1, By-Laws of the American Federation of Musicians.

JOSEPH N. WEBER, *President*,
American Federation of Musicians.

Band Concerts

A stirring tribute to a band leader who made the name of Belleville, Ontario, Canada, famous was one of the past summer's outstanding events in the Canadian city. The "Power Memorial Concert" of July 10 will long be remembered in the hearts of the audience gathered at Victoria Park, and will be a cherished memory for the twenty-five ex-members of the "Kiltie" Band who were honored visitors in Belleville for the commemorative activities.

During the program, Bandmasters J. Lomas of Brockville, J. C. Holden of Toronto, James Napier of Toronto, among other ex-Kilties, conducted band selections, and W. A. Summerville, M. P. for Riverdale, Toronto, led the band in his own composition, "Give the Grand Old Flag a Hand," in its premiere. Other performances bringing thunderous applause were numbers by the original drum section of the world famous globe-touring organization under the direction of J. Lomas and a skirl of the pipes by Jamie Clark, a resplendent figure in the white and scarlet of the Royal Stuart tartan, who was one of the band's original players.

The ex-Kilties, the present Belleville Municipal Band members and their leader, Lieutenant Fred Johnson, were all

fifteenth consecutive season, the band, popular both winter and summer, claims musicians with enviable careers. During his service in the army Mr. Eberling was cited by the late President Woodrow Wilson and accompanied him on his peace tour to France. In 1923 he was honorably discharged to fill a post as bandmaster in Bainbridge, Ga. Later, he filled the same position in Palatka, Fla., and in 1927 was sent by the state with the Orange Band of St. Petersburg to Paris. For a time Mr. Eberling was a member of Arthur Pryor's band. J. A. Coburn, the band manager, was formerly with the Coburn Minstrels; Gabe Russ, sousaphonist, and John Heney, percussion and xylophonist, were both former members of



In "The World's Largest Band Shell" Eberling's band plays three evening concerts a week to a stadium-filled crowd of approximately 5,000 each concert evening, from June through Labor Day. The stage is 52 feet in width and 26 feet in depth. In the rear of the stage, on the lower and upper floors, are storage rooms, dressing rooms, shower rooms, a library, coat room, electrician's room, and bandmaster's room. The loud-speaking system is an especially built B. C. A. remote control system, run from two towers in the centre of the stadium. The latest lighting equipment is also installed. The stadium is 250 feet in length and 135 feet in width. It has a seating capacity of 5,000.

praised by Lieutenant L. Addison, distinguished Toronto musician, in his expressed appreciation of the July reception.

At the ceremony of the unveiling of the bronze plaque dedicated to the memory of T. P. J. Power, the former Kiltie band leader, the Municipal Band played the Scottish highland lament, "Flowers of the Forest," and was honored by Mayor Bone in his welcoming address to the "Kilties."

During the week the Kiltie visitors were warmed by references to their colorful record 34 years ago, when T. P. J. Power and his kilted musicians bore the name of Belleville, Canada, throughout the world on their escutcheon and were heard at two command performances before the late Edward VII and members of the Royal Family.

In the out-door climate of Daytona Beach, Fla., Eberling's Band has been preparing for its winter season which began December 15. In deference to the city's winter pilgrimage of tourists, the band plans to give programs made up largely of request numbers, and the intermission period will be filled by dancers, dramatic readers and other guest artists.

The Eberling Band, led by Ray Eberling, is made up of 48 members when it plays during the summer from June to Labor Day in the "World's Largest Bandshell" on the peninsula side of the city. During the winter it is reduced to 28 members and moves to its casino headquarters on the mainland. Now in its

Sousa's Band; Frank Hussey, drummer, played with the Royal Scotch Highlander Band; William DeBoucher, clarinet soloist, was formerly with the Cleveland Symphony; Pete Martin, tympanist and xylophone soloist, spent four years with radio station WBT of Charlotte, N. C.; Scotty Montgomery, French horn soloist, was a member of the Detroit Symphony Orchestra, and Leota Cordati-Coburn, soloist, was a member of the Chicago Civic Opera Orchestra.

Negotiations have just been completed, whereby the Goldman Band, under the direction of Dr. Edwin Franko Goldman, is to play at the Golden Gate International Exposition at San Francisco, for a period of 15 weeks. Their engagement will start on March 19, 1939, and will continue for 15 weeks until July 2. They will give two concerts daily during that period. The entire Goldman Band of 60 pieces will make the trip to California, and this will be its first trip to the Pacific coast. Many soloists will appear with the organization.

Dr. Goldman was commissioned to write the official march for the exposition. This composition was written several weeks ago, was accepted by the exposition and recorded by the Victor company. The march is entitled "Golden Gate." The lyric was written by Richard Franko Goldman, associate conductor of the band and son of the director.

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ments are being made and added to the already large repertoire of the band.

The Goldman Band has given summer concerts in New York during 21 consecutive seasons and probably played to more people than any other organization of its kind. Its radio performances have reached millions and it was perhaps the first organization to broadcast its concerts.

During the last 15 years these concerts were the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murray Guggenheim and since 1930 they have been the gift of the Daniel and Florence Guggenheim Foundation, in memory of the late Daniel Guggenheim. The Goldman Band was organized 27 years ago by Dr. Goldman, who was anxious to raise the standard of bands and band music. That there was a place for such an organization has been attested by the nightly crowds of from 25 to 50 thousand that attend each and every program.

Dr. Goldman has many invitations to appear in various cities as guest conductor on his way to the coast.

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Symphony Orchestras

In an era which will probably make musical history as one of expansive enthusiasm, culture in music may be personified in symphony, opera or swing, but the term "patriarch of culture" in America can signify none other than the New York Philharmonic Symphony Orchestra. In a little old New York of April, 1842, symphony pioneers assembled in the Apollo Rooms of 410 Broadway and brought forth the New York Philharmonic Symphony Society, boasting 65 members on a cooperative basis and Urell Corelli Hill as organizer and first conductor. On December 7 of that same year, Beethoven's Fifth Symphony inaugurated the society's first concert, thereby establishing an unbroken series of seasons for nearly a century, with the enviable record of not a single concert cancellation during the entire period. The patriarchal story is inspiring in its account of three concerts in the 1842-43 season with a net return of \$25.00 to each musician, and its subsequent incorporation in 1853.

In the formative years, concerts were heard in the Apollo Rooms, Niblo's Concert Room, Metropolitan Hall, Broadway Tabernacle, Academy of Music, Irving Hall, Steinway Hall, the Metropolitan Opera House and Carnegie Hall, until in 1891 Carnegie Hall became the society's official auditorium and famous conductors added luster to the continuous performances. 1909 found financial obstacles surmounted by generosity of wealthy benefactors among them Joseph Pulitzer, who bequeathed \$900,000 to the society, making it possible for re-organization on a guaranty basis.

Since Urell Hill, in 1842, the names of conductors which have been illustrious and varied include Leopold Damrosch, Anton Seidl, Josef Stransky, Igor Stravinsky, Wilhelm Furtwaengler, Sir Thomas Beecham, Bernardino Molinari and Arturo Toscanini. In 1928, the Philharmonic closed its solo career and merged with the New York Symphony Society, which since 1878 had been making its own strides toward fame. From that time on, laurels were heaped upon the joint society's head with the crowning success a European tour in 1930 when continental audiences and critics acknowledged Toscanini and his musicians as "peers in the symphonic realms of the day." This tradition has been well sustained by John Barbirolli who has been a dynamic force in the orchestra since 1936 and who has received much commendation throughout October and November of the 1938-39 season.

That peerless gentleman of Radio City's Studio 8-H, Arturo Toscanini, continues to embellish Saturday evenings with his inspired and stirring N. B. C. concerts. On October 22, the program included Rossini's overture to "Cenerentola, Ossia la bonta in Trionfo" ("Cinderella, or Virtue Triumphant"); Strauss's "Don Quixote," and Beethoven's Symphony No. 5 in C minor.

In the following week, music critics found superlatives inadequate for their reviews of Toscanini's performance on the 29th. For the first time in 32 years and for his first time in America, Toscanini directed Tchaikowsky's "Pathetique" Symphony in one of the most poignant interpretations of all time, and in addition, there was a superb rendition of the second Bach Brandenburg Concerto and a clear-cut version of Haydn's Symphony in D Major "With the Horn Call."

Mr. Toscanini introduced a young American, Samuel Barber, on November 5, when he presented for its world premiere Barber's "Adagio for Strings" and "Essay" for orchestra, which was favorably received by the audience. Graener's Suite "The Flute of San Souci" was included on this program, Debussy's "Iberia" No. 3 of "Images for Orchestra" and Dvorak's Symphony No. 5 "From the New World" brought a cheering studio audience to its feet.

On the 12th of November, the Metropolitan Opera Chorus contributed to the concert in the overture to "Dinorah" by Meyerbeer, Cesar Franck's symphonic poem "Les Eolides" ("The Aeolides"),

Beethoven's overture to "Coriolanus" and Schubert's Symphony No. 2, in B Flat Major completed the evening.

Toscanini honored Clarence H. Mackay, patron and benefactor of music, on his program of November 19 by a rendition of the prelude to Act III of Wagner's "Der Meistersinger" and devoted the remainder of the concert to the romantic works of Schumann, Mendelssohn, Berlioz and Rossini in a study of contrasts, which featured Schumann's "Manfred" Overture; the "Reformation" symphony of Mendelssohn; the love scene from Berlioz's "Romeo and Juliet," and two "William Tell" dances of Rossini.

Further support of the youth movement comes from the National Orchestral Association of New York, now in its ninth season, which provides post-graduate training in orchestral playing for talented young instrumental students under the direction of Leon Barsin. The present training orchestra of more than 100 musicians gave a commendable first performance on Monday evening, November 14, when two first desk Philharmonic-Symphony musicians, Misha Piatro, concertmaster, and Joseph Schuster, first cellist, were soloists in Brahms' double concerto in A minor. Gluck's overture to "Iphigenia in Aulis" and Mendelssohn's "Italian" symphony were heard. The young musicians and Mr. Barsin were heartily applauded by an appreciative audience.

The metamorphosis of a string ensemble into a symphony orchestra has been accomplished in Yonkers, N. Y., with the first of three annual concerts of the orchestra heard on December 1 under the direction of J. Leonard Bauer. The program of Beethoven, Sibelius, German and Bizet offered by 65 amateur and local musicians was a far cry from the concerts given by 15 members of a string ensemble in 1924 under the direction of a Yonkers violin teacher, Frank Dooley. The 1938-39 symphony drive has done much to aid the Yonkers Symphony Orchestra which has built up a band of loyal followers in the past few years.

During a month deluged with symphony programs from all points of the compass, Philadelphia comes in with her share of music attractions both within the city and out-of-town. The Philadelphia Orchestra is garnering greater laurels with its 1938-39 programs at Carnegie Hall. Serge Rachmaninoff recently rewarded an expectant audience with Beethoven's C major concerto for piano and his Third symphony conducted by Mr. Ormandy. Mr. Ormandy concluded this magnificent concert with a moving interpretation of Strauss' "Don Juan."

Richard Crooks assisted the orchestra on November 22, singing "Dalla Sua Pace" from Mozart's "Don Giovanni"; Beethoven's "Adelaide," and Bach, Stradella and Gluck numbers. The Vivaldi-Cailliet concerto in A minor and the Brahms First Symphony were heard on this program with the University of Pennsylvania Choral Society directed by Dr. Earl McDonald participating in Suite No. 1 and part of Suite No. 2 of Ravel's "Daphnis et Chloe."

Summer residents of Philadelphia were pleased to hear that the widely known Robin Hood Dell concerts will probably be insured for another season. Mr. Allen, the orchestra manager, plans through subscriptions, to guarantee minimums for the eight-week season to the members of the Philadelphia Orchestra. Continuation of the summer concerts was doubtful because uncertain climatic conditions of the past season reduced the co-operative earnings of the players to an extremely low figure.

