

# INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXVIII

NEWARK, N. J., JANUARY, 1940

NO. 7

## EFFORT TO PREVENT UNFAIR COMPETITION

### New York State Music Association and New York State Conference Adopt Code of Ethics

#### Agreement Signed in December

In an effort to prevent unfair competition of school bands and to further promote a true understanding of the proper functions of school band musicians, a committee representing the New York State Conference of Musicians and a committee representing the New York State School Music Association met and adopted a Code of Ethics, through which they hope to accomplish these purposes. The agreement, which was adopted early in December, is comprehensive and both organizations are of the opinion that it will do much to alleviate conditions.

The Code is reproduced for the information of all members of the Federation.

#### CODE OF ETHICS

as proposed and adopted by the  
NEW YORK STATE CONFERENCE  
OF MUSICIANS  
and the  
NEW YORK STATE SCHOOL  
MUSIC ASSOCIATION

#### Preamble:

The competition of School Bands and Orchestras has in the past years been a matter of great concern and hardship to the membership of the Professional Musicians.

The Music Educators and the Professional Musicians are alike concerned with the general acceptance of music as a desirable factor in the social and cultural growth of our country. The Music Educators contribute to this end by fostering the study of music among the children of the country and by developing a keen interest in better music among the masses. The professional musicians strive to improve musical taste by providing increasingly artistic performances of worthwhile musical works.

This unanimity of purpose is further exemplified by the fact that a great many professional musicians are music educators and a great many music educators are, or have been, actively engaged in the field of professional performances.

The members of high school symphonic orchestras and bands look to the professional organizations for inspiration and become active patrons of music in later life.

Since the State Department of Education recognizes public performances as a vital part of a thorough musical education, and since each community demands a certain number of performances of its musical organizations, and since the professional musician may look upon some of these programs as infringements upon his professional opportunities, it is only natural that upon certain occasions some incident might occur in which the interests of the one group violates the interests of the other.

In order to establish a clear understanding as to the limitations of the fields of professional music and music education in the State of New York, the Code of Ethics as hereinafter set forth is agreed to and adopted by the New York State Conference of Musicians and the New York State School Music Association.

#### Music Education:

The field of music education shall not be considered in conflict or competitive with the field of the employment of professional musicians as hereinafter provided:

(a) **School Functions**—When any engagement is initiated by the schools as a part of school activities with the approval of the Board of Education, whether in a school building or other building.

(b) **Civic Occasions**—When any engagement of local, state or national patriotic interest is of sufficient breadth to enlist the sympathy and co-operation of all persons. It is understood that affairs of this kind may be participated in only with the approval of the school authorities and Board of Education and that care be taken to prevent the usurp-



THE HOTEL SEVERIN is the second official hotel of the 45th Annual Convention of the A. F. of M. in Indianapolis, Ind., June 10 to 15, 1940. All social events, including the famous "Show Boat," will take place in the Hotel Severin.

ing of rights and privileges of local professional musicians.

(c) **Benefit Performances**—It is understood that affairs of this kind may be participated in only with the approval of the school authorities and Board of Education and that care be taken to prevent the usurping of rights and privileges of local professional musicians.

#### Entertainment:

The field of entertainment is the province of the professional musician. Under this head are the following:

(a) **Parades, ceremonies, expositions, community concerts, community center activities, regattas, non-scholastic contests, festivals, athletic games, activities or celebrations, state and county fairs and the like, except where school bands and orchestras may appear as part of educational projects sponsored by school organizations.**

(b) **Functions for the furtherance, directly or indirectly, of any public or private enterprise: functions by Chambers of Commerce, Boards of Trade and Commercial Clubs or Associations, except where school bands and orchestras may appear as part of educational projects sponsored by school organizations.**

(c) **Any occasion that is political or sectarian in character or purpose.**

(d) **Functions of clubs, societies or fraternal organizations.**

## Machinists Ask 175,000 Birthday Greeting Cards

WASHINGTON, D. C.—Labor Division headquarters of the Committee for the Celebration of the President's Birthday Ball have received an order for 175,000 President's Birthday greeting cards from the International Association of Machinists, William Green, Chairman of the Division, announced.

Expressing gratification upon receipt of the large order, Mr. Green said:

"Naturally, I am glad to receive this big order from one of the largest and oldest unions in the American Federation of Labor. I hope it is the forerunner of many more such orders from other unions."

The order from the Machinists Union came from H. W. Brown, acting president of the organization, who will distribute the cards to individual members of the union, who will then insert their individual contributions inside the cards and mail them on to the White House as birthday greetings to the President in the 1939-40 fund-raising campaign to stamp out infantile paralysis.

## DIME GREETING CARDS FOR PRESIDENT'S BIRTHDAY

### Millions of Cards on Way to Organized Labor's Membership for Purpose of Greeting Chief Executive.

WASHINGTON, D. C.—Orders for a million and a quarter personal greeting cards have already been received by the Labor Division of the Committee for the Celebration of the President's Birthday, as organized labor prepares to personally congratulate President Roosevelt on his 58th birthday by mailing individual greeting cards direct to the White House.

In addition, printers have been instructed to prepare a million more cards as orders continue to pile up at Labor Division headquarters. A. F. of L. President William Green said, in announcing at Washington details of labor's participation in the 1940 drive on infantile paralysis.

#### All Can Help

Every member of organized labor and their families will have an opportunity to extend their personal greetings directly to the President by means of the beautifully printed birthday card now coming off the presses, Mr. Green explained, as he made plans to distribute the cards to the ranks of organized labor as chairman of the Labor Division for the Celebration of the President's Birthday.

Each and every member of organized labor will receive one or more of these personalized greeting cards either through the local secretaries of their unions, from their union's headquarters, or through central labor bodies or state federations.

#### Great Response Expected

"I expect every man and woman of organized labor to mail his or her greeting card to President Roosevelt with as many dimes attached as he or she can spare," Mr. Green emphasized. "We have provided ample space in the cards for coin enclosures—your individual contributions—and I know you will not fall. Thirty million dimes is the goal of the national drive this year."

The cards are designed with a coin-holding section which will insure their safe delivery direct to the White House.

In addition, space is provided for the individual contributors to sign their own names and addresses to the birthday cards. In this way, every donor will receive an acknowledgment of his or her contribution to the war on infantile paralysis.

#### Easy for Labor to Aid

The A. F. of L. head in explaining the part the Labor Division will play in this year's war on the dread disease, said:

"We have made it easy this year for labor to respond as a body. The personal greeting cards express a sentiment I am sure we all want to extend to our Chief Executive and it will require less than a minute's time to fill out the cards, insert dimes in the spaces provided and mail them on to the White House. Millions of dimes make thousands of dollars, and each and every donor will receive an acknowledgment of his contribution as the White House sends back the part of the card bearing the signature and address and returns it to the sender."

#### Definition of Terms:

(a) **Statements that funds are not available for the employment of professional musicians or that if the talents of amateur musical organizations cannot be had, other musicians cannot or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial and therefore competitive.**

(b) **Excepted and permissible**—any engagement that might hereafter be mutually agreed to by the respective organizations.

#### Procedure:

Any violation of the above Code of Ethics should be reported by the professional musicians to the Secretary of the New York State Conference of Musicians, and by the music educators to the President of the New York State School Music Association.

It is hereby mutually agreed by the undersigned that the above Code of Ethics shall take effect beginning January 1, 1940, for a period of one (1) year.

NEW YORK STATE SCHOOL MUSIC ASSOCIATION.

By ARTHUR H. GORANSON,  
President.

NEW YORK STATE CONFERENCE OF MUSICIANS.

By RALPH W. EYCLEHIMER,  
President.

## International Musician

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

Subscription Price - Thirty Cents a Year

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

Vol. XXXVIII. No 7



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Bill Reiber and Bill Reiber's Restaurant, Elmwood, N. Y., are in default in the sum of \$106.00 due members of the A. F. of M.

Pasquale Dimenzo and the Rialto Theatre, Hoboken, N. J., are in default in the sum of \$60.00 due members of the A. F. of M. for services rendered.

Theta Kappa Omega Fraternity and Donald Morris, Larchmont, N. Y., are in default in the sum of \$141.00 due members of the A. F. of M. for services rendered.

Roy Sedley, Allentown, Pa., is in default in the sum of \$12.50 due members of the A. F. of M. for services rendered.

Harry Czapiewski, Club Manhattan, Winona, Minn., is in default in the sum of \$60.50 due members of the A. F. of M.

Frank Christiano, operator, Hollywood Cafe, Caroga Lake, N. Y., is in default in the sum of \$400.00 due members of the A. F. of M.

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## WANTED TO LOCATE

Anyone knowing the whereabouts of one GUY CLEVELAND kindly communicate with National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

The Secretary's office desires information as to the name and number of the Local in which SPECK REDD holds membership. Redd is a leader of a Colored orchestra operating in the State of Iowa. Kindly forward any information regarding this party to the International Secretary's office.

Anyone knowing the whereabouts of one CHARLES "BEANY" COFFEL please communicate with National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.



DON IRWIN

Any officer or member knowing the whereabouts of Alfred Beadman, alias Don Irwin, former orchestra leader, described as 29 years of age, 5 feet 5 inches tall, weighing about 124 pounds and having black curly hair, will kindly telephone or telegraph collect Albert Schott, Local 2, 3535 Pine Street, St. Louis, Mo. Telephone Jefferson 6897.

Irwin paid off his musicians in worthless checks and is also wanted for bond forfeiture in the City of St. Louis. Your co-operation is earnestly requested.

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

## COMMUNICATIONS FROM

## The President

JOSEPH N. WEBER

## FORBIDDEN TERRITORY

The Andrew Jackson Hotel, Nashville, Tenn., is declared Forbidden Territory to all members of the A. F. of M. except members of Local 257, Nashville, Tenn.

JOE N. WEBER, President, A. F. of M.

Mack's Tavern, Tucson, Arizona, is declared Forbidden Territory to all members of the A. F. of M. except members of Local 771, Tucson, Arizona.

JOE N. WEBER, President, A. F. of M.

Desert Shores, Tucson, Arizona, is declared Forbidden Territory to all members of the A. F. of M. except members of Local 771, Tucson, Arizona.

JOE N. WEBER, President, A. F. of M.

## REMOVED FROM FORBIDDEN TERRITORY

Radisson Hotel, Minneapolis, Minnesota. Moose Hall, Aberdeen, Washington.



DON LOFLIN

Any officer or member having information of the whereabouts of Don Loflin, pianist, who is pictured above, will kindly forward same to the International Secretary's office immediately.

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



# Symphony Orchestras

NOT so long ago symphony orchestras of the United States could have been counted off merely by running through the list of cities with populations over a million. Now, however, they have ceased to be the undisputed possession of the larger cities. Symphony orchestras have begun to spring up in small towns all over the United States. Austin, Texas, with 85,000 inhabitants, coolly raises the curtain on a ninety-piece ensemble; a symphony orchestra of eighty children begins its career in Berkeley; the Chattanooga Symphony Orchestra plays its first concert of the season to a sold-out house; the Evansville Philharmonic Orchestra performs Beethoven symphonies and Bach concertos.

In fact, it is impossible to list all the symphony organizations, so quickly do new ones appear, so healthily do they flourish. Of course, we could be dully technical and insist that a symphony orchestra must have some sort of Master's Degree, or display a Phi Beta Kappa key before it may be classified as such. But we prefer simply to rejoice that people are awakening to the pleasure of hearing and making music and realizing the value to any community of a body that can perform reasonably well the symphonic works of the great masters.

## NEW YORK

THE New York Philharmonic Symphony Orchestra, with its conductor, John Barbirolli, celebrated the return from their fortnight on the road with a concert, December 7th, in which Fritz Kreisler was soloist. This master made the evening further an event by playing for the first time in America his arrangement of Tchaikovsky's Violin Concerto. Retouched to his taste, it became a new and perhaps more violinistic concert piece, though there were those who said the typical Tchaikovsky spirit was minimized. Perhaps it would be more correct to call it "a concerto by Kreisler after the manner of Tchaikovsky". As such it was most successful.

The peak of interest in the all-Wagnerian program, given December 14th, was reached during the playing of excerpts from "Die Götterdämmerung", particularly the "Immolation Scene". In this number the guest soloist, Helen Traubel, repeated the success attained earlier in the season, displaying such extensive range and extraordinary volume, resonance and warmth of tone as has rarely been equalled in recent years. Mr. Barbirolli and his orchestra gave excellent support with attention both to grandeur of outline and nicety of detail.

On the 17th, the Philharmonic paid a tribute to Finland by opening its concert with a rousing performance of Sibelius' "Finlandia". When with a fine fortissimo this great anthem was brought to a close, the entire audience rose spontaneously to its feet and applauded. Mr. Herbert Hoover stood in his box, in response to an ovation, and, though he spoke no word, his silence was eloquent of his deep sympathy for this brave country. Emanuel Feuermann, as the afternoon's soloist, played the Cello Concerto in D by Haydn, and played it with a brilliance and musicianship which even he had scarcely before approached.

The lovely "Variations on a Christmas Carol of Tchaikovsky" by the composer Arensky was played in the concerts of the 21st, 22nd and 24th of December.

Due to the indisposition of Georges Enesco—he was stricken ill in Genoa early in December—the two weeks during which he was scheduled to conduct were taken over, the first by Barbirolli and the second by Stravinsky. Barbirolli thus conducted the concerts of December 28th, 29th and 31st, on the first two of which Menuhin was the soloist. The all Beethoven program consisted of the "Egmont" Overture, the Violin Concerto, and the "Eroica" Symphony. Mr. Stravinsky conducted the concerts of January 4th, 5th, 6th and 7th.

The young Negro soprano, Dorothy Maynor, will make her debut with the orchestra January 16th, singing various operatic arias, at the New York Philharmonic Symphony Orchestra's annual concert for the Orchestra's Pension Fund. Through this pension fund, which has been in operation almost fourteen years, eighteen former members of the orchestra are now receiving aid and six other members were assisted until their deaths.

The prize-winner in the 1941 contest of instrumentalists conducted by the National Federation of Music Clubs will have the opportunity of appearing twice as

soloist with the Philharmonic Symphony Orchestra in Carnegie Hall.

The New York Philharmonic Symphony will assist in a concert to be given on January 24th to aid the Czechs. The program will consist solely of Czechoslovakian music. Hermann Adler, noted Czech conductor and Dr. Walter Damrosch will direct. Germaine Leroux was the pianist.

Handel's "Messiah" was given by the Oratorio Society of New York December 20th with which performance the society enters its sixty-sixth season. In this time it has produced the "Messiah" 115 times. The conductors have been successively Leopold Damrosch, his sons, Walter and Frank, and Mr. Albert Stoessel, who conducted the present performance.

On December 19th, Fritz Stiedry directed the New Friends of Music Symphony Orchestra in a concert to aid émigré musicians. Alexander Kipnis, baritone, and Paul Stassevitch, violinist, were soloists. The National Orchestral Association gave its second concert, December 11th, under Leon Barzin, performing little-known music, Berlioz's "Les Francs-Juges" Overture and the aria, "Vieni! t'affrèta!" from Verdi's "Macbeth". These were followed by Jean Rivier's Third Symphony for Strings and Eugene Bonner's setting, for voice and orchestra, of Whitman's "Whispers of Heavenly Death". Marjorie Lawrence the soloist. If the program was so constructed as to compare the old and the new, then the old was certainly shown to advantage, both for its wealth of fantasy, as shown in Berlioz's work, and for its bold dramatic qualities, as shown in the Verdi number. The two modern works, by comparison, seemed somewhat pallid.

Three Sunday night Wagnerian concerts were given in December under the auspices of the New York City WPA Music Project, at the Center Theatre. Dr. Frieder Weissman was guest conductor, directing the New York City Symphony Orchestra of one hundred members in the three concerts, December 4th, 10th and 17th. Guest artists were respectively Lauritz Melchior, Elisabeth Rethberg and Friedrich Schorr. Mayor LaGuardia tendered his personal thanks to these singers who volunteered their services, as well as to Mr. John D. Rockefeller, who donated the theatre.

The second of the Sunday evening concerts in which Rachmaninoff appeared with the Philadelphia orchestra was given December 3rd. As soloist in the performance of his Second and Third Concertos, he again demonstrated those outstanding features of his art, sincerity and grandeur.

The rare treat of hearing this orchestra being led by Rachmaninoff himself in a performance of his own works was that offered New York listeners in Carnegie Hall, December 10th. The very first raising of the baton proved him master in this role. The orchestra was his, every flick and tremor of it, following his lead unerringly through intricacies of mood down to the last note.

A special feature of the program given by the Philadelphia Orchestra, December 12th, was Mischa Elman's performance of the Mendelssohn Violin Concerto, with the individual stamp of both the composer and the executant imprinted upon it. Mr. Elman, however, has certainly "earned the right to speak for himself."

The Amateur Symphony Orchestra, under Judge Leopold Prince, will present the first of a series of four concerts on January 28th at the American Museum of Natural History. The orchestra is composed of young instrumentalists, and the soloists are chosen from the ranks of the more obscure.

## ERNEST SCHELLING

THE sudden death on December 7th of Ernest H. Schelling, composer, pianist and conductor, was cause for deep regret among the multitudes who had often heard the famous children's concerts of the New York Philharmonic-Symphony Society which he conducted. Pupil of Paderewski and more renowned as a pianist



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**CHU BERRY** ..... Bb Tenor Sax  
**CARMEN MASTREN** ..... Guitar  
**MILT HERTH** ..... Organ  
**SPUD MURPHY** ..... Clarinet  
**JOHN KIRBY** ..... Bass

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ist than as a conductor, he had fought throughout his life attacks of neuritis in his hands. Perhaps it was this that led him in January, 1924, to accept the post of conductor of the concerts for children, who soon learned to call him affectionately "Uncle Ernest".

## PHILADELPHIA

If ever there was a perfect meeting of good fortune and genius it is in the career of Eugene Ormandy, conductor of the Philadelphia Orchestra.

After an active boyhood typical of a precocious musician, Dr. Ormandy found himself in his early twenties stranded, on the streets of New York, with an irresponsible manager's broken contract and five lone cents in his pocket. He went into a little restaurant to get a sandwich with the latter and there met Lady Luck herself in the shape of an old friend from his native country, Hungary. Through this friend he got a position as second violinist in the Capitol Orchestra, was advanced to the first stand, then to the assistant conductorship, and finally to the conductorship itself, all within the course of a few years. Here he attracted the attention of various orchestral managers, Arthur Judson in particular, and through them became conductor successively of the Judson Radio Program Corporation,

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the Minneapolis Symphony Orchestra and the Philadelphia Orchestra. The latter post he still holds and in this capacity he has authority over the personnel of the Philadelphia Orchestra, the responsibility of program construction and the duty of selecting guest soloists and guest conductors.

With so illustrious a predecessor as Stokowski, this conductorship is no bed of roses. The audiences are exacting and have their demands set in a mold fashioned after the manner of that somewhat spectacular maestro. But Dr. Ormandy is not the person to be overawed. His assurance, arising not only from years of training in his field, but also from extraordinary ability, allows him to go firmly about his business of welding his ensemble into a completely artistic unit undeterred by any outside considerations.

John Sebastian Bach's Concerto in D minor, for two violins and orchestra, was the feature of a concert given by the Pennsylvania WPA Symphony Orchestra, December 3rd, Guglielmo Sabatini conducting. The soloists were Jacob Krashmalnick and Paul Shure. The distinguished son of the great Bach, John Christian Bach, was also represented by his delightful Sinfonia in B-flat major.



DR. EUGENE ORMANDY

The concert of a week later, guest conductor, Louis Vryer, included, by way of contrast, the fiery D Major Concerto of Paganini, with violin soloist Frederick Vogelsang showing himself equal to the formidable exactions of this display piece.

Miss Bessie Freed was piano soloist in the "Coronation" Concerto by Mozart, played at the concert December 17th. The whole program, save a single Johann Strauss waltz (the "Emperor"), was laid along grand lines. It included Bach's Sinfonia in B-flat and Mendelssohn's Symphony in A.

**PITTSBURGH**

THE violinist, Robert Viroval, appeared in the December 8th and 10th concerts with the Pittsburgh Symphony Orchestra, Fritz Reiner conducting. His performance of the Brahms Concerto added fresh laurels to those already gained in concerts given with major symphony orchestras throughout the United States.

The concerts of December 29th and 31st were largely orchestral, variety being achieved by performance of the little known but charming Overture to "Donna Diana" by Resnick, and the Byrd-Jacob Suite on melodies from the "Fitzwilliam Virginal Book". The Mozart "Quartette Concertante" was played by Ben Storch, oboe; Bernard Portnoy, clarinet; Jules Seder, bassoon, and Wendell Hoss, horn. The evenings of January 5th and 7th were enriched by the appearance of Rachmaninoff as soloist in one of his own concertos.

In the next pair of concerts, January 12th and 14th, Hugo Kolberg, the new concertmaster of the orchestra, was the soloist in a performance of the Tchaikovsky Concerto. On January 19th and 21st, that well-loved American pianist, Josef Hofmann, will appear as soloist under the baton of Vladimir Bakalchikoff, the latter making his debut as assistant conductor of the Pittsburgh Symphony Orchestra.

**HARRISBURG**

NELSON EDDY will be guest soloist with the Harrisburg Symphony Orchestra, during the celebration of its tenth anniversary next Spring. The proceeds of the concert will go to the Maintenance Fund of the Orchestra. The membership, from eighty-seven to one hundred and two, as occasion requires, is one hundred per cent Union.

On December 19th, the Philadelphia Orchestra gave a concert in Harrisburg, Eugene Ormandy conducting.

**WILKES-BARRE—SCRANTON**

THE Wilkes-Barre-Scranton Sinfonietta, conducted by Paul Glea, opened its season with concerts given December 4th

in Wilkes-Barre and December 5th in Scranton.

**TRENTON**

THE guest artists for the second subscription concert of the Trenton Symphony Orchestra were Reba Robinson, harpist, and Arthur M. Wriggins, flutist, who played the joyous Concerto for Flute and Harp by Mozart. Other numbers of interest on the program were Gershwin's "An American in Paris" and Ravel's "Introduction and Allegro for Harp and Orchestra".

**MONTCLAIR**

THE first concert of the season for the Montclair (New Jersey) Orchestra was given December 9th at the high school auditorium. The assisting artist was Helen Harbourt, soprano.

**HARTFORD**

THE Hartford Symphony Orchestra played the eighth concert of its second season December 19th, Leon Barzin conducting. The program was purely orchestral and numbered such favorites as Schubert's Seventh Symphony and various compositions in the dance form by Saint-Saens, Sibellus, Debussy and Johann Strauss.

**NEW BRITAIN**

THE New Britain Symphony Orchestra, Herman J. Zahnleiter conductor, gave the first concert of its seventh season on December 5th, 1939, to an appreciative audience composed to a large extent of young people. Certainly the program was one to appeal to them. That brilliant Overture to "The Marriage of Figaro" opened the concert. Dvorak's "New World Symphony" and excerpts from Mendelssohn's "Midsummer Night's Dream" followed, with a Strauss waltz, "My Old Kentucky Home" and "Old Folks at Home" (arranged by Carl Busch), to give the lighter touch. Grieg's heroic "Sigurd Jorsalfar" Suite, Op. 56, ended the program.

**NEW JERSEY**

DR. FRIEDER WEISSMANN conducted the New Jersey Symphony Orchestra in its first concert of the season December 4th, at the Orange High School. The guest soloist was Susanne Fisher, soprano. The program was given again December 5th at the Mount Hebron Junior High School, Montclair, New Jersey.

**WASHINGTON**

FOLLOWING the concert of December 3rd, the second in its series of "Beloved Symphonic Masterpieces", in which the "Fifth" of Beethoven, "Eine Kleine Nachtmusik" of Mozart, and Brahms' "Academic Festival" were played, the National Symphony Orchestra under Hans Klinger started on its first tour of the season.

**BUFFALO**

BENNY GOODMAN was the soloist with the Buffalo Philharmonic Orchestra in its first of ten concerts initiating it as an "Independent, permanent" orchestra. This doubly gifted genius played with the orchestra the Mozart clarinet concerto with that proper tempering of effect that marks truly classical rendition. One must concede, however grudgingly, that much the same element that makes swing music good makes classical music good also.

On December 5th, Paolo Autori, soprano, was the soloist on a program containing, among its orchestra numbers, works by Respighi ("Ancient Dances and Airs"), and Tchaikovsky ("Romeo and Juliet"), and excerpts from Wagner's "Tristan and Isolde". Franco Autori conducted.

**ROCHESTER**

GUY FRASER HARRISON conducted the Rochester Civic Orchestra on December 11th and 12th in compositions by Wagner, Borodin, Dvorak, Gounod, Tchaikovsky, Strauss, and Grieg.

**BALTIMORE**

JUST what is happening in Baltimore we are not sure, but it seems to be accomplishing the miracle of supporting three symphonic groups at once, the Baltimore Symphony conducted by Howard Barlow, the Maryland Symphony and the Women's String Symphony. Of the first-named we have spoken in the previous issue, but the last two seem somehow to be interwoven with the most welcome appearance in that city of the Austrian refugee, Wolfgang Martin, now the conductor of both orchestras, formerly with

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the Vienna State Opera. The president of the Women's String Symphony, Mrs. Hamilton, in a letter to him, wrote, "The effort to continue the orchestra I am sure would have been abandoned had you not arrived."

The Maryland Symphony Orchestra was formed to supplement the short season of the Baltimore Symphony Orchestra and is supported entirely by subscription. Already this season it has had three successful concerts, the third of which, December 3rd, presented the Egmont Overture of Beethoven, the Piano Concerto of Mozart and works by Domenico Cimarosa, Haydn and Strauss. The piano soloist was Samuel Sorin. After this concert, many of the members will be shifted to the Baltimore Symphony continuing with that ensemble to the end of its season.

**CHARLESTON, W. VA.**

THE Charleston Civic Orchestra inaugurated its 1939-1940 season on November 14th under the baton of W. R. Wiant. The concert was given in the new 3,500-seat Municipal Auditorium and attracted a crowd of 2,200, the largest ever to attend a performance by the local orchestra.

On December 19th, the orchestra presented its second concert, assisted by the Junior and Senior Festival Choruses under the direction of J. Henry Francis and Frank Kincheloe, respectively. Mr. Wiant again conducted the instrumentalists. Despite the inclemency of the weather and the nearness of Christmas, 1,700 heard the concert, which was acclaimed by press and public as the best ever given by the organization. This program included the overture to "Don Giovanni", "Manhattan Serenade", Haydn's "Toy Symphony", "Valse Triste", and the "Nutcracker Suite". The Junior Chorus sang one of Mr. Francis' compositions, "In Lowly Manger Bed", while the combined Junior and Senior groups united with the orchestra to sing a group of familiar carols.