During the past month, several unique programs have been presented by the Minneapolis Symphony Orchestra. On Friday night, November 11, Dimitri Mitropoulos, conductor, omitted a sym-

phony and offered instead a Grieg quartet for strings in G minor, which through the combined merits of conductor and orchestra lost nothing in its transference to a larger instrumental unit. The guest of the evening was John Charles Thomas, whose splendid baritone was heard in the Grieg song "Eros"; "Phidyle"; "Salome Salome"; "O Liebliche Wangen"; Strauss' "Zueignung," and "Nemico Della Patria." Orchestral pieces were the Respighi arrangement of the Bach Prelude and Fugue in D minor, and the Overture-Fantasia "Romeo and Juliet" of Tchaikowsky.

The following week was designated Mitropoulos night when the Minneapolis conductor appeared in the triple role of conductor, soloist and arranger. Mr. Mitropoulos opened the program with the dazzling Berlioz overture, "The Corsair," followed by an arrangement for orchestra of the Franck string quartet. The conductor became pianist in the second half of the program with a Malipiero concerto for piano and orchestra and as a finale, Mr. Mitropoulos offered his own arrangement of the Fantasia and Fugue in G minor by Bach.

On November 25, Albert Spalding was the assisting artist, playing the Bruch Concerto No. 1 in G minor. The evening was further enhanced by the world premiere of an orchestration of a Bach work, the "Goldberg" variations made by Nicholas Nabakoff, young Russian-American. The symphony presented was Beethoven's Fourth in B flat major, Opus 60, and the program concluded with the lively "Narvarra" by Albeniz.

In the second program offered by the Hartford Symphony Orchestra on November 22, Emanuel Feuermann was the guest artist of the evening, in two violoncello solos accompanied by the orchestra. The opening number was Gluck's Overture "Iphigenia in Aulis" which was followed by the Haydn Concerto for Violoncello and Orchestra in D major. The concert was concluded by "Schelemo," a Hebrew rhapsody for violoncello and orchestra by Block and Brahms' Academic Festival Overture, Opus 80.

The past few weeks have found Cleveland symphony audiences and orchestra in a whirl of activity. The winter schedule includes the debuts of several famous guest artists. An all-Russian program was received with much interest and Erica Morini, foremost woman violinist, was warmly greeted at the pair of concerts falling on November 3 and 5, when Miss Morini made her debut to Cleveland with the intricate Tchaikowsky Concerto for violin, D major, Opus 35. The first half of the program was devoted to the Symphony No. 3, B minor, Opus 42, "Ilia Mourometz" of Gliere directed by Dr. Rodzinski and presented for the first time in that city. During the following week, a hearty reception was given to the orchestra on tour in four cities of Michigan, Indiana and Illinois, and in the fifth pair of concerts on November 17 and 19, Dr. Rodzinski conducted music by Vivaldi, Beethoven, Kreutzer and Chopin. Jan Smeterlin at that time was presented to Cleveland in his rendition of Chopin's Concerto No. 1, E minor, Opus 11, while other numbers included on the program were Vivaldi-Silotti's Concerto Grosso, D minor, Opus 3, No. 11; Beethoven's Symphony No. 2, D major, Opus 36, and "Perpetual Motion" of Kreutzer-Schoenherr.

Kirsten Flagstad, famous Wagnerian soprano, was scheduled to appear with the orchestra on November 27. However, a severe cold forced the postponement of her concert to a later date, and Dr. Rodzinski at the last moment substituted a regular symphony program.

The Cleveland Orchestra added to its activities with four gala performances December 2, 3 and 4 as a joint attraction with the Ballet Russe de Monte Carlo.

Excerpts from a novel Debussy work were presented to the St. Louis audience by its symphony orchestra on November 8th. Vladimir Golschmann directed the performance of "Martyrdom of Saint Sebastian." This composition seems to portray Debussy in the full exposition of his musical genius. In addition, the audience heard Purcell's "Suite for Strings, Horns, Flutes and English Horn" in an arrangement by John Barbirolli; Bach's Brandenburg Concerto No. 3, and the Tchaikowsky Symphony in E minor.

The St. Louis Orchestra gave a special concert Sunday afternoon, November 27, in which modern contemporaries were honored in a "Music of Our Time" program, as a gesture toward a balanced musical diet.

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 - Gene Zivons
 - Martin Berman
 - with AL DONAHUE
 - Ted Foley
 - Leo Cooper
 - with JIMMY DORSEY
 - Jimmy Dorsey
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 - Johnny Mince
 - Fred Stule

Due to constant band personnel changes and space limitations this list is very incomplete. We apologize to the many fine Selmer altoists not listed.

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- Johnny Gillies
- with JAN GARNER
- Jerry Large
- Fred Large
- with BENNY GOODMAN
- Dave Matthews
- Neal Bernardi
- with GEORGE HALL
- Joe Herdo
- Mike Timmer
- Arctic Freedman
- with HORACE HEIDT
- Bill Tieber
- Frank DeVol
- Al Alexander
- with JACKIE HELLER
- Fai Mason
- Vincent Forzini
- with KAY KYSER
- Hymie Cushman
- Armand Salacret
- with VINCENT LOPEZ
- Jack Ordson
- Loys Johnson
- with JACKIE HELLER
- with KAY KYSER
- Armand Salacret
- with VINCENT LOPEZ
- Jack Ordson

SELMER ALTO STARS

- with ABE LYMAN
- Jimmy Walton
- Al Baker
- with CLYDE McCOY
- Tom Ferguson
- George Shore
- with RUSS MORGAN
- Came Prandorgast
- Merton Carlin
- with OZZIE NELSON
- Charles Bubeck
- Bill Nelson
- with LEIGHTON NOBLE
- Harry Morrissey
- Johnny McAtee
- with RED NORVO
- Frank Simmons
- Hank D'Amico
- with PAUL FENDARVIS
- Tommy Fahrgast
- Bill Miller
- at RADIO CITY MUSIC HALL (N. Y.)
- Teddy Compere
- Sam Feinmuth
- with LEO KRISMAN
- Carl Finger
- Bob Rapoo
- with BUDDY ROGERS
- Ben Foman
- Sieve Bonorio
- at ROXY THEATRE (N. Y.)
- Bennie Bonacio
- Eddie Brown
- with ART SHAW
- Leo Robinson
- Hank Freeman
- with DICK STABILE
- Dick Stabile
- Frank Gibson
- with FRANK TROMBAR
- Lyall Bowen
- Lon Kavash
- with CHICK WEBB
- Hilton Jefferson
- G. Bushell
- with PAUL WHITEMAN
- Al Gallodoro
- Sal Franchella, Jr.
- Murray Cohen
- Harold Feldman
- NETWORK RADIO (NBC, CBS, or Mutual)
- NEW YORK: Sal Amato, Artie Baker, Ed Bava, Arnold Breitbart, Milton Cassell, Chuck Dale, Eddie Dornoff, Alge Evans, Ben Herrod, Chester Hazlett, Benny Krueger, Art Manners, Reggie Merrill, Toots Mondello, Vince Pepper, Sid Perlmutter, Andy Sannella, Roy Thrall, Ernie White.
- LOS ANGELES: Herman Barandiselli, Paul Bergman, Jack Bunch, George Carlin, Nick Dann, Dale Isaacbath, Mackell Isaacbath, Glen Johnston, Ben Kantor, Jack Klein, Joe Krescher, Peyton Logaro, Russ Lynch, Jack Mayhew, L. Nichols, Joe Palango, Hal Schaefer, Al Taylor, Jerry Vanderhoof, Howard White, Larry Wright.
- CHICAGO: M. Borcov, Ray Blount, Jimmy Bosh, John Cordaro, Art Hanson, Ford Kandle, Harold Kooden, Mike Mangano, Frank Mark, Bob Strong, Fritz Wolf.
- SAN FRANCISCO: Al Ciccone, George Hall, Ray Harrington, Frank Hirschbich, Irving Penman, Howard Thompson, Milt Thorpe.
- DETROIT: Russell Hall, Jimmy Higgins, O. Howick, Paul Lusk, Syd Reynolds, Larry Toole.
- NOTION PICTURE STUDIOS (Hollywood)
- '20th Century Fox: Ernie Reed, Archie Roeder, MGM: Henry (Fox) Wess, Emerson, Markie Hill, Chuck Nell, United Artists: Lyle Sharpe, Walt Disney, Frank DeMichele, Art Smith, Warner Brothers: Ted Kries, Untouchable: Bob Henson, RKO: Joe Boyce.

December 5 when the group made a successful tour of Troy, N. Y., Williamstown, Mass., Saratoga Springs and Newburgh, N. Y., and Scranton, Pa., with Allentown, Lancaster and Wilkes-Barre, Pa., contemplated for the early spring. Lotte Lehmann, Josef Hofmann, Georges Enesco and Carlos Salzedo are scheduled to appear with the orchestra throughout the season.

The Civic Orchestra has been heard weekly in its sustaining program over N. B. C., accompanied performances of "The Marriage of Figaro," October 28 and 29, and has been featured in a series of Sunday Pop Concerts since November 6. This orchestra also plans a tour to take in the cities of Binghamton, N. Y., Corning, N. Y., and Bradford, Pa., and Geneseo, N. Y., and in addition will play for graduation recitals as well as give a few special concerts for new American manuscript works.

In Chicago, Dr. Frederick Stock has been supplying his audiences with a laudable series of programs. At the fourth pair of concerts, John Weicher, concertmaster of the orchestra, gave his ninth

solo performance in the first full version of Joachim's Concerto in the Hungarian Manner, No. 2 in D minor, and in the mid-week, Dr. Stock conducted the following: Corelli's Concerto Grosso, No. 1, the fourth work of Corelli played here; the first American performance of Karl Hoeller's Hymn on Gregorian Choral Melodies, and the hilarious Strauss piece, "Till Eulenspiegel's Merry Pranks."

Two guest soloists, Robert Quick, violinist, and Jan Smeterlin, pianist, were heard in the fifth week of concerts when Mr. Quick played the Saint-Saens Concerto for Violin, No. 3, on Tuesday afternoon on a program comprised of the Harty arrangement of "Water Music" by Handel; the second presentation of Miasowsky's Symphony No. 15; and the scherzo "The Sorcerer's Apprentice" by Dukas.

On Thursday and Friday, Mr. Smeterlin played Chopin's Concerto No. 1 for Piano, as one of the orchestral numbers which further included Sinigaglia's overture "Le Baruffe Chiozzotte" and the fifth hearing of Bruckner's Symphony No. 7.

In the week of November 14, Dr. Stock gave the first of six concerts for young people and on Thursday and Friday in-

troduced two new works to his symphony patrons, M. Pilat's Preludio, Aria e Tarantella and Charles Wakefield Cadman's American Suite, which was played in three parts entitled "Indian," "Negro" and "Old Fiddler." Lidlow's Tableau Musical, "Baba Yaga"; Kodaly's Suite from "Hary Janes" and Brahms' Symphony No. 4 in E minor completed the program.

At the third Pop concert of the season, the audience was delighted with "The Barber of Seville" by Rossini; Goldmark's Country Wedding Symphony No. 1; Cole's Suite from "The Maypole Lovers"; two Saint-Saens symphonic poems, "Le Rouet d'Omphale" and "Danse Macabre"; and Johann Strauss' waltzes from "The Bat."

Yehudi Menuhin played in Chicago for the first time on Thanksgiving night and Friday, the 25th, when he charmed his audience with his wonderful playing of Beethoven's Concerto for Violin on a program which was comprised of Beethoven's overture to "Egmont" and the Symphony No. 4 in B flat major.

On December 1 and 2, Ernest Schelling, pianist, re-introduced the Paderewski concerto on a program with the Chicago Symphony Orchestra and was followed Decem-

ber 8 by Fritz Kreisler, renowned violinist, who visited the city for the eighth time as soloist playing the Brahms concerto. Myra Hess, pianist, was the next guest attraction who appeared with the orchestra December 15 and 16 and at present Chicago is anticipating the guest artist, Robert Vroval, the new Hungarian sensation, December 29 and 30.

December 11, business and music combined forces in the first concert of the season for the Chicago Business Men's Orchestra.

Stellar attractions have been featured in Detroit since the grand opening on November 3, with Richard Crooks, one of America's most popular tenors, topping the list of guest artists. On November 10 and 11 Mr. Crooks sang three famous operatic arias, "O del mio dolce ardor" from Gluck's "Paride ed Elena"; "Una Furtiva Lagrima" from Donizetti's "L'Elisir d'Amore," and "Ah luyes, douce image" from Massenet's "Manon." The program planned by Franco Chione included old and new numbers. Haydn's Thirteenth Symphony in G major and Allegro Sym-

phonique by Marcel Poot, played for the first time in America.