The financing and business management of the reorganized orchestra is in the hands of an executive committee headed by P. D. Koontz, prominent Charleston attorney and sportsman, whose efforts have resulted in a renaissance of interest in local musical talent after a long period of inertia. Plans call for two more winter concerts by the orchestra, one of which will feature Jean and Jose Hiersoux, duo pianists, in Mozart's Eb Concerto for two pianos and orchestra, and the other featuring the choir of the First Presbyterian Church in Gounod's "Gallia", accompanied by the orchestra.

**MIAMI, FLORIDA**

SOLOISTS engaged by the Miami Symphony Orchestra this season are Joseph Szigetl, Harold Bauer, Gregor Platigorsky, Walter Gleesking and Mary Hughes Call. The conductor is Arnold Volpe.

**CHATTANOOGA**

UNDER the baton of Arthur Plettner, the Chattanooga Symphony Orchestra started its season with a concert November 20th in which Ottokar Cadek played

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the solo part in the Concerto for Violin and Orchestra in D Major by Beethoven. Compositions by Smetana, Ravel, Strauss and Purcell were also included in the program.

**CLEVELAND**

**WILLIAM WALTON** was driving a war ambulance somewhere "over there" when, on December 7th and 9th, his Concerto for Violin was given its world premiere with the help of Jascha Heifetz, Dr. Artur Rodzinski and the Cleveland Orchestra. Mr. Heifetz will make a private recording of the work and send the discs to Mr. Walton.

The associate conductor, Rudolph Ringwall, directed the Cleveland Orchestra on December 10th when, at the third of the series of popular "Twilight" concerts, works by Goldmark, Rimsky-Korsakoff, Dvorák, Moussorgsky and Chabrier were given.

Giovanni Martinelli, soloist with the Orchestra December 17th, sang such stirring arias as "Celeste Aida" and "La Fleur" ("Carmen"). The orchestral numbers were also from various operas.

The two-piano pair, Beryl Rubinstein and Arthur Loesser, gave the first Cleveland performance of Francis Poulenc's Concerto for Two Pianos and Orchestra December 21st and 23rd. Haydn's "Clock" Symphony, the "Sonatine Transatlantique" of Tansman, and the Symphony No. 2, by Brahms completed the program.

The associate conductor, Rudolph Ringwall, conducted the tenth pair of symphony concerts December 28th and 30th. His program, all-Russian, included works of Glinka, Rachmaninoff, Borodin and Tchaikovsky. An evening typifying two distinct aspects of the Russian temperament—madness and mystery. On December 31st, in one of the "Twilight" series of concerts, he conducted "Eine Kleine Nachtmusik" by Mozart and other compositions of lighter character.

**TOLEDO**

**AUDITIONS** are being given in Toledo with a view to forming a symphony orchestra there. Dr. George King Raudenbush who is in charge of the auditions has organized a number of such orchestras. Good luck, Toledo!

**EVANSVILLE**

**THE Evansville Philharmonic Orchestra**, in its sixth series, played in its concert of November 28th that quiet and happy eighth symphony of Beethoven. The same program included the Brandenburg Concerto No. 3 of Bach. A lighter touch was offered by R. L. Sanders' "Saturday Night", a Barn Dance, and the military note struck by Tchaikovsky's "Marche Slave". The Concerto for Violin in E minor by Conus, another number on the program, was played by Gaylord Browne, who is also the conductor of the orchestra.

**DETROIT**

**FREEM KURTZ**, chief conductor of the Ballet Russe de Monte Carlo, directed the two performances given by his organization to the accompaniment of the Detroit Symphony Orchestra, December 6th and 7th. "The Devil's Holiday", composed by Tommasini on themes by Paganini, was as fantastic a concoction as ever simmered in the brain of a genius. Works of Tchaikovsky, Weber, Rimsky-Korsakoff and Beethoven were also adapted to ballet presentation.

The contralto, Marian Anderson, whom Arturo Toscanini called "the greatest living singer", was presented as guest artist with the Detroit Symphony Orchestra, December 14th and 15th. The arias "O Don Fatale" and "Don Carlos", the two Brahms' songs, "Immer leiser wird mein Schlummer" and "Von ewiger Liebe", and the two Spirituals, "Sometimes I feel like a Motherless Child" and "Honor, Honor" called for three distinct types of vocal expression which illustrated Miss Anderson's versatility. Victor Kolar conducted the orchestra in the ubiquitous "Under the Spreading Chestnut Tree" by Weinberger, "The Swan of Tuonela" by Sibelius, and works by Prokofeff, Debussy and Coleridge-Taylor.

Another program given December 23rd, and wisely chosen for its drawing power was that sublime oratorio, "Elijah", by Felix Mendelssohn-Bartholdy. The orchestra was supplemented by the augmented Central High School Concert Choir of 150 mixed voices. The soloists were Frederick Musser, boy soprano; Thelma von Eisenhauer, soprano; Frances Bremer, contralto; Joseph Victor Laderoute, tenor; and Syver Thingstad, baritone.

"Christmas Music" was the program for children presented December 23rd in the afternoon.

Seventy-seven-year-old Moriz Rosenthal was guest artist at the concert of December 28th. Just fifty-one years ago he made his first bow to an American audience in the old Steinway Hall in New York, assisted by an obscure young violinist named Fritz Kreisler. Much water has flowed under the bridge since then,

but it has carried away in its current none of the power of this mighty genius. He played for this concert one of the same numbers he played in his 1888 debut, Liszt's First Concerto in E-flat Major. Franco Ghione conducted.

**GRAND RAPIDS**

**THE** glorious Handel's "Messiah" had one of its many Christmas Season presentations when it was performed, with the assistance of the Grand Rapids Symphony Orchestra, by the Calvin College Oratorio Society under the stimulating directorship of Prof. Seymour Swets.

**INDIANAPOLIS**

**JANUARY** is a busy month for the Indianapolis Symphony Orchestra, Fabien Sevitzyk conducting. Besides two pairs of subscription concerts, January 5th and 6th, and January 19th and 20th, and a "popular" Sunday concert, January 14th, it is giving two concerts out of town, and five broadcasts. On January 9th it played at the Indiana University, Bloomington, Indiana, and on January 11th at the Ball State Teachers' College, Muncie, Indiana.

Beethoven's Violin Concerto in D Major was played by Jascha Heifetz, when he was guest soloist with the Symphony orchestra on January 5th and 6th. "The Little Symphony" of Robert L. Sanders was another of the offerings. On January 19th and 20th, the well-known pianist, Bomar Cramer, will play the Schumann Piano Concerto in A Minor, and Bruckner's "Te Deum" will be sung by the Indianapolis Symphonic Choir of two hundred voices. Mr. Elmer A. Steffen will conduct the latter composition.

Joseph Bloch, young Indianapolis pianist, and Julio Mazocco, first clarinetist of the orchestra, were soloists at the popular concert on January 14th.

**CHICAGO**

**THE** Bach Concerto in C minor, No. 1, was given a fittingly excellent interpretation at the hands of the two-piano

pair, Vitya Vronsky and Victor Babin, making their debut with the Chicago Symphony Orchestra, November 24th. That the other number played, Mr. Babin's own Concerto, did not suffer by comparison with this great work speaks well for its worth. This husband-and-wife piano team shows an excellent sense of balance and the ability so to complement each other that the impression of perfect solo work is conveyed.

"Under the Spreading Chestnut Tree", Variations and Fugue, dedicated by the composer, Jaromir Weinberger, to Barbirolli, was heard when the latter directed the New York Philharmonic in its playing, in his debut in Chicago, before an audience of 3,600 persons, November 26th. This composition is certainly spreading throughout America. It has been heard on at least five major symphony programs and Chicago exercised not a little restraint to avoid playing it twice during the present season.

The Beethoven Ninth Symphony—so wondrous in its performance under Toscanini's baton in Carnegie Hall this season—received but mild praise in its presentation by the Chicago Symphony Orchestra on December 7th. The word was that it fared poorly acoustically and that it served to point out the limitations of the human voice.

Making his eighth appearance with the Chicago Symphony Orchestra on December 12th, Percy Grainger of the curly mane played John Alden Carpenter's Concertino, and his own "In a Nutshell" under the direction of Frederick Stock. Then he wielded the baton himself for his "Mock Morris" and "Molly on the Shore". As healthy as grass in the sun, his music is full of strong, decisive rhythms and thrives on the rather flamboyant treatment it receives at his hands. One of the engaging sub-titles, "Arrival Platform Hamlet" makes us think of a very humble (and therefore happy) hamlet set in the hills of his native country, Australia.

The Woman's Symphony Orchestra of Chicago, numbering eighty-seven members, gave its third concert of the season December 19th, featuring Christmas Music of Corelli and the Classical Symphony of Prokofeff. This organiza-

tion was founded April 12, 1926, since which year it has given annually a series of concerts. Mr. Isler Solomon is the conductor and Lillian Poenisch associate conductor. The affairs of the orchestra are in the hands of a committee composed entirely of women, with Mrs. James G. Shakman president.

**ST. LOUIS**

**BEETHOVEN'S** triple concerto was presented by the St. Louis Symphony Orchestra, under Vladimir Golschmann December 22nd and 23rd. The soloists were Ray Lev, piano; Scipione Guidi, violin; and Max Steindel, cello.

**MINNEAPOLIS**

**SPINNING** a web of sound as tenuous as thought is one of Mitropoulos's outstanding gifts as a conductor, and one he was able to give full scope to in the concert of December 1st when he directed the Minneapolis Symphony Orchestra in the playing of Dukas' dance poem, "La Peri". Five French songs, "Songs of the Auvergne", sung by Gladys Swarthout, were other offerings of the evening. Two days later Gladys Swarthout sang, with the orchestra, that delicious aria, "My Heart at Thy Sweet Voice". Another of her songs at this matinee performance was "Command" written especially for her by Charles Kingsford. In the performance of Sergio Prokofeff's "Peter and the Wolf" Bernard Ferguson, concert baritone, narrated the story of Peter, of the wolf, the duck, the bird, the grandfather and the hunters, each individual and animal responding, so to speak, in kind, through the medium of a special instrument in the orchestra.

At the Young People's Concert, on December 7th, the pianist Rudolf Serkin played etudes of Chopin and "Variations on the Name Abegg" by Schumann. The orchestra offered works by Beethoven, Tchaikovsky, and Weinberger. On the next evening, December 8th, was played, again by Serkin, that glowing Concerto in A minor of Schumann, the work which Clara Schumann so delighted to perform in

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order to spread the fame of her husband throughout Europe. The "Pastoral" Symphony of Beethoven was also given, of which the composer wrote, "He who has ever conceived an idea of country life ought to be able, without any indication, to think of the author's meaning".

Incidentally a certain person signing himself "Anonymous", has been sending checks in Minneapolis. Two arrived just a week apart, one for \$2,500 for a University Fine Arts building fund, and one for \$2,000 for the Orchestra Guarantee Fund.

### KANSAS CITY

THE special Christmas Season program given by the Kansas City Philharmonic Orchestra on December 10th was so popular that hundreds were turned away. On December 14th and 15th another sold-out house heard a program with Beethoven's Symphony No. 2 figuring prominently. Glenn Darwin, baritone, brought the audience to its feet with cheers by his singing of Chadwick's "Lochnivar" and two arias from Verdi operas.

At the second concert of the new Matinee Subscription series, December 27th, Richard Hale spoke the narrator's part in Prokofiev's "Peter and the Wolf", heard for the first time in Kansas City.

### LINCOLN

ON February 5th the second concert of the Lincoln Symphony will be given with Emanuel Wishnow, violinist, as guest soloist.

### DULUTH

AN all-French program will constitute the January 19th concert of the Duluth Symphony Orchestra. Julia MacGregor will be the soloist in the Saint-Saëns Concerto No. 2 for Piano and Orchestra and Inez Hilding solo violinist in the same composer's "Dance Macabre". The first complete performance in the Northwest of the Three Nocturnes for Orchestra by Debussy will likewise be a feature of the program. Other French composers represented will be Dukas, Ravel and Lalo.

### DALLAS

WITH a more unified ensemble and a newly constructed shell, the Dallas Symphony Orchestra painted deft pianissimos and bold fortissimos with a master's touch at the second pair of concerts on December 10th and 11th, followed, on December 16th, by a children's concert. For the latter all four thousand seats were sold out over a month in advance.

### AUSTIN

THIS city of 85,000 inhabitants tried once to start a Symphony Orchestra, and failed. In 1938 it tried again. This time the initial impulse came from Mr. James A. Garrison, director of the Austin Recreation Department, who called a meeting one day in his office and jotted down the names of leading musicians in town as well as business men and women who might be interested in becoming sponsors of the enterprise. In less than three months after this the first concert was given, with Hendrick J. Buytendorp, conductor, and an orchestra of ninety music teachers, advanced students and Union musicians (the music union announced that members might play for this enterprise without pay).

But expenses had to be met. The director had to be paid; musical instruments had to be purchased; music had to be rented. Finally it was agreed that the Recreation Department should underwrite a part of the estimated cost and business men and women of the city the remainder. Seven concerts were booked for 1939 (admission price fifty and twenty-five cents) and the advance sale of tickets covered the cost of current expenses, which were kept as low as possible.

Both in its initial state and in its fuller development the Austin Symphony Orchestra differs from most other such bodies in only one respect, namely, that it offers not merely entertainment to the public, but also the chance to musicians themselves to gain actual experience in their profession after completing, and sometimes even while taking, their courses in the various schools.

### BERKELEY, CALIFORNIA

A SYMPHONY ORCHESTRA of eighty children from nine to eighteen years of age began its third year in December. Already early in 1939 it had given seven public performances, at one of which Mayor La Guardia himself was an appreciative listener. He spoke afterward of the wood-wind sections as "unbelievably fine and the balance in the brasses more than one could expect". Unfortunately Mayor La Guardia did not get to hear the full ensemble. That day the tympani player was at home with the measles.