In the week of November 14 the orchestra devoted itself to the entertainment of Detroit's younger generation, with concerts on Tuesday and Wednesday at which Mrs. Edith Rhetts Tilton lectured and the following numbers were presented: Sodermann's Swedish Wedding March; "Morning," "Solvejg's Song," "Anitra's Dance," "Hall of the Mountain King" and "Return of Peer Gynt" by Grieg; Granados' Intermezzo from "Goyescas"; Navarra's "Pequena," Moszkowski's "Mala-guena," "Rustle of Spring" by Sinding, Chabrier's "España Rhapsody," and the singing of Sibelius' song "Dear Land of Home" (Finlandia).

On Thanksgiving night, November 24, the Detroit audience feasted upon old and new music which included the first performance in America of Barbara Gluranna's "Toccata." Miss Gluranna is Italy's foremost woman composer and the recipient of many prizes for her dynamic compositions, of which the "Toccata" is a noteworthy example. "Toccata" was complemented by Schumann's Overture to Manfred, Opus 155; Beethoven's Seventh Symphony in A major, Opus 92, and Moussorgsky's "Pictures at an Exposition," pianoforte pieces arranged for orchestra by Maurice Ravel.

In the fourth subscription concert of December 1 Mafalda Favero, prima donna soprano of La Scala, Milan, was welcomed by Detroit. Three famous operatic arias were sung by Miss Favero to orchestral accompaniment namely "Batti, Batti," from Mozart's "Don Giovanni," "Perdonate, Signor Mio," from Cimarosa's "The Secret Marriage" and "Depuis le Jour" from Charpentier's "Louise." Mr. Ghione directed the orchestra in the Schubert Symphony in B minor; Rimsky-Korsakov's Symphonic Suite "Scheherazade," with the violin solos played by Ilya Schkolnik, concertmaster, and the first Detroit performance of Riccardo Zandonai's orchestration of Bach's E flat major prelude.

With the week beginning November 13 proclaimed Indiana Symphony Week by the Governor of the State, the Indianapolis Symphony Orchestra opened its 1938-39 season in a blaze of glory. The brilliant Fabien Sevitzky conducted the opening program, which included Weber's overture to "Der Freischutz"; the Beethoven Symphony No. 7 in A major; The Magic Trumpeter by Converse; Debussy's Afternoon of a Faun, and Weinberger's Polka and Fugue from "Schwanda." Mr. Sevitzky promises an American composition on every program of the season and has scheduled a concert in Chicago during the winter months and a tour throughout Indiana.

The orchestra has had warm state-wide co-operation and is sponsored by the Indiana State Symphony with the Women's Committee of the Society offering financial and publicized support. Starting with the afternoon of November 23, the orchestra began sixteen special Wednesday afternoon broadcasts over C. B. S. originating at WFBM in Indianapolis.

A resplendent first-night assemblage welcomed the Seattle Symphony Orchestra, November 14, and paid tribute to Dr. Nikolai Sokoloff, its new director. The carefully planned program consisting of Beethoven's Fifth Symphony, Rabaud's symphonic poem, "La Procession Nocturne," and Roemheld's "Menuet," the latter two both heard for the first time in Seattle and much appreciated by Seattle music-lovers.

On November 21 Richard Bonelli added one more triumph to his remarkable career in his appearance with the orchestra as the first of the guest artists, which include Rose Bampton and Josef Hoffmann. Symphony patrons are also awaiting the Ballet Russe de Monte Carlo on February 17.

Three cities in Ohio have been supplied with orchestral music from various sources during the past month. The Symphony Orchestra of the Cincinnati College of Music has been broadcasting weekly since October 7 over WSAI, with Walter Heeman, 1st cellist with the symphony and instructor at the college, and Uberto Neely, WLW-WSAI violinist-conductor and director of radio extension at the college as joint conductors of the programs. Network stations have been invited to audition music students in their communities, with subsequent student

soloists chosen to appear on the weekly programs.

In Dayton, the sixth season of symphony was opened October 25 under the baton of Paul Katz, orchestra conductor and founder. The program included: Frank Mannheimer's playing of Mozart's concerto in C minor, K-491; Weber's Jubilee Overture; Beethoven's Seventh Symphony, and the Prelude to Wagner's "Die Meistersinger."

On November 14 Efram Zimballist was soloist, playing Beethoven's violin concerto, and the orchestra presented Dvorak's Carnival Overture, Prokofeff's Classical Symphony, and the Dance of the Comedians from Smetana's "Bartered Bride."

Later interesting concerts are promised with Mile. Nadia Boulanger as pianist and guest conductor; Maurice Marechal, cellist, and two choral concerts.

The gala opening of the Canton Symphony Orchestra on November 9 adds the Canton Orchestra to our list of success stories. Beginning last year the struggle against financial odds and non-union membership has been up-hill. The orchestral compositions were well received by the audience and included: Introduction to the third act of Wagner's "Lohengrin," Schubert's Unfinished Symphony, Paganini-Wilhelm's Concerto for violin in D major, the Richard Strauss waltz from "Der Rosenkavalier," and the Hungarian march, "Rakoczy," by Berlioz.

In program notes from the southern point of our symphonic compass, we find activity rivaling that of the East and West. The New Orleans Symphony Orchestra continued its series of concerts with Die Walkure and the Wagnerian Festival Singers on November 21, and in Jacksonville the Florida Symphony Orchestra, directed by John Bitter, has built up a local reputation for skillful performances. On November 10, a feature of the evening was the harp solo by Marietta Bitter, who played Ravel's "Introduction and Allegro."

Another orchestra receiving recognition is the Wheeling Symphony group which has shown steady growth in the past three years under the leadership of Antonio Modarelli. Their initial program of the season, on October 19, featured Beethoven's overture to "Egmont" and Seventh Symphony, presented for the first time in Wheeling; Seven Russian Popular Songs by Laidow, Saint-Saens' Danse Macabre, and Les Preludes by Liszt.

In October, Guillermo S. de Roxlo, founder-conductor of the Charlotte Symphony Orchestra, directed the first concert which opened the eighth season of this organization.

Reorganization of the Dallas Symphony has also been hailed with success, as their first pair of concerts were presented November 10 and 12, when Jacques Singer conducted for the first time as its permanent conductor. The young conductor plans to present programs based on the compositions of contemporary composers as well as those of the masters and an accordingly balanced repertoire was presented in Zemachson's Chorale and Fugue in D minor, the Seventh Symphony of Beethoven, Beach's Komm Susser Tod, Preludes to the First and Third Acts of Wagner's "Lohengrin," the premiere presentation of Severn's Lullaby, Five Miniatures of White, and Rhumba from Second Symphony of McDonald.

Ruth Slenczynski, child pianist; Gulla Bustabo, young violinist, and Sidney Foster, youthful pianist, will be heard on later programs of the Dallas Symphony.

Baltimore heard the National Symphony Orchestra, Dr. Hans Kindler, conductor, in its first of six annual concerts on the night of November 8, and gave an ovation to Lauritz Melchior, who made his debut in Baltimore as a concert artist. One-half of the evening was devoted to Wagnerian orchestral works and arias by Mr. Melchior. The remainder of Handel's Concerto Grosso, Prokofeff's "Classical" Symphony and songs for tenor by Mr. Melchior.

In Washington the Vienna Choir Boys assisted the National Symphony Orchestra on Sunday afternoon, November 13, when they sang Pergolesi's "Stabat Mater," the "Twenty-third Psalm" and Schubert's "Staendchen." Corelli's First Suite, Beethoven's Leonore, No. 1, overture, and Strauss's "Don Juan" were also heard on that date.

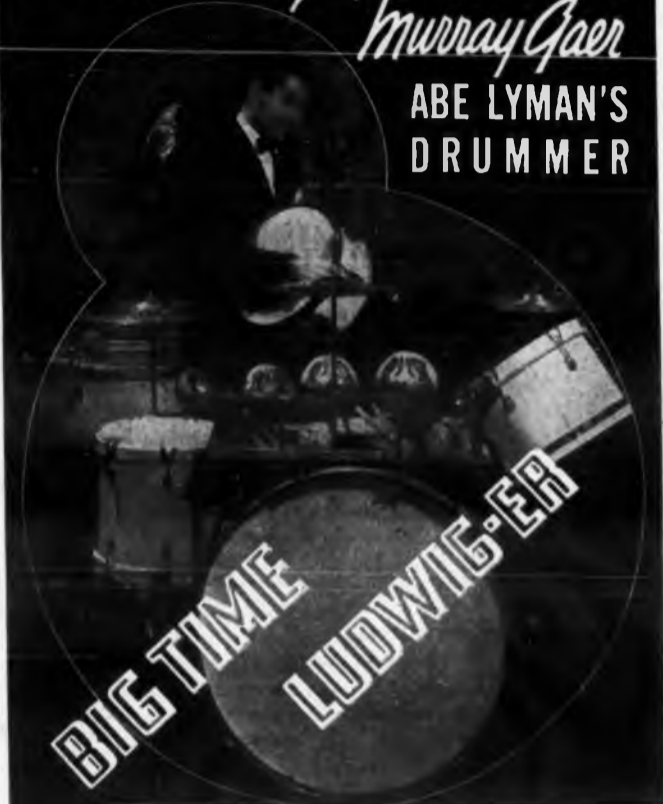
Seven works by six American composers have been planned for the National Symphony by Dr. Kindler, of which a symphony by Roy Harris, a piano concerto by Paul Nordhoff, suite of "Miniatures" by Isadore Freed, and "Seven Visions," a tone-poem by La Salle Spier, Washington composer-pianist, will be presented for their world premieres. The two other works are listed as Robert

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The Kansas City Philharmonic Orchestra recently contributed to the campaign for the 1939 Charities Fund with a forty-minute program at an interdenominational mass meeting in the city's Municipal Auditorium. The musical contribution included Berlioz's Hungarian March, Melody for Strings by Grieg, Tschalkowsky's Pizzicato Ostinato, from Symphony No. 4; an arrangement for strings of Busch's "Old Folks at Home," and Wagner's overture to "Tannhauser."

Randall Thompson's Second Symphony was featured on the opening night of the Buffalo Orchestra, November 15, with Franco Aurioli conducting. As a prelude to promised classics throughout the year, Beethoven's Seventh Symphony was also presented on the program.

In the opening concert of the Springfield, Illinois, Civic Orchestra, on October 25, Beethoven's Eighth Symphony was included on the program, which was headed by Weber's overture to "Der Freischutz," followed by Wagner's Processional in "Parsifal," Debussy's Petite Suite, and concluded by Smetana's Overture to "The Bartered Bride." October 26 marked the opening of the Civic Orchestra's nineteenth season with a subsequent successful concert on December 7 and further programs are scheduled for January 25, March 8 and April 19.

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Kansas City, Mo., 1939 Convention City

(Continued from Page One)

charm of a winding drive through the mountains with Budd Park inviting relaxation and an occasional distant view of Kansas City's skyline serving as a reminder of mid-western enterprise.

When seen after night, the Liberty Memorial is a sight of majestic power and a bevy of blue light directed on a series of fountains present a kaleidoscopic picture of mystical beauty with all Kansas City's skyline unfolding when viewed from this 537-foot height. All this, however, is in sharp contrast to the wealth of war trophies, weapons, communications and factual information contained within the memorial—a collection which merits several hours of browsing.

Ample opportunity for outdoor sports is afforded in Kansas City's Swope Park—the third largest municipal playground in the world. Its 1,400 acres of rustic woodland, three golf courses, tennis courts, picnic grounds, shelter houses, natural footpaths, outdoor animal pits, zoo and lagoon for swimming and boating afford interest and entertainment for groups of all ages and tastes.

It is said that the index to any city may be found in its homes. If this is true, a few hours spent in exploring Kansas City's Country Club district justifies its claim to the most important high-type residential development in the world, and the largest contiguous restricted district in the United States.

Served by the Country Club Plaza, ever seasonable and festive in its decoration and Spanish in its architecture—this outlying shopping area constitutes a complete and beautiful miniature city in itself served by its own residential parks, golf courses, playgrounds and shopping centers.

Those with cultural interests will want to explore the building and grounds of Kansas City's rapidly growing five-year-old University of Kansas City, and feast on the spacious grounds and classic architecture of the William Rockhill Nelson Gallery of Art and Mary Atkins Museum.

Made possible by the bequests of Mrs. Mary Atkins and William Rockhill Nelson, founder of the Kansas City Star, the Gallery is erected on the grounds of Mr. Nelson's former residence, Oak Hall, and the dignity and scientific construction of the building itself bespeak the wide variety and tremendous value of the rapidly growing collection within.

More than 5,000 objects of art from the earliest civilization of Asia Minor to contemporary 20th century art are exhibited. A distinctive feature is the installation of original old panelings with complete furnishings of the period. These include an English Georgian drawing room, a French Regence Salon, a Spanish Italian room and an American Wing of five interiors brought from various sections of the Atlantic coast.

The department of paintings already ranks fifth among museums of the United States and includes outstanding works by Titian, Tintoretto, Veronese, Rembrandt, Rubens, Hals, El Greco, Velazquez, Goya, Poussin, Chardin, Boucher, Greuze, Millet, Gainsborough, Reynolds, Raeburn, Copley, West, Stuart and Inness.

The classical collection contains outstanding sculpture, bronze and pottery from Egypt, Greece and Rome, and the Egyptian Hawk, Greek Lion and Statue of Roman Patrician are almost unique in America. The department of the Near and Far East contains treasures from Persia, India, China and Japan that cannot be duplicated in the United States.

Gone is the idea of a museum as a sort of morgue filled with dim and gloomy objects out of the past. Instead the air-conditioned scientifically lighted Kansas City Gallery achieves the effect of a series of small intimate rooms with Art objects appropriately grouped as they typify life in that particular period. All this, however, is but a tribute to Kansas City's commercial interests.

Downtown Kansas City with its famous retail shopping district, "Petticoat Lane," its new City Hall, Jackson County Court House, Post Office, Power and Light Building, broadcasting stations and Municipal Auditorium bespeak its commercial importance.

In utilizing the Kansas City Municipal Auditorium the American Federation of Musicians will move into one of the finest convention buildings in the United States. Constructed at a cost of \$6,500,000 the auditorium comprises 32 separate units ranging in seating capacities from 25 to 14,000. All of these may be closely linked together, however, by means of a public address system and a huge mechanical plant—the third largest air-conditioning plant in the country, insures proper temperatures regardless of outside weather conditions.

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Within a block of the Municipal Auditorium is the Kansas City Power and Light Building. Within these walls may be found the Lighting Institute with innumerable devices for testing and meeting the varied requirements of the human eye. Here also are the television laboratories. Special studies have been made of color effects with special reference to visibility. Visitors are welcome at any time and will be furnished a guide between the hours of 9 A. M. and 3 P. M.

Either KMBC, member station of Columbia broadcasting, or WDAF, home of the Kansas City Star and member of the National network, welcome visitors at any time and initiate their guests into a few

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of the intricacies of various control rooms, while witnessing behind heavy plate glass a familiar favorite program.
The Kansas City Star couples such a visit with an inspection tour of its news-

paper plant, causing its nation-wide readers to return home with an increased appreciation of the tremendous effort and great sensitivity which go into the making of a great metropolitan newspaper.

Television

Contrary to recent reports that television was ready for home use, E. F. McDonald, Jr., president of Zenith Radio Corporation, issued a statement to Zenith stockholders advising them that the offering for sale of television receivers today, or in the near future, would be premature and unfair to the public. Such sales would necessarily retard, instead of advance, the development of commercial television, in his opinion, and cost the public undue replacement charges.

Any receivers put out in the near future will be purely on an experimental basis, states Mr. McDonald, and, of course, subject to replacements and costly changes. One of the important things the public has not been told and should know about television, according to this report, is that "the receivers must be matched to, synchronized with and built on the same standards as the transmitters."

As the television transmitter standards have not yet been officially adopted, it is quite possible that within the period of a year there may be many changes, and as a major change in the television transmitter necessitates a change in the receiver, the receivers on the market today would become obsolete.

Mr. McDonald points out that there are many technical problems in television that remain still unsolved, one of the more aggravating ones being the inability to eliminate interference with television reception caused by automobiles. Here the spark plug is the basis of all the trouble, as it operates as a transmitter, causing interference in its immediate vicinity and making impossible smooth television reception below the fourth or fifth floor of any building facing thoroughfares. The only present cure for this is an impossible one, as it would be necessary for all automobile manufacturers to shield all new automobiles, and to have owners of automobiles now in use to do likewise.

Concerning television's economic problems, Mr. McDonald states that today it is impossible to transmit a television program beyond a radius of from thirty to fifty miles, and to furnish television programs to the public throughout the United States would necessitate the construction of more than 3,000 television transmitting stations. Even with this multiplicity of television transmitters, it would be necessary to connect these transmitting stations for chain transmitting of television, and so far no economical means has yet been found for this purpose. No source of revenue has yet been discovered for television.

"Any sales of television receiving sets today will unquestionably react unfavorably on the manufacturer who has put them on the market," he concludes, "and good business judgment, as well as fairness, indicates that this is not the time to sell television to the American people."

The Federal Communications Commission is much perturbed about R. C. A.'s determination to put home receivers on the market next spring, as this presents a grave problem to them and any prolonged delay on their part in deciding how to handle television may bring about a monopoly—the thing most feared in this new industry.

This fear of monopoly has existed for several years, and the government being fully aware of this danger has been considering every possible means of preventing any group from getting complete control of television.

This latest move of R. C. A. took the commission quite by surprise, and observers are speculating as to whether the FCC will be able to arrive at any agreement on the numerous problems now presented by R. C. A.'s sudden advancement.

Because television's technical requirements are so important, the commission must decide without delay such matters as what method is to be supported, what financial requirements are needed and whether or not the government should aid in this promotion; also how competition can be assured with such small space available for picture operation, among numerous other points.

Although engineers themselves have not decided on which technique is the best from either a scientific or economic viewpoint, the commission is now forced to decide upon some standardization of method and must make up its mind before it has all the data desired.

As the commission has issued only experimental licenses to television operators, it is possible they may curtail the rush by imposing certain standards which would limit activity.

However, as R. C. A. plans to go about

its television business in a conservative manner, presenting only a few programs in the beginning, it is believed that this may be a guaranty against unfavorable reaction, and the danger of television becoming merely a passing fad may be averted.

Upon completion of the new R. C. A. television antenna atop the Empire State Building, the total television expenditures of this company to date will amount to approximately \$20,000,000. This figure includes the money spent in research and experimentation and the cost of purchases of patents from private television engineers.

As several million more dollars will be spent between now and next April when the first commercial move will be made by the organization, officials state that it may take at least ten years before R. C. A. will be operating on a profit in this field. Having discovered that it would cost \$124,000,000 to wire the present N. B. C. network for sight and sound by means of the coaxial cable, R. C. A. has been seeking some other method of developing chain television transmissions.

Such a plan is now being considered whereby R. C. A.-N. B. C. hopes to transmit television programs to a network as far west as Chicago through its new ultra-high frequency station in New Jersey, by using an ultra-high frequency above the band now in use for experimental transmissions.

Perhaps the report of the invasion of the American television field by the English firm of Scophony, which was confirmed recently by Scophony's founder and manager-director, Sol Segall, may have some bearing on R. C. A.'s determination to shoot ahead.

Mr. Segall disclosed plans for a \$10,000,000 American division with a New York station, if the deal goes through. Concerning the possibilities of affiliating with any American television company, Mr. Segall stated that the company's purpose was to establish an entirely independent organization in this country. He revealed that Eddie Cantor would probably be associated with him in this adventure, and possibly several major film companies who were interested in the plans.

The Scophony system is different from any now in use. Mr. Segall stated, and as they own world-wide patent rights to this system and their equipment, Scophony television is advantageously prepared for marketing purposes. The company is capitalized to the extent of \$1,250,000 in England, and is now planning an expansion program.

At present the Scophony engineers are working on a telephonic transmission idea to enable transmission by telephone all over the world, he concluded.

Station CKAC, Montreal, has completed its plans for the erection of the first television broadcasting station in Canada, although application for a television license has not yet been given them by the government. The studios will be located in the heart of Montreal.

The first programs to be presented will be American newsreels and film shorts.

Television rights will not be included in ASCAP's 1940 negotiations with the broadcasting companies, it has been announced, as the right to accompany sight-broadcast music will be dealt with similarly to that of film synchronizations. The tele-casters will obtain their music rights from the copyright-owning publisher, or a designated agent.

There will be no attempt to enforce the televising rights as long as it remains in the experimental stage. Not until extensive daily programs have been established, and thousands of sets sold, will these rights become effective.

Here we have another opinion: "The last technical obstacles hindering television's commercial advancement have

been removed," stated I. J. Kaar, design engineer of the General Electric Co., during a discussion of television problems at the recent convention of the Society of Motion Picture Engineers at Detroit.

Television standards in transmitting and receiving equipment have practically been settled by the research and manufacturing organizations, he asserted, the big problem now being the financing of the programs.

As the American public has been educated to expect the best in program material, the sponsors of television must keep up these high standards, which, of course, will involve unlimited expense.

It is expected that greater co-operation will be effected between television and motion picture engineers, due to this get-together in Detroit.

A fire on Wards Island, which is located in the East River, Manhattan, was clearly televised recently in what is believed to have been the first "spot" coverage of a news event by television in New York. Spectators in the N. B. C. television headquarters in Rockefeller Center, four miles away, were quite excited over this unexpected happening which appeared so clearly on the screen, as the coverage was quite accidental.

The R. C. A.-N. B. C. mobile television unit which picked up the fire images had been sent out to make scenes of the new swimming pool in Astoria, Queens. The filming of the pool had just begun, when the engineers noticed the flames on Wards Island, and immediately swung their portable iconoscope camera toward that direction.

Predicting early coverage of spot news events by television, Philto T. Farnsworth told delegates to the Institute of Radio Engineers and Radio Manufacturers Association's convention that events would be broadcast immediately upon the arrival of trucks to the scene.

During the conference, Mr. Farnsworth displayed a new vacuum tube which, he stated, coupled with a camera lens of nine-inch focal length, would send impulses through a portable transmitter in a truck to a central station for retransmission.

As this lens can be interchanged, a camera atop a stadium will be able to pick up field action with a telescopic lens.

The first application for a license to operate a television station for the purpose of transmitting a regular schedule of programs was filed November 5th with the FCC by the Journal Company, publisher of the Milwaukee Journal, Milwaukee, Wis. This same company operates radio station WTMJ.

The organization plans a thorough study of television and its synchronized sound, as well as of program technique. Programs of all kinds will be telecast in an endeavor to determine the degree of service which television has to offer to the public.

At least fifty television sets of various types will be distributed, at the company's expense, to homes and public places where the programs may be viewed.

The set-up, as planned, calls for two 1000-watt ultra high frequency transmitters, one for the picture signal and one for the accompanying sound, cameras for both film and studio, and a complete system of amplifiers and control panels which permits an instant switching from one to the other without breaks in the program.

Transmitter and studio sites are now being investigated.

Among the most entertaining and at the same time most instructive programs so far televised in London's Alexandra Palace were the two special air-defense programs recently shown.

These included a demonstration of the filling and flying of one of the balloons used in London's barrage, as well as a demonstration of the method an ordinary civilian may use to extinguish the fire caused by an incendiary bomb.

Experiments to test the practicability of color images in television by the use of multiple beam transmission are being conducted by the Allen B. DuMont Laboratories, Inc. The company is also attempting to produce three-dimensional effects in television images.

A series of television demonstrations were presented by the Boston General Television Corporation at the World of Tomorrow Exposition held in Boston November 12-19 at the Mechanics Building. The shows were transmitted three times daily from WJG.

Hollis Baird, president of General Television Corporation, stated in connection with the exposition that television will have no more effect on movie attendance than radio had. Mr. Baird believes television will be a non-competitive medium.