### SAN FRANCISCO

ON December 8th and 9th the San Francisco Symphony Orchestra gave its first pair of concerts, which opened its twenty-eighth season, the fifth year with Pierre Monteux as conductor.

Leopold Stokowski was re-introduced to San Francisco music lovers, when he conducted the Symphony Orchestra there on January 12th. His program included works of Bach, as well as Wagnerian compositions. Six subsequent concerts will be devoted to performances of the Ballet Russe de Monte Carlo, the dates, January 30th and 31st, February 1st, 2nd and 3rd, and a matinee February 3rd.

### LOS ANGELES

BRUNO WALTER conducted the Los Angeles Philharmonic for the concerts of December 14th and Albert Coates for those of January 11th and 12th. The regular conductor, Otto Klemperer, has been granted a year's leave of absence to recuperate from an illness.

### SEATTLE

THE famous French pianist, E. Robert Schmitz, appeared with the Seattle Symphony Orchestra under the direction of Dr. Nikolai Sokoloff, December 11th. The all-French program included Cesar Franck's rich "Symphonic Variations for Piano and Orchestra" and that treasure-field for virtuosos, Symphony for Orchestra and Piano, by Vincent D'Indy.

Another of the year's attractions, this on December 18th, was the appearance of Eftrem Zimballist as soloist, playing the Brahms Violin Concerto. A program of "Everybody's Favorites" was given January 5th.

The concertmaster of the orchestra was soloist when Fritz Segal played the imposing Bruch Concerto for Violin and Orchestra, January 8th. In the latter part of January there will be five performances of the Ballet Russe.

### RADIO

WE cannot omit mention of that performance of Beethoven's Ninth, on December 2nd, by Toscanini and the N. B. C. Orchestra, with noted soloists and the Westminster Choir, for rarely has there been such an attainment of the ideal. Individual existence for a time lost dull identity and was swept into rapids of emotional experience such as the most astounding events could scarcely have called forth. Toscanini will begin his second series of concerts March 16th.

Desire Defauw made his American debut with the N. B. C. Symphony Orchestra when he conducted on December 9th the all-French program including works of Franck, Debussy and Dukas. On December 16th the program, again conducted by Defauw, presented Handel's "Concerto Grosso in D minor", Respighi's "The Birds" and Franck's Symphony in D minor. The December 23rd concert included the Joyous Symphony from Bach's "Christmas Oratorio". After rollicking through Humperdinck's Prelude to "Hansel and Gretel", Maestro Defauw gave a sonorous reading of the Brahms Symphony No. 3.

For his farewell program, December 30th, Defauw chose Schumann's Symphony No. 4, the Bachanale of Wagner and excerpts from "The Damnation of Faust" by Berlioz.

Desire Defauw brings to his conducting a vitality, a glow and sheen, which points to his intimate communication with and control over his men. But they respond first of all not to his authority but to his enthusiasm and propulsive feeling. In short, he gives a remarkable performance with not only a remarkable sense for line and phrase but also a rare conception of the structure of the composition as a whole.

Gladys Swarthout was soloist with the Detroit Symphony Orchestra in the "Ford Sunday Evening Hour" over the Columbia Network, December 17th. Fritz Reiner, who was conductor of the evening, opened the concert with the Prelude to "Carmen". Miss Swarthout's songs included works by Cadman, Rachmaninoff and Malotte.

### ENGLAND

CONCERTS given during the lunch hour for a shilling admission are the order of the day in England. Lunch counters where sandwiches and coffee may be bought have been installed in the concert halls and folk in the cities of England, including the more vulnerable industrial centers such as Bristol, Liverpool, Manchester and Reading, are enjoying their music while they munch their noon-day meal. The London Symphony is giving these concerts regularly.

Of course the lower admission fees mean lower fees for the artist, too, but he feels lucky, in these crucial times, to be able to work at his trade and "do his bit" at the same time, meanwhile being paid sufficient for his needs.

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### NEWS NUGGETS

TWENTY-TWO years ago, when the Russians invaded Finland, Jan Sibelius wrote in his diary that he expected to be shot, "for my name must be specially hateful to them as the composer of patriotic music". We wonder what is recorded in the current pages of that diary.

Leopold Stokowski has accepted an invitation extended by Latin American countries to conduct a series of concerts there with an orchestra composed entirely of Americans. He will tour through various countries next Spring and Summer to "help bind our peoples of North and South America into a more united peace".

Menuhin's present American tour will end January 19th, when he will retire to his California ranch for research and recreation. This was to have been the year for another world tour, but his concerts were cancelled when he was informed that his passport had been invalidated. He hopes to fill his engagements abroad a year later.

A service, "Junior Programs, Inc.," making possible students' attendance at symphony concerts, operas, ballets and other cultural performances at a fee from ten to twenty-five cents, is now gaining nationwide recognition. Nearly three hundred communities have scheduled appearances by symphony orchestras of Cincinnati, Rochester, Cleveland and Washington, as well as professional operas, and ballets.

Harbinger of Spring: It is announced that Eftrem Kurtz has been engaged as guest conductor for the Robin Hood Dell season in Philadelphia.

### ANDRE POLAH AND THE SYRACUSE SYMPHONY ORCHESTRA

By HARRIS PINE

ON his recent resignation from the post of conductor of the Syracuse Symphony Orchestra, Andre Polah left behind him a record of achievement such as has rarely been approached in the history of orchestral endeavor. For the past four years as conductor of this Federal Music Project in Syracuse, Prof. Andre Polah has made the Syracuse Symphony organization known through New York and indeed throughout the United States. His keen musical ear and rare interpretative qualities have molded a symphonic unit that has progressed by leaps and bounds. An enormous repertoire has been presented by the orchestra, ranging from the early classics through romantic, mod-

ern and ultra-modern works. Many rising American composers have had their works given premieres by this body. American soloists have also been afforded an opportunity to be heard. In one year alone forty concerts were presented, in the city itself and throughout the state. Hundreds living in the smaller cities heard a symphony orchestra for the first time. There is not a school in Syracuse that has not heard a symphony concert "in person" with verbal commentaries on musical works and their composers.

When a boy of twelve, Andre Polah won the gold medal of the Royal Conservatory of the Hague. In his teens and thereafter he appeared as soloist in many capitals of Europe. In the United States he played with the New York Philharmonic, the Detroit Symphony Orchestra and other organizations. He studied violin under the great Eugene Saye, composition with Massenet and conducting under Artur Nikisch.

A few years ago, Mr. Polah sailed for Europe as guest conductor of the Hofopera at Dusseldorf and of the Kurhaus Symphony in Sheveningen and Rotterdam. Such was the enthusiastic response of the audience that, as the Dusseldorf press records, he was recalled fourteen times. At these concerts he presented for the first time there the works of his friend, Dr. William Berwalk, beloved teacher of composition at Syracuse University, conductor emeritus of the Syracuse Symphony Orchestra and one of its founders.

Andre Polah came to Syracuse for the first time in September, 1928, as Professor of Violin and Ensemble at the University of Syracuse. Since that time he has had a vital part in advancing the interests of music at the university and in the city itself. He presented for the first time with full orchestra the dramatic "Electra" and the Greek opera, "Orpheus". He is known, moreover, for his masterful orchestral transcriptions and arrangements of the Bach Chorals and of the Violin Solo Sonatas of Bach. His "Chaconne" for full orchestra and chorus has already been played by a number of outstanding orchestras of the country.

Dr. Nicholas Guallio, of Utica, a student in Mr. Polah's master class in conducting, was appointed musical director for the remainder of the season, consisting of three regular concerts. May he emulate the ideals of his predecessor and further develop the organization so that in the near future the Syracuse Symphony Orchestra may become a self-supporting body and a vital cultural force in the city and in the nation.



# EMBELLISHMENTS *by Jan Hart*

**OVERTONES:** "At one time men, especially in the smaller places, were afraid they would be called sissies if seen at a concert. Now, particularly in the Middle West, there are as many men as women in the audiences."—Jascha Heifetz. . . . "You've got to get 'I', 'Me', 'He', or 'She' in a popular song or it's nothing but a novelty."—Al. Dubin. . . . "Swing music is stuff that when the orchestra leader doesn't know what his band is playing—they are."—Colonel Stoopnagle.

**NUANCES:** Alex Templeton has perfected a fifteen-tone musical scale and applied it to an old zither in his collection. Tunes based on his new scale create an Oriental atmosphere. . . . The cocktail lounge in New York's Waldorf-Astoria Hotel is decorated with Xavier Cugat's caricatures of political and Broadway celebrities. . . . "South of the Border" was written by a couple of Englishmen who were never South of the Rio Grande. . . . "Streamlining Your Hips and Thighs with Wanda Bowman-Wilson" is title of new specialty album of four records just released by R. C. A. Victor. It's said to be an equivalent of a three-month studio course in body-proportioning exercises. . . . Each of the four radio networks averages a little over 20,000 programs a year.

**CHANSON:** One of the most notable donations to American music is the "Ballad for Americans", a dramatic oratorio with words by John Latouche and music by Earl Robinson. Its premiere was in November over C. B. S., with Paul Robeson soloist and the C. B. S. choir accompanied by the C. B. S. orchestra. . . . Twenty-nine of America's most representative composers, arrangers and pianists of both the classical and swing fields have collaborated and produced one of the most distinctive books in music history—"29 Modern Piano Interpretations of Swanee River"—as a musical tribute to the memory of Stephen Foster. The volume was officially installed in the Stephen Foster Collection at the University of Pittsburgh during the Foster Music Festival, January 12th to 14th.

**INTERMEZZO:** The Victor Puppet Opera, hailed by critics as one of the most interesting entertainment features at the World's Fair, has begun a tour of the larger cities throughout the country. . . . Programs coming from Hollywood have more emphatic bass tones than those from New York. They are sent out by telephone wire and the transmission usually builds up the lower tones. . . . The latest British papers received in this country continue to print the schedules of German radio stations. The English claim to have nothing against the German music. . . . Recently Mayor La Guardia received as a birthday gift an ornamental and costly baton. . . . Horace Heidt and Mrs. Adelaide Slaughter of New York were married December 11th in Reno, Nevada.

**APPLAUSE:** Listening to the Toy Rhythm Orchestra broadcast over N. B. C. on December 30th (10:30-11:00 A. M.) we marveled and wondered if, under the same circumstances, we could play our part as well. This toy band is made up not only of tempo blocks, cymbals, musical spoons, and harmonicas, but also of grit and determination, and tremendous courage. Its members are ten children from the Children's County Home of Westfield, N. J., all of whom are victims of Infantile Paralysis. In the afternoon the children appeared in a special television broadcast over W2XBS.

The children were brought to New York by the supervisor of the home in cooperation with the "Fight Infantile Paralysis" campaign, of which Keith Morgan is national chairman.

**RECORD NOTES:** Hits of the past month are:

(a) *Columbia Recordings*

(Classical)—Suite No. 2 ("Indian"); Op. 48 (MacDowell); Howard Barlow and C. B. S. Symphony.  
Reverie (Debussy); Serenade (Strauss) (Arr. Gieseking); Walter Gieseking.

Quartet (Bloch) Stuyvesant String Quartet.

Unaccompanied Suite in G Major, Op. 131c, No. 1 (Reger); Emanuel Feuermann (Cello).

(Popular)—Holy Smoke (Can't Ya Take a Joke?); What Ev'ry Young Girl Should Know; Kay Kyser and Orchestra.  
The Only Thing I want for Xmas; If You Knew Susie; Eddie Cantor with Jerry Joyce and Orchestra.

Down in the Alley and Over the Fence; Make Love with a Guitar; Horace Heidt and Orchestra.

In an Old Dutch Garden; Careless, Careless; Eddy Duchin.

(b) *Victor (R. C. A.)*

(Classical)—Blue Danube Waltz (Strauss, Op. 314); Tales From the Vienna Woods (Strauss); Leopold Stokowski and Phila. Orchestra.  
Isolde's Liebestod, Tristan and Isolde (Wagner); Kirsten Flagstad, Album of Victor Herbert Melodies.

(Popular)—Blue Orchids; Day In—Day Out; Tommy Dorsey.  
Love's Own Waltz; Ciri-Biri-Bin; Jessica Dragonette, Rosario Bourdon conducting (Bluebird).

You Meet the Nicest People in Your Dreams; Honey Hush; Fats Waller.

On a Little Street in Singapore; This Changing World; Glenn Miller.

(c) *U. S. Record Corporation*

(Popular)—I've Got My Eyes On You; I Concentrate On You; Richard Himber.  
Because; The Jasmine Door; Jan Peerce with piano accompaniment.  
Peg O' My Heart; As Long As I Live; Lennie Hayton.  
I Wanna Go To Heaven; Glory, Glory Hallelujah; The Plantation Singers.

(d) *Decca Recordings*

(Popular)—Chatterbox; I'm Fit to be Tied; Guy Lombardo and Royal Canadians.  
All the Things You Are; All in Fun; Paul Whiteman.  
Judy Garland Souvenir Album (three records); Victor Young and Harry Sosnick Orchestras.  
Betcha Nickel; Moon Ray; Ella Fitzgerald and Orchestra.

**BOOK NOTES**

Labor and Democracy, by William Green. Princeton University Press.  
Free Artist (Story of Anton Rubinstein), by Catherine B. Bowen. Random House.  
Music For Fun, by Sigmund Spaeth. Whittley House.  
State of Music, by Virgil Thompson. Morrow Co.  
Music, History and Ideas, by Hugo Leichtentritt. Harvard University Press.  
How to Write and Sell a Song Hit, by Abner Silver and Robert Bruce. Prentice-Hall, Inc.