There will be no fundamental changes in the British television system, neither during the three-year period guaranteed


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by the government nor for some years after. In the opinion of Sir Noel Ashbridge, chief engineer of the British Broadcasting Corporation. Thus, the English public may buy receivers today with the knowledge they will be serviceable for several years to come.

A television system permitting reception of tele-images and accompanying sound in each room of a hotel or ship has been patented by Philip J. Herbst of Merchantville, N. J., and assigned to R. C. A. By the mere turn of a switch, the guest may see and listen to any one of a number of television transmitting stations.

This system includes a central receiving station in hotel or on the ship where four or more individual master receivers would be located, each picking up a different program. The number of master receivers installed at the central station would depend on the variety of transmitting stations which the hotel or ship decided upon.

Grand Opera

With the passing of November, the 1938-39 opera season becomes an actuality from the east coast to the west. A brilliant "Otello" and a resplendent assemblage marked another historic Metropolitan first night for the operatic annals on the Monday evening of November 21. Despite the constant flash of photographer's bulbs on those to be seen and the feverish stir of unrest pervading any first night, the audience, standees and horseshoe circle alike, were soon oblivious to everything but the magic spell of Verdi's greatest masterpiece.

Giovanni Martinelli sang Otello with conviction and pathos in one of the finest impersonations of the day; Lawrence Tibbett gave a subtle vocal characterization of Iago; and Maria Caniglia made a successful debut as Desdemona with a stirring rendition of "Ave Maria" in the fourth act. In addition, Ettore Panizza; the orchestra, an excellent supporting cast and a vital chorus were united to make the performance of "Otello" a memorable opening of the 1938-39 Metropolitan season.

Wagner was fittingly chosen for the second evening on Wednesday with "Die Walkure" on the program and a new German baritone, Hans Nissen, making his first appearance at the Metropolitan. To a sophisticated New York audience well versed in the performances of leading operatic figures the romantic Wagnerian opera was none the less enhanced by the distinguished Lauritz Melchior as Siegmund; Kirsten Flagstad singing a superb Sieglinde; Kirsten Thorborg as Fricka; Marjorie Lawrence in the role of Brunnhilde; Emanuel List as a sonorous Hunding, and Hans Nissen singing a forthright Wotan. The excellent interpretation of "Die Walkure" score marked also the first appearance of Erich Leinsdorf as one of the regular Metropolitan conductors.

On Thanksgiving evening, November 24, a crowded house welcomed three youthful newcomers in the cast of "La Boheme." The Swedish tenor, Jussi Bjorling, was well received as Rodolfo and temporarily stopped the performance after his solo in the first act; Nafalda Favero offered a fresh and charming interpretation of Mimì, the best in recent years, and received a warm ovation after her solo passage in the third act, and Marisa Morel was a piquant Musetta.

In the afternoon, Maria Caniglia portrayed a warmly dramatic Aida in the title role of Verdi's familiar opera and Bruno Castagna offered a regal Amneris; Giovanni Martinelli sang an unusually good Radames; Carlo Tagliabue was heard as Amonasso, John Gurney as the King, and Thelma Votipka filled the role of the Priestess. Noteworthy features of the performance were the authentic historical costumes and scenery, and the Triumphal Dance of the ballet which presented a picture reminiscent of some ancient Egyptian frieze.

All American singers were starred in the Friday evening program of "La Traviata" with Helen Jepson, an attractive and agreeable lyric Violetta; Lawrence Tibbett singing a compassionate Germont, and Richard Crooks as a sympathetic Alfredo. The leading trio received the praise of reviewers for a performance which revitalized the ancient opera and did credit to the ability of American singers.

A revival of Gluck's "Orpheo" was offered at the Saturday matinee of the first week of opera. Kerstin Thorborg portrayed a superbly classic Orpheo supported by Irene Jessner as Euridice, Marisa Morel as Amore and Marita Farrell as Un Ombra Felice. The staging of Herbert Graf; the Harry Horner settings for the tomb of Euridice, the Dore-like fantasia of Hades, the beautiful simplicity of the Elysian fields; and the Grecian corps de ballet combined to make one of the company's most distinguished productions in recent years.

On Saturday evening Lotte Lehmann made her first New York operatic appearance of the season singing Elsa to Lauritz Melchior's Lohengrin. The rest of the cast of "Lohengrin" included Julius Huehn, Dorothea Manski and John Gurney, as the first of the "popular" Saturday night series. Erich Leinsdorf conducted.

"Siegfried" headed the second week of opera on Monday evening, November 28, with a cast famed for its interpretation of Wagner. Lauritz Melchior sang a magnificent Siegfried, accompanied by the equally magnificent Wotan of Friedrich Schorr, with Marjorie Lawrence excellent as Brunnhilde, Kerstin Thorborg portraying Erda and Adolf Vogel, Albrecht.

"La Boheme" was repeated, with the same cast receiving even greater ovation, on Wednesday; "Tannhauser" was again given on Thursday; Friday saw the season's first "Il Trovatore"; "Othello" was repeated on Saturday afternoon, and "Rigoletto" with Morel, Petina, Besuner, Jagel, Tagliabue and Mosunl, was the second "popular" Saturday night offering. The operas and casts for the third week were as follows:

Monday night, "Orfeo and Euridice" with Thorborg, Jessner, Farrell, Morel and the corps de ballet headed by Fella Dubrovskaja and Grant Mouradoff. Conductor, Bodanzky.

Wednesday night, "Lohengrin" with Jessner, Thorborg, Melchior, Nissen and List. Conductor, Leinsdorf.

Thursday night, "Manon" with Sayao, Crooks; Brownlee, Moscona and De Paolis. Conductor, Pelletier.

Friday night, double bill, "Pagliacci" and "Salome." "Pagliacci" with Burke, Martinelli, Tagliabue, Cehanovsky and Paltrinieri. Conductor, Papi. "Salome" with Lawrence, Manski, Malson, Huehn and Cordon. Conductor, Panizza.

Saturday matinee, "Siegfried" with Flagstad, Kaskas, Bodanya, Hartmann, Schorr, Vogel, Witte and Cordon. Conductor, Bodanzky.

Saturday night, "Il Trovatore" with Milanov, Castagna, Bjoerling, Tagliabue and Gurney. Conductor, Papi.

The first of the Sunday evening "Grand programs" was heard November 27 when Leonard Warren, one of the winners of last season's Metropolitan air auditions, made his official debut. Mr. Warren and Marlon Morel sang the second act duet between Germond and Violetta from "La Traviata." The remainder of the program included arias from works of Rossini, Ponchielli, Meyerbeer, Bizet, Saint-Saens and Leoncavallo sung by Hilda Burke, Helen Oheim, Bruna Castagna, Giovanni Martinelli, Giordano Paltrinieri, Norman Cordon and George Cehanovsky. The corps de ballet appeared in a divertissement from the third act of "La Traviata."

On the Sunday evening of December 4, the singers included Mmes. Burke, Jessner, Morel, Votipka, and Messrs. Crooks, Massee, Warren, Gurney and Moscona, with Maria Gambarelli appearing on the same program.

Starting November 26 with "Orpheo," the N. B. C. began its eighth consecutive season of broadcasting the Metropolitan Opera Company's Saturday matinee. Milton Cross has been selected for the honor of announcing this year's series and will take his place in the special sound-proof announcer's booth in a converted box on the grand tier of the opera house each Saturday.

Every Thursday from 8:00-6:15 P. M. a series of "Operalogues" will be presented as a short musical review of the opera to be heard the following Saturday. The broadcasts are aired over the N. B. C. Red Network.

One of the Metropolitan by-lines is the announcement made by the board of directors on November 16 to the effect that Edward Johnson's contract as general manager of the Metropolitan Opera Association has been extended through the season of 1940-41. Mr. Johnson is now serving his fourth year in that position.

Beniamino Gigli will sing five subscription performances, one in each of the five subscription series, at the Metropolitan Opera House during the months of January and February.

At the close of the company's 16-week New York season it is probable that there will be a road tour of five weeks. A week each in Atlanta and New Orleans are being negotiated for, in addition to the usual three weeks divided among Boston, Baltimore, Cleveland and Rochester. A New York World's Fair season waiting at the completion of the tour will keep the company in continuous activity through the middle of May. World's Fair

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The first of the Juilliard School of Music scholarships, as previously mentioned in the October issue of the INTERNATIONAL, has gone to Julius Huehn, a member of the Metropolitan and a Wagnerian in good repute. It is assumed that Mr. Huehn will attack such roles as Wotan, Hans Sachs and Amfortas, under the expert tutelage of Friedrich Schorr.

On Tuesday, November 22, the Metropolitan Opera Association presented Richard Strauss's "Der Rosenkavalier" for the opening of its Philadelphia season of ten performances. Rise Stevens, young New York contralto, appeared as a spirited Octavian, Lotte Lehmann as the Princess von Werdenberg and Erich Witte in the character bits of the Inkeeper and the majordomo of the Princess.

In the interim, Philadelphia has been preparing for an opera season of its own under the new Philadelphia Opera Company. Two performances are planned for this year, of which "La Boheme" will be the first, with a cast of singers living or singing in the city. The group is led by Sylvan Levin, occasional conductor of the Philadelphia Orchestra at Robin Hood Dell; C. David Hocker, executive director. Eugene Ormandy and Leopold Stokowski are honorary directors.

The Chicago City Opera Company stole the march of New York by its "Otello" opening on November 3. It will present six revivals during the season, including "Boris Godunoff."

In the third week of November, "Tosca" was heard on Monday with a cast which include Elen Dosta, Galliano Masini, George Czapliski and Victorio Trevisan. Roberto Moranzoni, conductor. Helen Jepson was a leading member of the cast of "La Traviata" on Wednesday, which was made up of Andre Burdino and Carlo Morelli; and on Thursday, "Tales of Hoffman" was billed with Beverly Lane, Elen Dosta, Margery Mayer, Andre Burdino, John Brownlee and Desire Defrere. "Martha" was the attraction for Friday with a cast including Helen Jepson, Mari Barova, Beniamino Gigli, Virgilio Lazzari and Victorio Trevisan. On Saturday, the matinee performance featured Eva Turner and Annunziata Garrotto in "Turandot"; and in the evening Kirsten Flagstad sang in "Tristan and Isolde" with Paul Alt-house, Hertha Glatz, George Czapliski and Reinhold Schmidt.

November brought the San Francisco Opera Company to Los Angeles for a week of seven operas beginning on the fifth with Beniamino Gigli and Elisabeth Rethberg in the leading roles of "Andrea Chenier." On the following Monday, highlights of the performance of the "Die Meistersinger" were the convincing Hans Sachs of Friedrich Schorr; the realistic interpretation of Beckmesser by Arnold Garbor, and the enjoyable Eva of Elisabeth Rethberg.

Further presentations of the company were "Elektra" in which Rose Pauly gave a sensational performance in the title role; "Pelleas et Melisande"; "Le Coq

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d'Or"; "Cavalleria Rusticana"; and "La Boheme."

In news from abroad we hear that the Oslo Opera has asked Kirsten Flagstad if she would celebrate the fact that 25 years ago she began her operatic career with that company by a performance in Oslo. And for further sentiment, they would like her to sing Mimì in "La Boheme," one of Madame Flagstad's earliest roles. Oslo, as yet, does not know whether the answer is "yes" or "no."

The Stockholm Opera celebrated its fortieth anniversary in its present quarters this season. Opera, however, is 125 years old to Stockholm.

While speaking of anniversaries, the Belgrade Opera Company of Belgrade, Yugoslavia, gave Verdi's "Le Forza del Destino" recently to honor the 125th anniversary of the composer's birth.

Another composer's birthday was observed in France during October, when centennial festivities took place for Georges Bizet. In Paris, the Opera Comique devoted almost the entire week of the 25th to a Bizet festival which included a restudied and newly staged production of "Carmen."

Other bits of news are that Richard Strauss is busy on a new opera called "King Midas," and that Pietro Mascagni, the Italian opera composer, has completed his latest opera "Nerone," in which he attempts to depict a Nero with typical human emotions instead of a monster.

The Theatre de la Monnaie in Brussels has revived the ancient favorite "Zampa," an opera by Louis Joseph Ferdinand Herold. "Zampa" was feverishly hailed with excitement during the youth of Richard Wagner and has been gathering dust for the past thirty years.

• Stage Shows •

One of New York's most famous columnists, in a syndicated article a few days ago, stated that if and when R. K. O. returns to stage shows it will be with tabloid versions of legitimate hits. We presume the writer means tabloid versions of the many musical comedies now playing on Broadway and the road. Of course, this is nothing new, for about 3 or 4 years ago there were a number of abbreviated musical comedies playing the vaudeville theatres. The only thing that seemed to react against these presentations was the fact that the principals were not able to carry the parts made famous by their big-name predecessors. Nevertheless, with proper casting and production, there is no reason why many of the famous musical comedies would not make excellent fare for the vaudeville theatres. These, together with first-class units, may be the media which will once again make stage shows "seem desirable" to the big circuits.

In the previous paragraph we said "seem desirable," as there is no doubt that the independent theatres KNOW them to be desirable. In fact, Jones, Linick & Schaefer, having taken over the Oriental, in Chicago, immediately opened it with big-name stage shows, and Balaban & Katz, even with their direct picture connections, decided that after renovating the State-Lake, also in Chicago, they would continue the operation of that house with stage shows. In Lincoln, Nebr., the Orpheum Theatre closed on November 14 for renovation and will open with flesh on New Year's Eve. The Tabor Theatre, in Denver, Colo., tired of its double-feature policy, returned to stage shows in mid-November.

On the West Coast, Bert Levey's bookings include three full weeks at the Golden Gate, San Francisco; the Palomar, Seattle, and the Beacon in Vancouver, B. C. He also has three days at the Grand in Calgary, Alta., two days at the Roswell, Oakland, Calif., and Sundays at the El Campanil, Antioch, Calif. Levey also books the Orpheum, Los Angeles, for a full week and the Strand in the same city for four days. The Strand at Long Beach, Calif., plays split weeks and Remy's, San Fernando, plays Sunday stage shows.

In Cincinnati the Shubert Theatre finally returned to stage shows with a tremendous increase in box office receipts the immediate result. Up in Michigan shows are playing for three days at the Rialto in Flint, the Michigan in Saginaw and the Wyandotte in Wyandotte. One-day stands include the Strand, Alma, the Frolic, Midland, and the Empire, Windsor, Ontario. After a few weeks of straight pictures, which produced new lows in box office receipts, the Palace in Cleveland returned to stage shows on November 11. Grosses will be reported in subsequent paragraphs. Nat Holt, the division manager, declines to call his Cleveland shows vaudeville and has designated them as "In Person Stage Shows." Critics have failed to notice any difference, so if Nat is satisfied with his new name, vaude fans will be satisfied that vaudeville has revived the box office.

In the East the night clubs have done much to spur the return of vaudeville, for their shows are so superior to straight pictures that many a theatre has found it necessary to add flesh to meet the competition. Niagara Falls finds vaudeville in its Strand Theatre on Friday nights. Troy, N. Y., returned stage shows to Proctor's Theatre on November 18. The Capitol Theatre, Niagara Falls, and the Hollywood in Gowanda, N. Y., have also installed stage shows. In Indianapolis, Ind., the Indiana Theatre turned to spot booking shows on December 2. In Philadelphia, Nixon's Grand Theatre will re-instate stage shows on Christmas Eve. The Pantages Theatre in Birmingham, Ala., Warner's State Theatre in Manchester, Conn., and the Palace Theatre in Rockville, Conn., are other theatres that returned to vaudeville in November.

In Pittsburgh, Pa., the Harris Amusement Company returned to stage presentations on Thanksgiving Day when the Senator Theatre opened with a stage show headed by John Boles. In Baltimore, Local 40 reached a satisfactory adjustment with Loew's, and the Century Theatre musical divertissement will continue until September 1, 1939, with a 30-piece orchestra featured on the stage, together with musical acts. In New York City, Kurt Robitschek has again delayed the opening of his Palladium at Broadway and 53rd Street. When his difficulties are finally ironed out, it is said Mr. Robitschek will present one of the finest

vaudeville shows seen on the main stem for years.

In London, the annual show for the benefit of the Variety Artists' Benevolent Fund and Institution, which is called a "Command Performance" due to the attendance of the King and Queen, grossed \$25,000. Two American acts, the Stuart Morgan Dancers and Forgie and Davidson, were the outstanding attractions. The Empire Theatre, Woolwich, London, returned to straight two-day vaudeville on Thanksgiving Day.

Vaudeville grosses held up very well during November, in spite of the election excitement, while name bands still remain the strongest attractions.

For the week ending October 28, Mark Warnow and band and the Raymond Scott Quintet drew \$48,000 for their first week at the New York Paramount, while Rudy Vallee, across the street at the State, drew \$32,000. Horace Heidt, in his third week at the Strand, drew \$30,000. During the same week Orrin Tucker built the Chicago Theatre, Chicago, to one of its biggest takes with a \$38,000 gross, and D'Artega at the Century in Baltimore grossed \$13,000, the new maestro making a decided hit with his version of musical divertissement. At the Earle Theatre in Philadelphia, Herbie Kay grossed \$22,000.

For the week ending November 4, Warnow and Raymond Scott Quintet at the Paramount drew \$35,000 for their second week, while Al Donahue opened up at the Strand with its second highest gross since the inception of stage shows, with \$42,000. In Chicago, Hal Kemp drew a luscious \$46,000 at the Chicago Theatre. Horace Heidt drew \$21,000 at the Earle, Philadelphia; George Olsen \$17,000 at the Stanley in Pittsburgh; Glen Gray and his Casa Loma Orchestra \$16,500 at the Orpheum, Minneapolis; and Chick Webb \$18,500 at the Buffalo in Buffalo, N. Y. D'Artega and his music still continued to be a good draw at the Century in Baltimore with a satisfactory \$11,000.

For the week ending November 11, Mark Warnow and the Raymond Scott Quintet finished up their stand at the New York Paramount with \$25,000, while Al Donahue in his second week at the Strand drew \$30,000. At the Lyric in Indianapolis George Olsen hypood the box office to \$11,800, and Frankie Masters drew \$32,000 at the Chicago Theatre, Chicago. In Washington, Ted Lewis, with a weak picture, drew \$19,000 at the Earle Theatre, while in Kansas City, Mo., Hal Kemp drew \$15,000 at the Tower. Jimmy Dorsey, aided by the Andrews Sisters, helped the Earle Theatre in Philadelphia to a profitable \$20,000. D'Artega at the Century in Baltimore brought in a good \$12,800, while Horace Heidt drew \$14,600 at the Hippodrome.

For the week ending November 18, Larry Clinton, plus Eleanore Whitney, drew \$38,000 at the New York Paramount for their first week, while Al Donahue grossed \$20,000 in his third week at the Strand. At the State Theatre, Joe Rines and Ella Logan also grossed \$20,000. In Chicago, Bob Crosby brought in \$24,000 at the Chicago Theatre box office, while Hal Kemp boosted the Orpheum, Minneapolis, from a \$7,200 gross the week before with straight pictures to \$20,000 with his orchestra, plus vaudeville. In Philadelphia, Roger Pryor drew \$20,000 at the Earle Theatre, while at the Stanley in Pittsburgh Horace Heidt drew \$32,000, the best gross in many weeks. In Cincinnati the Shubert Theatre for its first week of stage shows featured Clyde McCoy and Don Bestor and drew \$16,000; the previous week in straight pictures was \$4,500. In Baltimore, Happy Felton drew \$13,000 in Rappaport's Hippodrome, while D'Artega and his musical divertissement grossed \$9,500 at the Century. In Indianapolis, Glen Gray brought in \$10,500 for the box office of Olson's Lyric Theatre.

For the week ending November 25, Jan Savitt, plus Ethel Shutta, brought in \$21,500 at the Earle Theatre, Philadelphia, in spite of the bad snow storm. The

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VELOCITY AMPERITE MICROPHONES

Stanley Theatre, Pittsburgh, also was affected by the storm, but Roger Pryor and his orchestra were nevertheless able to gross \$17,000. The same conditions applied in Indianapolis, where Herbie Kay and his orchestra drew \$9,000 at the Lyric Theatre. At the Tower Theatre in Kansas City, weather was good and Bernie Cummins and his band drew \$11,000. In Chicago, Clyde Lucas and his orchestra brought in a healthy \$39,000 at the Chicago Theatre, while D'Artega, in his final week at the Century in Baltimore, drew \$16,000. In New York City, Larry Clinton, in his second week at the Paramount, drew \$31,000. At the Strand, Al Donahue drew \$20,000 for his third and final week, while Jack Denny, at the State Theatre, grossed a satisfactory \$20,000.

In the legitimate field the feature of November was the establishment of a number of solid musical hits in New York City. It has been many years since Broadway has had as many musicals with strong box office appeal. Late arrivals were "The Boys From Syracuse," with Jimmy Savo, and "Leave It to Me," with Billy Gaxton, Victor Moore, Sophie Tucker and Cole Porter's best score. "Hellzapoppin'" has moved to the Winter Garden so as to be able to accommodate part of the great demand for tickets, while "I Married an Angel," "Knickerbocker Holiday" and "Sing Out the News" all maintain their box office draw. Here we have six real hits, with "Great Lady" on the way in.

For the weeks ending October 29, "Hellzapoppin'" grossed \$26,000, "I Married an Angel" \$28,000, "Sing Out the News" \$18,000, "The Fabulous Invalid" \$16,000, "You Never Know" \$16,000 and "Pins and Needles," in its forty-ninth week, \$6,000. In Boston, "Leave It to Me," in its second week, grossed \$24,400; "Shadow and Substance," in its second week, \$12,000; "Golden Boy," in its second week, \$13,000, and "Yankee Fable" \$6,000. In Philadelphia, Lunt and Fontanne in "Amphitryon 38" drew \$18,500, "White Oaks," with Ethel Barrymore, \$12,500, and "Great Lady," in its first week, \$17,000. In Chicago, "Susan and God," in its fourth week, topped \$18,000; "Of Mice and Men," in its second week, \$12,000, and "Blossom Time," in its third and final week, \$11,000. In Baltimore, "Tobacco Road" surprised with \$10,600 at Ford's Theatre, while in Cleveland, George M. Cohan's "I'd Rather Be Right" showed up with a phenomenal \$27,500. St. Louis gave Tallulah Bankhead, in "I Am Different," \$12,500 at the American Theatre. Pittsburgh's Nixon Theatre grossed \$13,500 with Katharine Cornell in "Herod and Mariamne" and "The Women," in a return engagement at the Case in Detroit, drew \$14,500. On the West Coast the only activity was a presentation of "Soliloquy" at the Biltmore Theatre in Los Angeles, which drew a mere \$8,000.

For the week ending November 5 grosses of the New York musicals were as follows: "Hellzapoppin'" \$26,000, "I Married an Angel" \$28,000, "Knickerbocker Holiday" \$20,000, "Sing Out the News" \$18,000, "The Fabulous Invalid" \$14,500, "You Never Know" \$16,000 and "Pins and Needles," 50th week, \$6,000. In Chicago the legitimate season got off to a real start with the following grosses:

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"Of Mice and Men," third week, \$12,000; "Susan and God" \$18,000, "Blossom Time," in an additional week, \$13,000; "Dame Nature," "Of Mice and Men" and "The Women" all opened up on the 8th. In Boston, "Leave It to Me," in its third and final week, drew \$20,000; "Golden Boy" \$13,000, "Shadow and Substance" \$10,000, and "Lightnin'," in its first week, \$5,500. Philadelphia gave Lunt and Fontanne, in "The Sea Gull," \$13,000; "Brother Rat" \$6,500, "Great Lady," in its second week, \$14,000, and "White Oaks," with Ethel Barrymore, \$11,000. In New Haven, "The Boys From Syracuse," on its break-in dates, did \$11,000 for four shows, while the Ballet Russe drew \$3,000 for a single performance. In Pittsburgh, George M. Cohan, in "I'd Rather Be Right," gave the Nixon Theatre its best gross in more than two years with \$33,200. In Detroit, "Herod and Mariamne," with Katharine Cornell, drew a smashing \$22,000, while Tallulah Bankhead dipped to \$7,500 at the Cox Theatre in Cincinnati. In Washington, "Yankee Fable," with Ina Claire, brought in a fair-ish \$9,000.