**CODA**

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## • Grand Opera •

**G**REAT and terrible events are transpiring on opera stages these days. Souls are writhing in torment in the great cavern of the Furies; Brunnhilde is pillowing her fair head within a wall of fire; Tosca is placing candles four about the bier of the man she has murdered; Rigoletto, with awful presentment, is flinging himself on a black object in the darkness; a mad ruler is patting the halls of his palace; the ocean is receiving in its enveloping arms the quivering form of Senta. Yet those who turn faces upward toward the stage whereon are enacted these scenes, receive therefrom not matter for terror or grief but rather respite from their worries and assurance for the future. Opera's fantasy, after all, is but a bedtime story for adults, sending them for the night to deeper, more blissful slumber, and enabling them the next morning to go about their business with renewed zest and pleasure.

### NEW YORK

**N**EW YORK for the first half of the Metropolitan Opera season includes the debuts of Eyvind Laholm, Hilde Reggiani, and Mack Harrell; the "revival" of "The Flying Dutchman" after two years' absence from the repertoire, the "trials by fire" of Erich Leinsdorf, and the demand of opera goes to know whether the opera would continue after the present season. The difficulty in regard to the latter lies not in a doubtful financial status of the Metropolitan, but in the fact that the Opera House stands in danger of being sold by its present owners and the lease arrangement thereby discontinued. No final decision has been reached as yet, though early in December there was talk of the Metropolitan Opera Association, Inc., buying the Opera House for \$1,970,000.

For the present the conductorial post of the Metropolitan left vacant by the death of Artur Bodanzky is being filled—and heroically—by Erich Leinsdorf. Formerly assistant conductor of the orchestra, he had actually conducted few major operatic performances. Suddenly, in rapid succession, in the first weeks of the opera, were "Orfeo", "Meistersinger", "Rosenkavalier", "Die Walküre", "Parsifal" and other difficult operas depending on his direction. Cancellations at so late a date were impossible. He bravely filled the breach. His conducting of "Die Meistersinger" December 2nd, showed both spirit and strength of purpose, as did his directing on December 4th, for the first time in his career, of "Der Rosenkavalier", with Lotte Lehmann singing the role of the Princess. It must be remembered that a person to fill this post must have not only a conductor's usual qualities but also the ability to enforce strict discipline. Mr. Leinsdorf amply evinced both qualities.

Eyvind Laholm of Wisconsin, former navy man and heavyweight boxer, sang at the Metropolitan for the first time, on December 6th, the role of Siegmund in a performance of "Die Walküre". If his voice lacked subtlety, it had solid, straight-forward qualities, and he had the good sense to refrain from heroic and emotional displays. Tall, stalwart, agile on the stage, he has the makings of a sound Wagnerian singer. In the same opera, Mr. Julius Huehn sang and acted the part of Wotan with ability, though one missed the aura of godhead.

On the afternoon of December 7th, a special benefit performance of "Parsifal" was given when Kirsten Flagstad was heard in the role of Kundry, one of her most able portrayals. The title role was sung by Lauritz Melchior, one which he has perfected through long experience. The evening of December 8th was the occasion of Lawrence Tibbett's singing the title role of "Rigoletto" with a feeling and significance that stirred his audience, and of Hilde Reggiani's making her debut at the Metropolitan as Gilda. After her singing of "Caro nome" the house burst into enthusiastic and well-deserved applause.

The third week of the Metropolitan Opera season began December 11th with a performance of Verdi's "Aida". Frederick Jagel, the Rhadames, and Lawrence Tibbett, the Amonasro. Zinka Milanov sang the title role. The conductor of the evening was Ettore Panizza. "Manon" was given December 13th, boasting four American singers in its main roles, Grace Moore, Richard Crooks, Richard Bonelli and Norman Cordon. December 14th saw a return of "The Flying Dutchman" to the repertoire of the Metropolitan Opera Association, with Kirsten Flagstad the Senta. It was as if the character had been created by Wagner just as a medium for this singer's vocal art.

Mack Harrell made his debut in a Saturday matinee of "Tannhäuser". Decem-

ber 16th, though the debut might be considered a purely technical one, since he was given the comparatively small role of Bitterolf. However, his portrayal was both intelligent and competent, and his voice, though rather small, had flexibility. Rose Pauly sang the part of Venus, and Eyvind Laholm the title role, both appearing for the first time as these characters on the stage of the Metropolitan.

A performance of "Tosca" lurid enough for the most abandoned thrill-seeker was given on the evening of December 16th, with Lawrence Tibbett the villain incarnate, Charles Kullman the hero, matching Scarpia's villainies with fearlessness, and Irene Jessner the heroine, both chaste and impassioned.

The fourth week of the Metropolitan Opera season opened December 18th with "Boris Godunoff", in its third performance this year. Again Ettore Panizza conducted and again Ezio Pinza was Boris. On the 20th, Kirsten Flagstad made of the tale of "Tristan and Isolde" the poignant tragedy it should be. Other operas of the week were "The Barber of Seville", "The Flying Dutchman," La Traviata", and "Die Meistersinger".

Features of the fifth week were a revival of Montemezzi's work, "L'Amore del Tre Re" on December 27th, the first Wagnerian performance at the Metropolitan of Helen Traubel and the debut of Harriet Enders, American soprano.

### CHICAGO

**C**HICAGO audiences flung themselves into the last few weeks of their opera season with a fine fervor. That delightful Czech opera, "The Bartered Bride", was given just as December was displacing November in the calendar. With gay natives costumes spattering the stage with color Miss Hilde Burke and Mr. Bentonelli rollicked through their performance with refreshing vigor. On the evening of December 1st Lily Pons was reported ill and therefore the opera "Lakme" was called off and "Tristan and Isolde" billed in its place, with Kirsten Flagstad and Carl Hartmann in the leading roles. The latter, a new Tristan, robust and impetuous, brought a freshness to the part that made the audience forgive him his lack of the more heroic qualities.

The "Aida" on the afternoon of the 2nd of December was perhaps the best of the season's three, with Martinelli a Rhadames to remember and Mme. Giannini an Aida whose acting was somewhat unconvincing but whose voice swept all doubts away.

The evening's performance of "Die Walküre", offered not only Kirsten Flagstad's glorious singing of Brunnhilde, but also the tenderly conceived "Sieglinde" of Rose Bampton, of the velvety tones. Then there was that Wotan of youthful voice and godlike mien, Julius Huehn.

The idolized Jan Klepura brought down the house December 6th with his performance as the Chevalier in "Manon". But the critics didn't form part of the universal claque. Their opinion seemed to be that Klepura just shouldn't sing French opera, nor act it either. Elen Dosa in the title role was the consistently shallow coquette and sang the "N'est-ce plus la main" in such a way as to fool even a wary lover. In the performance of "Rigoletto" of December 8th, Klepura was the Duke, Hilde Reggiani the Gilda. Both gave brilliant interpretations. Mr. Lazzari's portrayal of Sparafucelle was magnificent.

"Romeo and Juliet" was sung at the Civic Opera House on the evening of December 9th with Elen Dosa and the new tenor, Ernest McCheaney. Much curiosity centered about the latter, especially since good Romeos are so scarce. The audience found him sympathetic both in temperament and appearance, and his voice in the middle range obedient to most of Romeo's passions. But before he is heralded as the perfect Romeo, he will have to do something about his top notes.

The Leonora of Mme. Rethberg ("Il Trovatore", given the afternoon of December 9th) was deeply satisfying, and the



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works given. The principals of the company are artists of the greatest calibre, in many instances former or present members of the Metropolitan Opera Company. Among them are Richard Bonelli, Queena Maria, Vicente Ballester, the tenor Onofrei, the soprano Sarova, the Japanese "Butterfly" Kolke. The San Carlo season is the reply to the complaint that the regular grand opera season is too expensive and that anyway the available seats are too few to give the chance buyer an opportunity.

### WASHINGTON

**T**HE University Lyric Theatre of the University of Washington will put on operas in English this season for the express purpose of giving the modern approach and of recapturing "the gay spirit of the eighteenth century opera". The musical director, Ernst Gebert, states further, "It is the belief of the directors that these operas cannot be enjoyed to the fullest extent unless the audiences understand the dialogue, and for this reason all performances will be given in English". John Ashby Conway, art director, and Michael Ferrall, stage director, are at one with Mr. Gebert in striving to make the operas realistic. Those given will be Mozart's "Marriage of Figaro", Rossini's "Barber of Seville" and Strauss's "The Bat" ("Die Fledermaus" to you).

### OPERA ON THE AIR

**T**HE Metropolitan Opera Company's production of Moussorgsky's "Boris Godunoff" was broadcast in its entirety December 9th over the NBC-Blue Network. Transcriptions of the broadcast were shortwaved to South America with commentaries in Spanish, and to Europe.

On December 16th, Saturday afternoon, "Tannhäuser" was broadcast from the stage of the Metropolitan. This tale of the love of Tannhäuser and Elisabeth, and of his penance for succumbing momentarily to the wiles of Venus is good radio material, especially with such voices to enhance its emotional values as Kirsten Flagstad's (Elisabeth), Herbert Janssen's (Wolfram) and Eyvind Laholm's (Tannhäuser).

"La Traviata" was broadcast December 23rd, with Helen Jepson singing the brilliant role of Violetta. Lawrence Tibbett sang the part of Giorgio Germont and Richard Crooks that of Alfredo. Ettore Panizza conducted.

performance of Mr. Martinelli and Mr. Lazzari brought back the glittering opera days of yore.

"Halka", beloved opera of the Polish people, presented December 10th, gave Jan Klepura his chance to effervesce to his heart's content. Jerzy Bojanowski conducted a spirited performance, with the Littlefield Ballet furnishing the colorful background.

The final week's offerings were "Carmen" (in which Dusolina Giannini in the title role elbowed her way about a bit too boldly, while Martinelli came off in fine style), "Otello", "Rigoletto", "Hansel and Gretel", "The Bartered Bride", "Tosca", "Louise" and, on Sunday, December 17th, a special performance of "Il Trovatore". And so the curtains closed and the singers made their last bows of the season.

### PHILADELPHIA

**T**HE Philadelphia series of the Metropolitan Opera Association opened with great éclat on November 28th. "Boris Godunoff" was the opera given. Philadelphia opera-goers had not seen this opera performed by the Metropolitan cast for full ten years, and there were sentimental memories as well as rejoicing at its revival. Loudly acclaimed as Boris was Ezio Pinza, Italian basso. Irra Petina had the part of Feodor, and Charles Kullmann was the false Dmitri. The conductor was Ettore Panizza.

Before the performance Edward Johnson expressed appreciation of the efforts of Philadelphians in helping in the "brave fight" the opera was putting up against adverse conditions caused by the war in Europe.

On December 12th, the Metropolitan Opera Association gave "Orfeo et Euridice", with Annamary Dickey, American soprano, making her Philadelphia debut as Ombra Felice. She shared applause in the third act with Kerstin Thorborg who took the part of "Orfeo". The stage setting came in for a large share of the enthusiasm, each curtain raising being the signal for an outburst of applause. Before the third act Mozart's "Trauermusik" was played in memory of Artur Bodanzky who conducted the revival of "Orfeo et Euridice" in New York last season.

Mozart's "The Marriage of Figaro" was presented in English translation by Sylvan Levin. December 19th by the Philadelphia Opera Company. Mr. Levin conducted.

### SAN FRANCISCO

**"O**PERA FOR ALL" is the slogan of the season to begin February 19th with a performance by the San Carlo Opera Company of "Aida". This company will continue its good work of offering reasonably priced opera every evening until March 3rd, with most of the standard



# Top-Flight Bands

THOSE "on the inside" in any development have the disadvantage of being unable to view things from without. Musicians, for instance, will probably be the last ones to realize the unprecedented rise in popularity the Top-Flight Bands have experienced during the past few months. They won't know until the whole world knows that bands are the supreme attraction—eclipsing theatres and movies—of the "younger set" in the larger cities, that, in very defense, Hollywood is holding out tempting bait in the way of contracts to band leaders of distinction, that this liaison between baton swingers and movie men is retroactive, bringing even further fame to the conductors. In short, music makers may remain in a state of unawareness so long that, when they do wake up to the situation, they will find a population the majority of which feels it simply cannot exist without its Top-Flight Bands. If this is not success, then what is it?

## MAD MANHATTAN

**EMIL COLEMAN'S** orchestra played for a supper dance given by Jock Whitney in honor of David O. Selznick, after the premiere of "Gone With the Wind", in New York. He continued at the Waldorf Astoria during December.

**SAMMY KAYE** may have a lot to do with the unprecedented attendance at the Commodore lately. Approximately 15,000 guests dined there during the month of November.

**COUNT BASIE** and his men helped to make Christmas Eve mellifluous at Carnegie Hall.

**BENNY GOODMAN**, in December, was helping the Hartmans to make it easier for folks to forget their troubles at the Waldorf's Empire Room. He recently acquired Helen Forrest, formerly vocalist with Artie Shaw.

**NAT BRANDWYNNE'S** orchestra played during the dinner hour at the Empire Room before giving over to Benny, who swung in at supper.

**EVERETT HOAGLAND** and his orchestra are slated to follow Benny Goodman into the Waldorf Astoria. During December and early January Hoagland played the Hotel Cleveland, Cleveland, Ohio.