For the week ending November 13 New York's musical shows were headed by "Hellzapoppin'" with \$29,000. "I Married an Angel" drew \$27,000, "Leave It to Me" \$27,500 for five performances, "Knickerbocker Holiday" \$20,000, "Sing Out the News" \$16,000, "Fabulous Invalid" \$15,000, "You Never Know" \$16,000, and "Pins and Needles," in its 51st week, again \$6,000. Chicago had six shows in addition to two WPA productions. "Dame Nature" drew \$8,000, "Of Mice and Men," in its fourth week, \$11,000; "On Borrowed Time" \$8,500, "The Women," at cut prices, \$10,000, and "Susan and God," with Gertrude Lawrence, a surprising \$19,000. Boston gave "The Boys From Syracuse" \$17,000 in its break-in week. "Shadow and Substance" wound up its fourth week with \$10,500. "Lightnin'," in its second week, drew \$5,000; "Flying Ginzburgs" \$5,000 for four performances and Lew Leslie's "Blackbirds" a very poor \$3,000 for seven performances and an immediate fold. Philadelphia's "Great Lady," in its third week, drew \$13,000; "Golden Boy" \$12,000 for its first week, and "Brother Rat" \$7,000 for its second week. In Washington, Lunt and Fontanne, in "The Sea Gull," smashed to a \$25,000 gross. Katharine Cornell in "Herod and Mariamne" drew \$9,500 for four performances in Cleveland at the Hanna Theatre, and

[Continued on Page Twelve]

New York, N. Y.,
October 22, 1938.

President Weber calls the meeting to order at 10:15 A. M.
All members present.

A request from Husk O'Hare for an extension on claim allowed against him in the amount of \$7,220.25.
On motion, the Board denies the request.

President Weber reports on the situation in California in connection with Proposition No. 1. One thousand five hundred dollars has been sent to the Northern California unions, and he is awaiting a report from President Tenney of Local 47 on the status in Southern California.

Case No. 378: Request of residents of Cloquet, Minn., for a charter and objection interposed by Local 18, Duluth, Minn.
On motion, the charter is granted.

Albert G. McCarthy and John B. Griffith appear before the Board and request reconsideration of the Board's decision in which members are prohibited from making phonograph records containing commercial advertising. The National Phonographic Network which they represent will agree to limit the use of such records to two weeks for each side. They will provide a great amount of additional recording employment. They have 245,564 coin phonograph machines under contract. They request a change in the license to permit members to play for phonograph records which contain commercial advertisements. The company is willing to enter into arrangements with the Federation concerning the matter which they hold will finally prove highly beneficial to the association and in addition to this they are also willing to guarantee the successful control of the use of such records that same shall never become inimical to members of the Federation. They say that if the plan is successful, they may need in the neighborhood of two and one-half million records, all of which will be controlled as above said.

On motion, the Board reconsiders the rule prohibiting members from rendering services for phonograph records containing commercial announcements, and refers the matter to President Weber for investigation of the best methods of handling the question, he to report his findings to the Board.

The Board considers methods of supervision of musical recordings, in the case of both phonograph records and electrical transcriptions.

The Board directs the Locals to impose a special tax not exceeding 4 per cent. on all recording engagements, the proceeds to be used to police all recordings made in its jurisdiction, the Locals to report their activities and findings to the Federation.

The Board decides that the laws of the Federation shall from date of November 25, 1938, on provide that engagements of five, six or seven days a week played outside of members' own jurisdiction be classed as traveling engagements.

Application of residents of Shawnee, Okla., for a charter and objection interposed by Local 375, Oklahoma City, Okla.
On motion, the request is denied, Shawnee to remain under the jurisdiction of Local 375.

At 5:45 the Board adjourns until Monday at 11:00 A. M.

New York, N. Y.,
October 24, 1938.

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

Request of Local 542, Flint, Mich., to change its name to Flint Federation of Musicians.
On motion, the request is granted.

President Weber reports on the WPA situation in Florida. As a result of his protests the WPA has ordered reinstatement of the various local projects in the State.

The Board considers the situation in Boston where it is stated many hundreds of unorganized musicians desire to become members of the Federation. They are having mass meetings to further their steps in this direction.

The matter is referred to the President to carry out the object of the Federation to organize all instrumental musicians.

The Board considers the matter of radio contracts made in Los Angeles before the Local increased radio prices.

The Board holds that its previous decisions regarding existing contracts shall also apply in this case.

Request of Local 224, Mattoon, Ill., for

an extension of jurisdiction and objection interposed by Local 89, Decatur, Ill.
On motion, the request is granted.

Request of Local 16, Newark, N. J., for permission to further reduce fine imposed upon member Danny Hope to \$5.00.
On motion, the Board decides that the Local had no right to reduce the fine, and stands on its former decision in which the fine was reduced to \$100.00.

Secretary reports on the jurisdiction dispute between Local 204, New Brunswick, N. J., and Local 373, Perth Amboy, N. J. He had each Local appoint a committee and went over the territory. As a result a mutually satisfactory adjustment has been reached as follows:

Local 204, New Brunswick, N. J.: New Brunswick, and bound on the most northeast point of Raritan Township, then west along Middlesex County boundary line to boundary line of South Plainfield, excepting the Plainfield Country Club, following said boundary line around the Borough of South Plainfield to the Lehigh Valley Railroad on the west boundary; then along Lehigh Valley Railroad to boundary line of the Borough of Middlesex; southwest along boundary line to Cedar street, north on Cedar street and Washington avenue to north boundary of Middlesex Borough to Bound Brook; all of Bound Brook; then on west side of railroad west to and including all of Somerville, all of Raritan Borough, then south-southeast on a straight line Raritan to Monmouth Junction; Monmouth, South Brunswick, East Brunswick, South River, Helmetta, Spottwood; that portion of Madison Township west and south of Route No. 4; then along Erntson Road, north to and along Crossman's Brook; west along Raritan River to New Wharf; north along Metuchen Main Extension to Route No. 25; northeast along Route No. 25 to Woodbridge Township boundary line; then north back along this line to point of beginning.

Local 373, Perth Amboy, N. J.: Perth Amboy and South Amboy and the territory bound by the most northeasterly point of Middlesex County, along the northerly boundary of Middlesex County to the westerly intersection of Woodbridge and Raritan Townships; bound on the west by the Woodbridge Township line, south to Route No. 25, then along Route No. 25 to the Main street, Metuchen, extension, south along said extension to New Wharf, then east along the Raritan River and southeasterly along Crossman's Brook to and following Erntson Road to Route No. 4; then along Route No. 4 to Matawan; then to and including Keyport, southeast to Sea Bright.
The Board accepts the report.

Request of Duke Ellington and Matthew Dickerson for permission to settle balance of claim of \$305.20 due in Case No. 390 of the 1936-37 docket for \$50.00.

The Board permits the settlement, but will not remove Dickerson from the unfair list until all claims outstanding against him are paid.

Appeal of member Sonny James from an action of Local 661, Atlantic City, N. J., in imposing a fine of \$5,000.00 upon him and expelling him from membership.
On motion, the Board remands the case back to the Local for retrial.

The Board again considers the request of Orville Walsh to have the name of the Terrace Gardens, Hamilton, Ont., Canada, removed from the National Unfair List.

The lease from Orville M. Walsh to D'Irli Coons is read to the Board.
Brother Murdoch retires from the meeting.
The Board denies the request.

Request of Henry F. Kelleher to have \$100.00 fine imposed upon him by Local 9, Boston, Mass., set aside. Claims under laws of the Federation he is not subject to charges as preferred against him by Local 9.

The Board holds that Weymouth is in the jurisdiction of Local 138, and grants the request as Boston Local 9 had no jurisdiction in the case.

The Board considers the reopening of Case No. 1200, 1937-38: Claim of member James Clark against Babe Nottoli and Nello Nottoli, proprietors of Golden Pheasant, Hancock, Mich., for \$325.41 alleged balance due through breach of contract.
On motion, the Board dismisses the claim.

The Board considers a request from Jack Trent to have a fine of \$50.00 imposed upon him held in abeyance.

The Board grants the request, and orders the payment held in abeyance pending his future department as a member of the Federation.

The Board considers a request for a return of reinstatement fee from Albert Van De Walle of Local 248.

The Board denies the request.

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Claims of Chris Lotta against members Harry Grissinger, Lou Harmon and Ralph Slade, which concerns Cases No. 1113, 1114 and 1115, 1937-38 docket.

On motion, the Board allows claims totaling \$200.00 against Local 340, Freeport, Ill., and removes Secretary Tappe from office until the claims are paid.

The Board considers the matter of conditions under which single engagements in neutral territory may be played by traveling orchestras.

The Board reiterates that all neutral territory is Federation jurisdiction and decides that on no engagement played in neutral territory shall members receive less than \$5.00 for sidemen and \$6.50 for leader.

A letter of thanks is received from Alex. J. Demcle for the assistance rendered to him during his illness at the Tampa Convention.

The Secretary is instructed to answer the communication and give Brother Demcle the best wishes of the Board for an early and complete recovery.

A letter of thanks from Tom Mooney for the donation of \$250.00 is read and placed on file.

The Board considers the theatre employment situation at great length.

At 5:00 P. M. the Board adjourns until Tuesday at 10:00 A. M.

New York, N. Y.,
October 25, 1938.

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

The Board proceeded to the office of Pat Casey and met with the following representatives of the motion picture producers:

Austin Keough representing Paramount Pictures, George J. Schaeffer representing R. K. O., Nicholas Schenck representing Metro-Goldwyn-Mayer, L. Picker representing Columbia, Harry Nuckley representing United Artists, Albert Warner representing Warner Brothers, Pat Casey, General Studio Representative.

Mr. Schenck also represents Mr. Sidney Kent of 20th Century Fox.

President Weber requests the producers to make some proposition to the Federation.

Mr. Schenck states that after thinking the matter over for three days, he has failed to find any possible solution. If they could see their way clear to change policy in any of their theatres they would,

of course, do so and put musicians to work in their houses.

President Weber states that some way ought to be found to meet the situation; that the Producers have a moral obligation, and that there is no valid reason why the film industry should not help the A. F. of M. to solve this problem. The problem of unemployment of musicians was largely created as a result of the film industry's taking immediate and complete advantage of the mechanization of music.

Mr. Schenck states that it is merely a matter of technological progress that can in no way be avoided. They feel sorry for the situation, but it is a condition and cannot be avoided.

President Weber asks that if they cannot accept our proposition, what can they offer as a counter proposition.

Mr. Schenck states that they have nothing to offer.

President Weber states that the radio interests were helpful to solve the problem in their industry, and we have the right to ask the motion picture industry to move in the same direction.

Mr. Schenck states that for the first time in thirty years the Federation comes with an impossible proposition. He feels very badly that for the first time in his experience he has nothing to offer to meet a serious situation.

President Weber states we cannot let the problem go unsolved; we must have some solution to present to our membership.

Mr. Schaeffer states he has not had an opportunity to discuss the matter with the other producers. He does not feel as if they are taking the position that the problem cannot be solved. However, he does not feel that our proposition is a proper solution.

Executive Officer Murdoch states that nothing has been offered that will in any way solve the problem. We cannot let the problem go without any solution. Musicians are creative artists and are entitled to fair consideration.

Treasurer Brenton states there were in the neighborhood of 20,000 musicians employed at the peak of employment in theatres, that the vast majority of them were displaced as a result of the mechanization of music, and that the Producers are called upon to do something to at least partially correct the situation.

President Weber states in effect that inasmuch as the representatives of the film industry state they cannot see any way to place musicians in theatres, there is no reason why some arrangement like the following could not be favorably considered: Arrange it so that for each reel of a picture—wherever played—a nominal charge should be made, which even in the de luxe houses would rarely exceed \$35.00 or \$40.00 a week or thereabouts, and in

Truck, 86; Charles Kramer, 764; Ray Filiga, 45; Nino...
Transfers issued: Wally Miller, Cully Reese, Floyd...

LOCAL NO. 8, BOSTON, MASS.
New members: Vincent J. Maurice, George L. Stone, Jr., Joseph Platto...

LOCAL NO. 10, CHICAGO, ILL.
New members: Alfred A. Chance, Tula (Bond) Buzones, Angie (Bond) Buzones...

Transfers deposited: Clarence Routh, Joe Williams, Harold Black, Chester (Lafayette) Kaul...

LOCAL NO. 20, DENVER, COLO.
New members: Robert B. Ballinger, Clyde J. Conmilio, Melvin Katchas...

LOCAL NO. 21, COLUMBIA, S. C.
New member: Creighton Spivey.
Transfer returned: James Allen Taylor.

LOCAL NO. 22, SEDALIA, MO.
Officers for 1930: President, Leo E. Ehrlich; vice-president, Larry C. Judd...

LOCAL NO. 25, TERRE HAUTE, IND.
New members: Maxine West, Charles (Huddy) Kennedy, New members: Amy A. Moninger, Gene Davis...

LOCAL NO. 26, PEORIA, ILL.
New member: John H. Mathews.
Transfers issued: Jai Herod, Roy Turner...

LOCAL NO. 30, ST. PAUL, MINN.
New members: Wm. K. (Hill) Rappe, Stephen J. (Grove) Pally...

LOCAL NO. 29, BELLEVILLE, ILL.
New member: Adolph J. Huser.
New members: Wm. K. (Hill) Rappe, Stephen J. (Grove) Pally...

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LOCAL NO. 30, ST. PAUL, MINN.
New members: Wm. K. (Hill) Rappe, Stephen J. (Grove) Pally, Margaret E. (Hill) Rappe...

LOCAL NO. 40, BALTIMORE, MD.
New members: Bernard T. Lunsinger, Lina Kuhn, Frederick J. O. Blachy...

LOCAL NO. 43, BUFFALO, N. Y.
New members: Frank Vastola, Thomas M. Augello, Jos. Agro, Walter Scheffer...

LOCAL NO. 46, OSHKOSH, WIS.
Transfer members: Ken Heitkemper, Wilmer La Fond, Ken Bryant, Spencer Bretherton...

LOCAL NO. 47, LOS ANGELES, CALIF.
New members: Abner Roger Aubert, Frank Danies, Michael Hosen, Norvel J. Brodine...

LOCAL NO. 60, PITTSBURGH, PA.
New members: Bob Aiken, Vincent Chase, Donald H. Dixon, Sam Elliott...

LOCAL NO. 61, OIL CITY, PA.
New member: Leo Belker.
New members: J. M. Gilbert, Fahy O'Drury, W. M. Turner...

LOCAL NO. 67, DAVENPORT, IOWA
New member: Frank I. Branthaver.
Transfer issued: Dave Orvita.

LOCAL NO. 68, PUEBLO, COLO.
New members: Audra Gilard, Joseph Miklis, Charles Anderson, Donald Lyman Wood...

LOCAL NO. 78, DES MOINES, IOWA
New members: Gail Margart, Leonard Thomas, C. Chase Evans, Joe Zanotti...

LOCAL NO. 71, MEMPHIS, TENN.
New member: Kenneth Ross.
Transfers deposited: Hill Thompson, 147; Larry Funk...

LOCAL NO. 73, MINNEAPOLIS, MINN.
New members: Frank Eitzenhals, Sam Oswald, Guy Canham, George O. Hansen...

LOCAL NO. 75, DES MOINES, IOWA
New members: Gail Margart, Leonard Thomas, C. Chase Evans, Joe Zanotti...

LOCAL NO. 78, DES MOINES, IOWA
New members: Gail Margart, Leonard Thomas, C. Chase Evans, Joe Zanotti...

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UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

American Legion Band, Oconomowoc, Wis.
Barrington Band, Camden, N. J.
Bristol Military Band, Bristol, Conn.
Capital City Boys' Band, Ottawa, Ont., Canada.

PARKS, BEACHES and GARDENS

Buckroe Beach, J. Wesley Gardner, Manager, Buckroe Beach, Va.
Casino Gardens, Windsor, Ontario, Canada.
Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich.

ORCHESTRAS

Ambassador Orchestra, Kingston, N. Y.
Banks, Tove, and His Evening Stars Orchestra, Plainfield, N. J.
Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.

Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada.
Canadian Cowboys' Dance Orchestra, London, Ont., Canada.
Clarks, Juanita Mountaineers Orchestra, Spokane, Wash.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous
ALABAMA
BIRMINGHAM: Sellers, Stan.
GADSDEN: Gadsden High School Auditorium.
MOBILE: Murphy High School Auditorium.

CHOWCHILLA: Colwell, Clayton "Sinky."
HOLLYWOOD: Cohen, M. J.
LOS ANGELES: Bonded Management, Inc.
MODERNO: Rendesvous Club, Ed. Davis, Owner.
SAN FRANCISCO: Kahn, Ralph.
SAN JOSE: Triano Ballroom, Philip Triano, Manager.
SANTA CRUZ: Casa del Ray
SOUTH SAN FRANCISCO: Bourbon, Ray.

INDIANA

EVANSVILLE: Green Lantern Ballroom, Joe Beltman, Manager.
FORT WAYNE: Fisher, Ralph L.
INDIANAPOLIS: Dickerson, Matthew.
MARIETTA: Velas, B. D., Manager, Glamour Ballroom.
MICHIGAN CITY: Kraft, Kenneth, Manager.

IDAHO

PRESTON: Perlans Dance Hall.
ILLINOIS
AURORA: Rex Cafe.
CAIRO: Cairo High School and Faculty.
CHAMPAIGN: Piper, R. N., Piper's Beer Garden.
CHICAGO: Amusement Service Co.
COUNCIL BLUFFS: Eagle Mfg. & Distrib. Co.
DAVENPORT: Ballroom Service Bureau of Iowa.

KANSAS

HUTCHINSON: Brown Wheel Night Club, Fay Brown, Proprietor.
JUNCTION CITY: Hillside Pavilion, Noel Clothier, Manager.
MANNATTAN: Sandell, E. E., Dance Promoter.
SALINA: Cottage Inn Dance Pavilion.
TOPEKA: Egyptian Dance Halls.
WICHITA: Bedinger, John.

LOUISIANA

ABBEVILLE: Roy's Club, Roy LeBlanc, Manager.
MONROE: City High School Auditorium.
NEW ORLEANS: Hyland, Chancey A.
PINE PRAIRIE: Childs, S. Moulou Rouge Night Club Revue.
SHREVEPORT: Adams, E. A.
TOMBIGBY: Dickerson, Matthew.

MAINE

HOUSTON: Hooster Ensemble.
IOWA
BOONE: Dorman, Laurence.
CASCADIA: Durkin's Hall.
COUNCIL BLUFFS: Eagle Mfg. & Distrib. Co.
DAVENPORT: Ballroom Service Bureau of Iowa.
DES MOINES: Hoyt Sherman Auditorium.
EAGLE GROVE: Orr, Jesse.
EMMETTSBURG: Davis, Art.
FORT DOUGLASS: Yetmar, George.
LANSING: Wagner, L. F., Manager, Whitewave Pavilion.

MARYLAND

BALTIMORE: Delta Sigma Fraternity.
BETHESDA: Earl Kahn, Prop.
FREDERICK: Good Hope Lodge and Hall.
GREENSBORO: Hardy, Ed.
HARRISBURG: Knights of Pythias Lodge.
MANASSAS: Manley's French Casino.
ROCKVILLE: Manley's Restaurant.
WASHINGTON: Manley's Restaurant.

MAINE

NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbets, Prop.
OLD ORCHARD: Palace Ballroom, Charles Ueen, Proprietor.
MARYLAND
BALTIMORE: Delta Sigma Fraternity.
BETHESDA: Earl Kahn, Prop.
FREDERICK: Good Hope Lodge and Hall.
GREENSBORO: Hardy, Ed.
HARRISBURG: Knights of Pythias Lodge.
MANASSAS: Manley's French Casino.
ROCKVILLE: Manley's Restaurant.
WASHINGTON: Manley's Restaurant.

MASSACHUSETTS

BOSTON: Fisher, Samuel.
BOSTON: Losses, William.
BOSTON: Moore, Emmett.
BOSTON: Nazaro, Tommaso.
BOSTON: Paladino, Rocky.
BOSTON: Royal Palms.
BOSTON: Thorne, Clement.
CHELSEA: Heese, Fred.
DANVERS: Batistini, Eugene.
FALMOUTH: Abbott, Charles, Prop.
LOWELL: Paradise Ballroom.
MILFORD: Morelli, Joseph.
NANTUCKET: Sheppard, J. K.
PITTSFIELD: High School Auditorium.
REVERE: Welch, J. F.
SOMERVILLE: Duchin, Maurice.

MICHIGAN

BATH: Terrace, The, Park Lake.
BATTLE CREEK: Battle Creek College Library Auditorium.
BAY CITY: Alpha Omega Fraternity.
BENTON HARBOR: Johnson, Hershel, Palais Royal.
BRIGHTON: Magel, Milton, Manager, Blue Lantern Island Park Ballroom.
DETOIT: Becker, J. W.
GRAND RAPIDS: Delta Pi Sigma Fraternity.
LANSING: Gage-Kish Co.
MONTICELLO: Anderson Hall, Fred Nelson, Manager.
MUSKEGON: Jackson, Sigmund.
SAGINAW: Powell's Cafe.
TOLSON: Valencia Ballroom, Louis Zadra, Manager.
WARRAND: Arablan Ballroom, E. Willing, Manager.

MINNESOTA

BRAINERD: Little Pine Resort.
FAIRMONT: Graham, H. R.
MASTING: Gergen, A. J., Manager, Armory Ballroom.
NEW ULM: Becker, Jess, Prop., Nightingale Night Club.
MINNEAPOLIS: Borchart, Charles.
PIPESTONE: Bobzin, A. E., Manager, Playmor Dance Club.
ROCHESTER: Desnoyers & Son.
ST. CLOUD: Ahles, Frances.
ST. PAUL: Fox, S. M.
WALKER: Fisher's Barn.
WATERVILLE: Utley, H. M., "Doc."

MISSISSIPPI

MEMPHIS: Junior College of Meriden, Senior High School of Meriden.
ADIRONDACK: O'Connell, J.

COLUMBIA: "M" Club, verality o
JOPLIN: Central Hi torium.
KANSAS CITY: Adkins, Al.
KANSAS CITY: Breiden, Es.
KANSAS CITY: Fox, S. M.
KANSAS CITY: Kansas Cit McFadden, Agent.
NORTH KANS: Radio Orc Wildwood Willard, D.
NORTH KANS: Cook, Bern room, W.
ROLLA: Shubert, J.
ST. JOSEPH: Tau Delta Thomas, C.
ST. LOUIS: Aid and R William Maul, Sr.
ST. LOUIS: Arena, T. Ave.
ST. LOUIS: Ford, Jac Casino.
ST. LOUIS: Gill, Josef Sokol Act Washingt
SEALIA: Smith Co Auditor
MI
BILLINGS: Billings F torium.
TAVERN: Tavern Hamilt
MISSOULA: Dishman, Mint.
RONAN: Shamrool
NI
FAIRBURY: Bonham.
GRAND ISL: Scott, S.
LINCOLN: Garden Jewett
Hoke, C wild.
Avalon Johnson, Wagner, Lincol Benefi
OMAHA: Davis, C Omaha Break: United ing A
ARCOLA: Corinto White.
ATLANTIC: Knicker Larosa.
BLOOMFIE: Brown.
CAMDEN: Eta Ct Frate Walt W
CLIFTON: Silberst Ettel
IRVINGTO: Club W Philho
JERSEY C: Sorrent Fran
LONG BR: Shaplin bar, bor.
MORRIST: St. M Cath
NEWARK: Angelt Clark, Devan Krupa Meyer N. A.
Robini Club
RUTAN: Santor Saplet Skywi ark Stewa Tripu
NEW BR: Calah
ORANGE: Schle
PATERS: De R
PRINCE: Lawr
RAHWA: Zullo.
RED BA: Mahe
SEA SH: Club
JAC Ing
SHREW: Sievl
TRENTE: Lawr
UNION: Pass
VENTN: Vent
WEST: Cony Fr eri
WILDO: Bert Clu re
ADIRO: O'Conn