**CARLOS MOLINA** is still at the La Conga. Drew an extra eight weeks.

**BOB CROSBY** went into the Stanley Theatre, Pittsburgh, the week of December 29th for his fourth engagement there in as many years. Then he took over Paul Whiteman's stand at the Hotel New Yorker, January 9th. Later he will go on to Blackhawk Cafe, Chicago. His band will replace Benny Goodman's on the weekly Camel broadcast over the N. B. C. Red Network beginning January 6th.

**FRANKIE MASTERS** is still at the Essex House.

**BROOKS STEELS**, former maestro at the French Casino, took the baton for the show music at International Casino. "In the Heart of Times Square", December 21st, while Russ Morgan received the feature assignment.

**PANCHO** and his rhumba music were making the walls resound at the Park Central Hotel, New York City, first week in December.

**WILL OSBORNE'S** orchestra, which features Barbara Bush and Dick Rogers, took over the Cafe Rouge, Hotel Pennsylvania, New York City, December 8th, on the heels of Artie Shaw's orchestra. He continued there through New Year's Day.

**BEN BERNIE** brought his lads into the Fiesta Danceteria December 7th for a week's engagement.

**AL DONAHUE** headed the "in person" show at the Strand, opening around the 1st of December, bringing with him Stu McCoy, hot harpoon player. They stayed there several weeks and then on to Dalley's Meadowbrook Country Club, New Jersey.

**ABE LYMAN** returned to Broadway's Strand Theatre, December 22nd, for the Silver Jubilee of his twenty-five years swinging the baton.

**EDDY DUCHIN** at this writing is the musical host at the Hotel Plaza's Persian Room.

**ARTIE SHAW** and **GLENN MILLER** are due any minute (maybe they're already there) at the Hotel Pennsylvania.

**RICHARD HIMBER** plays soft music at the Hotel Pierre.

**GEORGE AULD** fronted the **ARTIE SHAW** band and they began to work as a

co-operative unit in their first engagement, the Roseland Ballroom. Kay Foster, Benny Goodman's former vocalist, goes with the Auld unit.

**JOE MARSALA** furnished the swing for the opening week at the Fiesta Danceteria.

## ATLANTIC SEABOARD

**TEDDY POWELL** took up a two-weeker, December 25th, at the Raymor Ballroom, Boston, his first appearance outside New York. With his "Band of Tomorrow" he went on the stand for the opening week at the Fiesta Danceteria.

**DUKE ELLINGTON** began at the Southland, Boston, January 8th, after playing the night before at Savoy Ballroom, New York.

**LARRY CLINTON** succeeded Glenn Miller at the Frank Dalley Meadowbrook Inn, Cedar Grove, N. J., the middle of December.

**DICK BARRIE** opened, December 15th, for three weeks at the Top Hat, Union City, N. J., after finishing at Bill Green's, Pittsburgh.

**HAL KEMP** started in at the Ansley Hotel, Atlanta, January 12th, for a two-week stretch.

**LARRY FINK** began a two-week stretch at Ye Olde Tavern, West Brookfield, Mass., January 7th.

**MITCHELL AYRES**, whose unit is built around a top saxophone player, was at the St. George Hotel in Brooklyn in December.

**BOBBY BYRNE** was given a renewal at the Brooklyn Roseland Ballroom up to January 17th.

**MILT HERTH** stayed the week of December 15th at the Earle Theatre.

**RITA RIO** had a week at the Flatbush Theatre, New York, beginning December 21st, then a few days at the Windsor Theatre, Bronx, and on to the Carleton, Washington, January 4th through 10th.

## MIDDLE EAST

**PAUL SABIN** started, December 16th, at DeWitt Clinton Hotel, Albany, and finished out the year there.

**SKEETER PALMER** returned to the Ivanhoe Grill, Seneca Hotel, Rochester, for his third consecutive season, on December 1st.

**GLENN GARR** took Bobby Parks' place at the Syracuse Hotel, January 5th, for four weeks, with four broadcasts a week.

**CLYDE LUCAS** has a three-monther at Hotel Statler, Detroit, starting January 9th.

**SONNY KENDIS**, after almost four years at the Stork Club, New York, closed there to open December 8th at Detroit Athletic Club.

**SHEP FIELDS**, featuring the Four Inkspots, went into the Stanley Theatre last week in November. Was one of the highlights of the season's entertainment.

**PHIL LEVANT'S** band, at the Casino, replaced the Benny Dorton outfit in December.

## SOUTHERN SWINGSTERS

**HENRY KING** opened The Skyway atop Hotel Peabody, Memphis, December 1st, after San Francisco's swanky Fairmont Hotel had said "goodbye" to his ensemble, closing its doors until he returned. He followed Buddy Rogers into Chicago's Drake Hotel, December 30th.

**JOE VENUTI** came with the New Year into Peabody Hotel, Memphis, and will stick four weeks, just about as long as our good resolutions.

**KORN KOBBLERS** went into the Darling Hotel, Wilmington, Delaware, to stay until January 2nd.

**EDDIE ROGERS** at this writing is at Belvedere Hotel, Baltimore, Maryland.

**TUBBY OLIVER** and his band warmed

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their toes in the Jefferson, Richmond, Virginia, the latter part of December.

**ARTHUR RAVEL** and his orchestra are going strong, at the time of this writing, at the Roosevelt, in New Orleans.

**WILL BRADLEY** shifted to Jung Hotel, New Orleans, December 21st, from the Baker Hotel, Dallas.

**JOE REICHMAN** went into the Case Club, December 22nd, following Dick Jurgens.

**AL JAHNS** and the day after New Year's came at the same time to Lookout House, Covington, Kentucky.

**ORRIN TUCKER** took the Beverly handstand, Beverly Hills, Kentucky, for two weeks, beginning December 29th, then replaced Tommy Dorsey at Palmer House, Chicago.

**HERBIE KAY** signed up for the Ansley Hotel, Atlanta, beginning December 8th.

**GEORGE HALL** ushered in the New Year at the Hollywood Club in Hollywood, Florida.

## OHIO HI-DE-HO'S

**AL KAVELIN** has a four-week date at the Commodore Perry Hotel, Toledo, which started December 23rd.

**JOHNNY HAMP** went into Cincinnati's Gibson Hotel, December 23rd, for four weeks, after an engagement at the Roosevelt Hotel, New Orleans.

**HENRY BUSSE** started four weeks at the Netherland Plaza Hotel, Cincinnati, December 4th.

**RED NICHOLS** wafted some fine music out of the windows of the Dayton-Biltmore Hotel, Dayton, Ohio, then went on to the Aragon Ballroom, Chicago, for an engagement from January 9th through February 4th.

## LONE STAR LINE-UPS

**DON BESTOR** finished the year at St. Anthony Hotel, San Antonio, then off on the 2nd to Dallas to stay until January 18th at Baker Hotel.

**DEL COURTNEY** replaces Don Bestor at the Baker Hotel, January 19th, after a long stay at the Ambassador Hotel.

**GEORGE HAMILTON** was at the Rainbow Terrace atop the St. Anthony Hotel in early December.

**ENRIC MADRIGUERA** succeeded Will Bradley at the Hotel Adolphus' Mural Room, Dallas, in December.

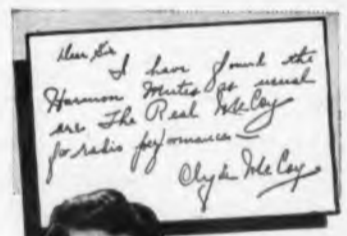
**LAWRENCE WELK** held forth in December at the Dallas Hotel, in the Adolphus Century Room.

**GUS ARNHEIM** and his unit opened in December at the new Winter Plantation, Dallas.

**JIMMY JOY** took over at the Plantation, Dallas, early in December, replacing Gus Arnheim.

**JOHNNY BURKARTH** played the year out at the Lakeworth Casino, Fort Worth, Texas. Began December 15th.

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year out in Dragon Inn, Corpus Christi, Texas.

### WINDY CITY WHIRLIGIGS

**DICK JURGENS**, after three record-breaking weeks of one-nighters, returned, December 23rd, to the Aragon Ballroom, Chicago, for another long run.

**BUDDY ROGERS** was heard nightly during December from the Windy City, where he was playing at the Drake. Time was up on the 30th.

**TOMMY DORSEY** continues in the Empire Room of the Palmer House, Chicago, with a varied floor show.

"**FATS**" **WALLER** went into the Panther Room of the Sherman early in December, with quite a list of bands following, namely, Artie Shaw, January 9th; Woody Herman, March 8th; Larry Clinton, April 8th, and Glenn Miller after that.

**LITTLE JACK LITTLE** continues at the La Salle's Blue Fountain Room.

**JOE SANDERS** was at the Blackhawk in December and early in January.

**ART KASSEL** was at the Bismarck in December.

**JIMMY DORSEY** was at the Hotel Sherman, Chicago, December 29th.

**WOODY HERMAN** and his bluer than blues have signed up at Hotel Sherman, in Chicago, for March 1st. He will make a return trip to New York's Paramount after his annual session at the Famous Door, 52nd Street's famous Swing Spot. After the Chicago engagement he will go on to Frank Dalley's Meadowbrook, Cedar Grove, New Jersey. He may play the summer at Glen Island Casino, New York.

**TED FIO RITO** began at the Congress Hotel, Chicago, December 8th.

**JACK McLEAN** is to be heard at the Trianon Ballroom, Chicago.

### POINTS WEST

**HERBIE HOLMES** went into the Schroeder Hotel, Milwaukee, December 25th, for a stay until January 21st.

**RANNY WEEKS'** orchestra followed Bob Chester into the Minnesota Terrace, Minneapolis, in December.

**BEN POLLACK'S** band will be at the Sherman Cafe, San Diego, California, until January 21st.

**SKINNAY ENNIS'** crew opened at the new Casa Manana, Hollywood, on December 29th, for four weeks.

**RUDY VALLEE** followed Harry James into Victor Hugo's, Beverly Hills, and stayed there until Benny Goodman came for his return date, early in January.

**HORACE HEIDT** opened at the Hotel Ambassador's Coconut Grove December 12th and will be there through February 4th.

**JAN GARBER** was at Topsy's, Los Angeles, early in January.

**PHIL HARRIS** tuned up, January 1st, at Wilshire Bowl, Los Angeles.

### GADABOUTS

**LES BROWN**, between the 14th and 30th of December, made the rafters ring in Alfred, New York; Lancaster and Philadelphia, Pennsylvania; Elmira, New York; Frederick, Indiana, and Utica, New York. The first of the year saw him at Shamokin, Pennsylvania.

**CHARLIE BARNET** had short-time engagements, in December, at the Apollo Theatre, New York, and in Newark, Durham, N. C.; Riverton, R. I.; Providence, R. I., and Brunswick, Maine; Pottstown, Pennsylvania; Baltimore, Maryland, and the State Theatre, Hartford, Connecticut. On December 31st he swung into location at Harlem's Savoy Ballroom and on January 11th went into Hotel Lincoln, New York.

**CARL MOORE** took in Muncie, Indiana, on the 16th of December, then, in rapid succession, Kokomo, Indiana; Cleveland, Buffalo, Bradford, Pennsylvania, and Jamestown, New York.

**RUSS MORGAN** had audiences applauding him in Lincoln, Nebraska; Quincy, Illinois; Hannibal, Joplin, Springfield and Kansas City, all in Missouri, and the International Casino, New York, in the month of December.

**JIMMIE LUNCEFORD** was at the Apollo Theatre, New York, the week of December 29th, doubling at Manhattan

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Center, January 1st found him at the Rockland Palace, and the 5th, 6th and 7th at the Golden Gate Ballroom. The 8th took him to the Majestic Theatre, Johnstown, Pennsylvania, and the 9th to Manos Theatre, Greensburg, Pennsylvania. On the 10th he was at the Ambridge Theatre, in Ambridge, Pennsylvania, and on the 12th (for a week) at the Regal Theatre, Chicago. Then on to the Orpheum Theatre, Madison, Wisconsin, for the 19th and 20th, and to the Coliseum Ballroom, St. Paul, Minnesota, on the 22nd.

### WHITEMANESQUES

**PAUL WHITEMAN** played at the President's Birthday Ball at the Mayflower Hotel in Washington, January 30th. This is his second invitation to the affair.

Re Paul's own "birthday"—he sends this message to readers of the International Musician: "My twentieth anniversary reminds me to thank America, the individual you's who read these words, for the helping hands and the perpetual loyalty I have received in my twenty years as a bandleader. To all of you in as sincere and concrete a way as I know how, I want to express my thanks for everything. Twenty years is a long time. But for me it is far from the end. I hope to be out your way again. Until then, I want to say, "Thanks, America. You've been an inspiration!"

President Weber wrote: "Compliments to the Dean of Orchestra Leaders, Paul Whiteman, who first exploited the possibilities of a form of popular music which is essentially American!"

### RADIO

**PHIL SPITALNY'S** Hour of Charm has brought added praise to its programs by the custom, recently established, of closing each session with a vocal and instrumental rendition of a hymn. Everybody seems to like it. During his tour in the mid-west Phil was made "Honorary Admiral in the Nebraska Navy", an honorary member of the Phi Beta (musical fraternity) and was generally feted by mayors and such. Following a week at the Olympia, Miami, he trekked northward, January 1st, playing for a few days each Jacksonville, Florida; Birmingham, Alabama; Chattanooga, Tennessee; Atlanta, Georgia, and Charlotte, North Carolina.

**VINCENT LOPEZ** went into the Palace Hotel, San Francisco, December 8th. He'll be there seven weeks. He also has set up, radio-wise, a "Court of First Dates", wherein dancing twosomes will speak over the radio with an accent on romance, and afterward get a Lopez souvenir disc recording of their interview.

**D'ARTEGA**, who has signed up for the Enna Jettick programs on WABC, has had a lot of struggling to do in his life, but now that he's reached the higher plateaus he's one of the calmest of swingers.

### WISE GUY

**GUY LOMBARDO** and his Royal Canadians are celebrating their tenth anniversary this year. A band that does not jitter, quaver or jive, his ensemble has gained and kept its reputation through simple, unsophisticated melodies, soft legato tempos, effortless rhythms. And



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none of the temptuous turnouts of the present years can challenge his place and power. It is the Guy who has been responsible for introducing a large percentage of all hit tunes within the past ten years. Lombardo will start on February 5th at the Grove, Los Angeles, with a contract holding up until March 17th.

### NEWS NUGGETS

**JIMMIE LUNCEFORD'S** outfit returns to Vocalion discing with "Think of Me," "Little Dandy," and "Belgium Stomp", dedicated to all stompers of Belgium. It may be news to some that said Jimmy holds four college degrees and spouts Shakespeare as easily as a hose spouts water.

**PETER VAN STEEDEN**, director of Fred Allen orchestra, is a pappy for the fourth time now.

Rhymsters are having lots of fun with couplets a la "Swing and Sway With Sammy Kaye". Here are some:

"Ride a horse with Tommy Dorsey".

"Let's all holler with Fats Waller".

"Be a killer with Glenn Miller".

"Tear you hair again with Bunny Berigan".

"Boopadoopa with Gene Krupa".

"Don't be a jerky, dance with Bob Zurke".

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# Television

IN a recent discussion on television an interested layman stated that he saw no reason whatsoever for television. "Of course, I'm extremely interested in television's development," he continued, "but I can't for the life of me see where it can play an important part in the present scheme of things. We have the radio and the movies, and eventually facsimile reproductions will come into their own—so, in Heaven's name, why television?"

And that question, so casually asked, kept ringing through the midnight air. Why television? And the more that question was pondered upon, the more complicated did life in general become. For instance: Why electricity? Why aeroplanes? Why trains, and radios, and telephones? Why anything?

Then came the contradictory thought—but why not television?

The following day, while gazing at a group of pictures in the photographic de-



(SIDEWALK CAMERA) N. B. C. Television Equipment Used at the Capitol Theatre for the Premiere of "Gone With the Wind"

partment of N. B. C. (from whence I acquired the above photo). I inquired of Emil Corwin: "Er... by the way—why television?"

Mr. Corwin gazed at me uncertainly for a moment, and then pointed to a gentleman across the room.

"Ask that fellow over there," he stated, "his name's Leif Eid, and he ought to be able to tell you some reason for television."

So I joined Mr. Eid.

"Tell me," I began gently, "is there any rhyme or reason for television?"

A cloud appeared on his face, and then it gradually disappeared as he began an enthusiastic discourse upon the unlimited possibilities of television.

He turned back the pages of history, and I was reminded once again of the scoffers who had gathered around the first steamboat, of the doubting Thomases who had jeered at Marconi, of the cynics who had viewed the first aeroplane, and so on. And my heart grew lighter and lighter.

Why television? Indeed, and why not television?

TELEVISION has been going "high-hat" lately. On December 15, sight-broadcast made its initial bow to New York society at a huge ball in its honor held at the Waldorf-Astoria Hotel, and on December 19th it appeared in all its glory at the Capitol Theatre for the movie premiere of "Gone With the Wind."

The party at the Waldorf was called the Television Ball and was one of the high-lights of the social calendar. It was sponsored by the Goddard Neighborhood Center, with the cooperation of the National Broadcasting Company and the Radio Corporation of America.

The Television Ball was distinctly an experiment (and a most successful one), in that it represented something never tried before. Its object, from the engineers' point of view, was to prove that New York City, or any city, is one huge television studio.

Burke Crotty, N. B. C.'s director of outside telecasts had charge of getting the show on the air. Mr. Crotty was inside the truck carrying the control equipment, which was parked in the noisy traffic of 49th Street, and it was he who decided which images should be relayed to N. B. C.'s main transmitter in mid-town Manhattan.

The fashion revue and the entertainment that followed were directed for presentation by Edward Padula. A newly developed monitoring Kinescope was placed beside Mr. Padula in the ballroom where he could see the image as it was being reproduced in every television set, while the directors, cameramen, control engineers and microphone men were all connected by a complicated network of wire lines.

Four nights later, at the Capitol Theatre, the mobile television unit reproduced the events and personalities of a Broadway premiere for the first time at the opening of "Gone With the Wind."

The television cameras started grinding out their show preceding the screen performance at 8:00 P. M., when the stars of stage, screen and radio, and the dowagers and debutantes made their appearance.

A field station of two television-equipped motor trucks was established directly across the street from the theatre and relayed the scenes to the main transmitter atop the Empire State Building. Television set owners picked up the images over their dials on No. 5, and the reports from all viewers indicate the tele-show of the movie premiere was indeed a success.

DECEMBER 12th marked the thirty-eighth anniversary of the first trans-Atlantic wireless signal flashed from Poldhu at noon in 1901, for reception by Guglielmo Marconi and his two assistants, P. W. Paget and G. S. Kemp, at St. Johns, Newfoundland.

FIVE channels have been assigned to telecasters, and are numbered accordingly on the tele-radios. The Philco channel is No. 2; C. B. S., New York, No. 4; the General Electric Company, operating in Schenectady, is No. 3, and N. B. C., New York, is No. 5.

THE New York State American Legion's exhibition, recently staged at Randall's Island Stadium, was televised by the National Broadcasting Company. The program was supplemented at the N. B. C. studio with broadcasts by Lieutenant General Hugh A. Drum; Raymond J. Kelly, national commander of the Legion, and Mrs. William H. Corwith, national president of the Legion Auxiliary.

THE British tele-set retail dealers are experiencing a costly set-back due to the blackout of television in London because of the war. They have on hand an unsalable stock of television receivers valued at approximately \$1,250,000.

When asked to estimate the number of sets that would have been sold between September 1, 1939, and August 31, 1940, if war had not exploded, 113 dealers indicated a total of 3,577. Thus, 2,000 dealers in the television area might have sold approximately 63,310 sets in the current year.

THE Federal Communications Commission chairman, James L. Fly, has indicated that beyond much doubt the commission will approve the major recommendations of its special television committee. "Great progress has been made," he stated, but explained that to put television on a broad commercial scale at this time would be possibly fatal—any substantial change in television transmission would be a great loss to the public by making obsolete all present receivers.

Only about 50 per cent of the pending television applications can be granted under the allocation plan offered by the F. C. C.'s television committee. Most of the pioneers and existing operators will be taken care of as the plan stands now, although it is expected that a number of prominent radio-business names will have to make some changes if they desire to continue video service.

So far, seventeen of the applicants are eligible according to the allocation formula, provided two time-sharing arrangements can be agreed upon to avoid conflicts. Alterations will be required of fourteen applicants, and no allowance has been made for the erection of transmitters in two other cities where television operation is being considered.

Those which appear to comply with the distribution plan already outlined are C. B. S. at New York; Farnsworth at Phil-

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adelphia and Fort Wayne, Don Lee at San Francisco and Los Angeles, R. C. A. at Camden, Dumont at New York, Washington and Passaic; Zenith at Chicago and the Milwaukee Journal.

Changed applications will be required of Philco and WCAU in Philadelphia, General Television in Boston, General Electric in Albany and Bridgeport, WTIC in Hartford, Midland Television in Kansas City (Mo.), Crosley in Cincinnati, R. R. Eaton in Des Moines, and Grant Union High School in Sacramento.

The formula will allow for 120 stations on seven channels in ninety-one metropolitan areas, according to the report, while the other five leading cities will be taken care of with the unused facilities in their territories. Thus, at most the number of stations in one city would be three. However, six applications have been filed from New York City, and five from Los Angeles.

ENGINEERS of N. B. C. and R. C. A. have recently developed what is believed to be the smallest television units in the world, according to Alfred H. Morton, N. B. C. vice-president in charge of television. These units are now going through a severe test period, and it is believed they will bring forth entirely new possibilities in the television field.

Mr. Morton believes this is one of the most important developments in television during the past year, as the mobility of the new apparatus will bring many heretofore impossible pick-ups within easy range.

The units are built in small cases, and can be carried in a taxicab. They weigh less than 275 pounds for a one-camera outfit, exclusive of the connecting cables and camera. The two-camera combination weighs less than 550 pounds.

UNTIL recently television engineers were all agreed on the theory that the various television stations were restricted to a line-of-sight range of approximately thirty to fifty miles. Believing this, there was no doubt in their minds but that

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cities fifty miles or more apart could use the same wave length without a clash. But once again, a theory falls down when put into actual practice. Tele-viewers near Schenectady, 130 miles from New York, are looking in on the tele-casts from Radio City, and images are colliding with others in space. The result? A conglomeration of distorted faces and scenes.

The Philco Radio and Television Corporation functioning at Philadelphia first noticed this interception and began an investigation. It was revealed that the video station of the Columbia Broadcasting System, atop the Chrysler tower, in New York, was shooting images head-on into those of Philadelphia, ruining the local pictures. However, the New York pictures were not distinct on the Philadelphia screens.

This fact again completely upsets the theory that ultra-short waves leap off the globe at the horizon and do not bend or spray around the curvature of the earth. Now, engineers are convinced that ultra-short waves must travel beyond the horizon, and that if two stations use the same wave they must be at least 150 miles apart, and possibly farther if the aeri-als are high and the power intensified.

—GENE HODGES.

# HERE, THERE AND EVERYWHERE

## ROCKY MOUNTAIN CONFERENCE

**T**HE Fifth Annual Meeting of the Rocky Mountain Conference of Musicians was held in the Musicians' Headquarters Building, Greeley, Colo., on September 9th and 10th. Eight of the fourteen member locals were represented by eighteen delegates. The reports showed the locals represented to be in a healthy condition with good opportunities for employment during the coming winter.

Matters of discussion included competition of school and fraternal bands, activities of licensed agents and ASCAP fees. The Conference decided to promote state legislation prohibiting competition of public school, college and university bands. Traveling Representative Albert A. Greenbaum represented the Federation and gave an interesting and instructive address in which he outlined the many activities of the Federation on behalf of its members and the many perplexing problems confronting the International Executive Board at the present time. Following his talk, Brother Greenbaum answered many questions propounded by the delegates.

Officers elected for the ensuing year are J. D. Byrne, president; Clarence C. Mishev, vice-president; Thomas Anderson, vice-president, and Jack T. Balfe, secretary-treasurer. The 1940 Conference will be held in Sheridan, Wyoming.

**A** FRIENDLY question: Are you all satisfied with your local, your local's affairs, your brother musicians, your officers, and even yourself? If so, step up, brother, and let me shake hands with the one and only in the A. F. of M.

—MAH FRAN.

## ANNIVERSARY CELEBRATION

**O**N November 29th, following the third quarterly meeting of the local, Local 17, Erie, Pa., celebrated its 43rd anniversary. Members were served with refreshments, which included lunch and beer in abundance. A good time was enjoyed until the early morn. Brothers Helster and Adams were in charge of the refreshments and were complimented on their efficiency.

Many old-timers were present, among them Chris Strelzer, John Manch and George Feisler, who have carried a card in this Local for over forty years. These members are seldom able to be present at meetings of the Local, and the younger members were delighted to have them in attendance at this celebration.

## PROMOTED

**E**NRICO LEIDE of Atlanta, Ga., well known musical director, member of the Atlanta Local and faculty member of Oglethorpe University, was appointed director of the Conservatory of Music at Brenau College, Gainesville, Ga., on December 6th. He succeeds the late Professor E. B. Michaels who, until his death in November, had been head of the Conservatory for twenty-six years.

Mr. Leide comes to Brenau with a distinguished record, beginning in Turin, Italy, where he was born. He began his musical education in his native country, continued in France and Germany, and later won the degree of laureate from Bologna.

Mr. Leide's diploma in music from the Conservatory of Milan covers piano, strings and composition, with his major in cello under Bossi and Martucci. He also holds a master's degree in romance languages from Grenoble University, France.

The many friends and traveling musicians who have played under Mr. Leide's baton extend their congratulations.

## ANNUAL BALL

**L**OCAL 73, Minneapolis, Minn., gave its annual ball for the benefit of its relief fund at the Marigold Ballroom on Wednesday, December 6th. There were more than 2,200 paid admissions; expenses were low, so that a goodly sum was realized for the fund. Music was furnished by Clyde McCoy, Jimmie Pidgeon, Don Lannin, Bob Owens, Dick Long, "Swift" Ellickson, Jack Malerich, Larry Roberts, Sev Olson, Ken DeVilliers, Gordie Bowen, Cec Hurst and Bob Chester.

## HAYDEN RECOVERS

**T**HE countless friends of Executive Officer A. C. Hayden will be delighted to know that he is recovering from the operation which involved the removal of his right leg above the knee, early in December. Brother Hayden, who has been president of the Washington Local for more

than thirty consecutive years, had a slight accident early in the Fall. An unnoticed infection in his foot had progressed so far that in consultation of his physicians it was decided that in order to lessen the danger to his life it would be necessary to perform the amputation. The operation took place early in December at the Georgetown Hospital in Washington, D. C. It was successful and Brother Hayden's recovery was accelerated by the news on December 16th of his unanimous reelection as president of Local 161.

His recovery was so rapid that he was able to return home to spend the Christmas holidays with his family. His period of convalescence will be continued at home.

Brother Hayden has requested that his thanks be extended to the many friends who sent telegrams, letters, cards and flowers to him during his illness.

## RETIRING

**B**ROTHER H. A. MOORE, secretary of Local 282, Alton, Ill., retired on December 31st after serving the Local for more than thirty years. Brother Moore feels that he has played his part and that the duties of his office should be taken over by a younger man.

Our congratulations to a fine officer and esteemed gentleman.

## FIFTIETH ANNIVERSARY

**L**OCAL 15, Toledo, Ohio, celebrated its fiftieth anniversary on December 23, 1939. The Local was organized on December 23, 1889, and at the expiration of its first year consisted of eighty-seven members. Of that group the following members are still with us: John T. French, Theo. Hoelzer, Louis I. Hollinger and Solon T. Klotz. Member Louis I. Hollinger was vice-president of the Local and member Theo. Hoelzer served on the Board of Trustees.

The Local has had its ups and downs and was particularly hard hit during the prohibition period. Its membership at that time declined to the low figure of 258. At the present time the Local is flourishing and enjoys a membership of more than 330. President John C. Hahn and Secretary Hal Carr were elected by acclamation on Wednesday, January 10, 1940.

## REELECTED

**A**RTHUR R. GORANSON, director of bands and instrumental music in the Jamestown, N. Y., public schools and Lakewood High School, and honorary member of Local 134, Jamestown, was re-elected president of the New York State Music School Association for the seventh consecutive term at the State Clinic held in Rochester, N. Y., on Thursday, November 30th.

Congratulations to a fine gentleman and capable executive.

## JITTERBUG JAMBOREE

**T**HE Second Annual Swing Session and Jitterbug Jamboree of Local 291, Newburgh, N. Y., was held in the Ritz Theatre of that city on Tuesday, December 5th. The theatre was jammed to the roof, so much so that fire regulations forced the discontinuance of the sale of tickets.

The contest of hepcats and rugcutters was described by the *Newburgh News* as a tremendous success. The following orchestras took part in the clambake:

Ward Harrison's orchestra, with Miss DeCesare and Jimmy Potente as vocalists; the Four Aces, Jack Moore's trio, Bobby Nelson, with Pearl Hilton as vocalist; Ken Green, with Gordon VanKeuren at the vibraharp; Dick Mills, vocalist; Mickey Donato; Buddy Marshall, with Edith Eager as vocalist; Abe Cook, with dances by Evelyn Wall; Art Odell's quartet, Art Simpson, with Chick Chickatelli as vocalist; Jack Stotesbury and Nick Powell, with Doris Dempsey and Clare Fitzpatrick as vocalists.

## HENRY HARBECK

Henry Harbeck, honorary member of the Tri-City Musical Society, Local 67, A. F. of M., Davenport, Iowa, died on September 20, 1939, at the age of sixty-nine, after a lingering illness. Brother Harbeck was born in Davenport and lived his entire life in that city. He was one of the first secretaries of Local 67, and served for a number of years, also a delegate to national conventions of the A. F. of M. Brother Harbeck began his musical activities playing Alto in a boys' band and later French Horn during many years in bands of this locality, until ill health forced him to discon-

tinue his musical activities. His jovial, carefree disposition and honesty gained him many friends. Brother Harbeck was highly esteemed by all his brother members, old and young, and for many years he repaired violins most successfully.

## WILLIAM GREULING

William Greuling, for many years a member of the Executive Board of Local 3, Indianapolis, Ind., and delegate to a number of conventions of the American Federation of Musicians, died in Indianapolis on September 9th. Brother Greuling was very active in the affairs of the Indianapolis Local and at the time of his demise was a member of the Indianapolis Symphony Orchestra. He is survived by his widow and two children.

## ALBERT G. LANDER

Albert G. Lander, delegate from Colorado Springs, Colo., Local to the Denver, 1934, and Kansas City, 1939, conventions, died in Colorado Springs after a brief illness November 22, 1939, at the age of fifty-four. He had been a member of the Local since 1918, and had served on the auditing committee and for many years as its representative on the Federated Trades Council. He was born in Lawrence, Kan., and attended the University of Kansas, later serving as clerk of the probate court at Hutchinson, Kan.

## JOSEPH E. ELLIOTT

Joseph E. Elliott, distinguished first clarinet of the Cincinnati Symphony Orchestra, was found dead in bed in Muncie, Ind., of a heart attack on December 18th. Brother Elliott was a colleague of President Joseph N. Weber in the Cincinnati Symphony Orchestra, in fact it was President Weber who insisted that he be given the position as first clarinet during the time that Frank van der Stucken was director of that orchestra. Since that time he has played successfully under the baton of Leopold Stokowski, Ernst Kunwald, Eugene Yaase, Fritz Reiner and Eugene Goossens.

Mr. Goossens stated that he was "absolutely irreplaceable" and that "as a clarinetist, Elliott was the greatest musician that I have ever heard."

In apparent good health, Brother Elliott played in a concert at the Ball State Teachers' College in Muncie, Ind., on December 17th with the Cincinnati Woodwind Ensemble of which he had been a member several years. When his father-in-law, Archie Johnson, called early Monday morning to accompany him to Mulberry, Ind., he found that Elliott had passed away.

Funeral services were held on Wednesday, December 20th, at 2:00 P. M., in the Second Methodist Episcopal Church of Mulberry, his birthplace. Interment was in Mulberry. He leaves his widow, Mrs. June Walker Elliott, and two children, Joseph and Anne Elliott.

## SAM SILBERMANN

Sam Silbermann, for many years an officer of Local 125, Norfolk, Va., recording secretary of that Local continuously since 1935, and delegate to many conventions of the Federation, died in Norfolk on December 19th of a heart attack.

During his thirty-nine years as a member of the Local, Brother Silbermann had served as president, member of the board of directors, financial secretary, recording secretary and delegate to the Norfolk Central Labor Union. He was a member of the Masonic fraternity, and members of Atlantic Lodge, A. F. and A. M., attended his funeral in a body and conducted services at the cemetery. The officers of the Local acted as pall bearers.

## HARRY C. DAVIS

Harry C. Davis, who served in various official capacities as an officer of Local 43, Buffalo, N. Y., for more than twenty-five years, died in that city on December 22nd after a long illness. Brother Davis had served as a member of the board as well as president and secretary of the Local and delegate to a large number of conventions of the A. F. of M.

A lifelong Buffalonian, he was graduated from old Central High School and entered immediately upon his musical career. He served as business manager for John Lund, when the latter conducted the Buffalo park concerts, and for Bode-walt Lamp, another noted Buffalo conductor.

He assisted during the World War in arranging music for enlistment activities. He was a member of the board of directors of the Buffalo Philharmonic Symphony Society, having been active in founding

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the society, and had helped to plan the Philharmonic's popular concerts in Elmwood Music Hall.

Rabbi Judah A. Nadich officiated at the funeral services at the Etkin Funeral Home, and Masonic services were also held. Burial was in Beth El Cemetery.

## ALBERT GEHRING

Albert Gehring, the first secretary of Local 203, Hammond, Ind., a position that he held until 1914, and delegate to many conventions of the A. F. of M. since 1903, died in Hammond on December 8th at the age of eighty-four. Brother Gehring was injured in an automobile accident on December 5th and passed away on December 8th.

In 1937 he organized the Musicians' Club of Local 203 and was elected its first president.

Funeral services were held in Hammond on December 11th and interment was in Michigan City, Ind. Reinhardt Elster, Bernard F. Conrath, Walter Walsh, Edward S. Bate, Thos. J. Butler and D. L. Bennett acted as honorary pall bearers.



# Over FEDERATION Field

By CHAUNCEY A. WEAVER

## MAN, THE INVENTOR

Man, at your arrogant machine,  
Inventive genius of a war  
On which the pride of nations lean,  
May I become inquisitor?

I see what steel devices kill  
Your brother in a flood of pain,  
I know of old what marvels still  
Disaster on a priceless brain.

But where are bullets that can lay  
Greed and dissension in the dust?  
Where is the bomb whose breath can stay  
The hordes of heresy and lust?

I see munitions without end,  
Box upon box of warfare piled,  
Show me one weapon to defend  
The innocence of any child.

—Jessica Powers, "Commonweal."



Chauncey A. Weaver

"PETERSON is dead!"  
Such was the laconic message which came through just as the forms were closing for the December issue of the INTERNATIONAL MUSICIAN—too late to offer any tribute worthy to be bestowed to a long-time stalwart figure in the arena of the American Federation of Musicians.

On the morning of November 10, 1939, sitting in his chair dressed, and as though expecting to shortly enter upon his daily task, he fell into that deepest of all sleeps, which knows no awakening here.

Peter Frederick Peterson was born March 10, 1859, at Davenport, Iowa, and was eighty years and seven months old on the day of his passing. For the biographical data utilized herein, we are indebted to Secretary Grafton J. Fox of Local 94, of Tulsa, Oklahoma.

Brother Peterson had been a resident of Oklahoma for forty years. He first located in Oklahoma City, but eighteen years ago came to Tulsa. In the latter city he organized the Sun Light Carbon Plant in Carbondale-Tulsa.

He was a musician of exceptional talent and directed many bands and orchestras. He was a natural-born student; took up the study of law and was admitted to the bar. His activities, however, were largely in other lines. He held life memberships in Local 375 of Oklahoma City and Local 94 of Tulsa. He was affiliated with Silver Plume Lodge, Knights of Pythias, in Tulsa, and with Lodge No. 36, A. F. of A. M. of Oklahoma City.

Those left to mourn his passing include one son, John W. Peterson of Davenport; a brother, John, of the same city, and ten grandchildren and two great-grandchildren; two sisters, Mrs. Maggie Pogel of Buffalo, Iowa, and Mrs. Katy Brant of Brainard, Nebraska.

An interesting sidelight on Brother Peterson's personality was his inclination to meditate upon the more serious phases of being—the mystical and the spiritual. As an illustration, he was author of a volume entitled "The Existence of Man's Soul and Spirit," which was sold and distributed among his friends.

As to the exact number of national A. F. of M. Conventions Brother Peterson had attended as a delegate we are unable to say. Our first contact with him was at the Atlanta convention in 1911. He was naturally combative in the atmosphere of debate, and in former years was a frequent participant in controversial matters as they arose. As time passed, the old fire began to lose its glow, and the friends who met him at the Kansas City Convention realized that he was falling.

Funeral services were held in the United Brethren Church, with Reverend George L. Edie, officiating. Local 94 furnished a large band. At the church "Nearer My God To Thee" was played and "Garden of Prayer" was sung by David R. Birch. The band then led the funeral cortege to Red Fork Cemetery, playing Chopin's Funeral March along the way.

After the storm, the twilight calm;  
Following day—comes night;  
But every shadow will cease to be,  
When cometh the morning light!

With almost the same mail which brought the news of Brother Peterson's death, came the message announcing the passing of Albert M. Latschaw of Beaver Falls, Pa. Brother Latschaw was president of Local 82 from 1909 until the failure of health several months ago brought his Federation activities to an end. He had been delegate to many national conventions. For many years he carried on a

grocery and bakery business, but found time to take an active and appreciated part in musical circles. Secretary T. H. Barber writes of his sterling worth as a citizen and how deeply his musical friends mourn his death. In writing these two obituary notices the writer recalls that his first contact with convention delegates, at his first Federation Convention, in Atlanta in 1911, was with Peter Frederick Peterson and Albert M. Latschaw—thus generating two friendships which have lasted downward through the years—both receiving the final summons hence in the month of November of the year just closed. Brother Latschaw leaves a wife, one brother and five sisters—together with a host of friends to mourn his loss.

Many there are, or have been, who at some time or other have felt the prophetic urge. The impenetrable curtain of tomorrow has not discouraged the effort. Man is so constituted that while he does not know what a day may bring forth—the forward look is as natural as breathing. "There were prophets in those days," is an oft-heard observation, but the gift or power is usually associated with the seers of the sacred history period. However, there have been men of a later time whose words we may now meditate upon and marvel at the long distance vision which they seem to have possessed. For example—Alfred Tennyson (1809-1892), laureate of the Victorian Era, penned lines in "Locksley Hall," which today startle us with the almost uncanny precision and accuracy with which the great English poet depicted the far-distant days which were yet to be. Read carefully and reflectively the following lines:

For I dight into the future, far as human eye could see,  
Saw the Vision of the world, and all the wonder that would be;  
Saw the heavens fill with commerce, argosies of magic sails,  
Pilots of the purple twilight, dropping down with costly bales;  
Heard the heavens fill with shouting, and there rain'd a ghastly dew,  
From the nations' airy navies grappling in the central blue;  
Far along the world-wide wharves the southwinds musing warm,  
With the standards of the peoples plunging thro' the thunder-storm;  
Till the war-drum throbb'd no longer, and the battle-flags were fur'd  
In the Parliament of man, the Federation of the world.

What a vivid premonition of a time nearly one century later, when a world should be aflame; when ariel warriors should be "raining ghastly dew," and when instead of that peace on earth of which the angels sang over Bethlehem, death and destruction stalk through many lands with a seemingly untrammelled sway!

And all this a little more than two decades after a previous World War which cost the nations involved the staggering aggregate of \$331,600,000,000.

What might have been accomplished with the humane expenditure of that colossal sum? Let the *New York World* give the answer which holds that that amount would have been sufficient

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Shall no other motive than the greed for international power be sufficient to precipitate another world cataclysm of similar or greater magnitude to fill the pages of history with everlasting mockery of man's so-called efforts to make the world a better place in which to live?

The human race has much to think about these days.

"Local No. 77 Unionizes the University of Pennsylvania and Its Fraternities," is a front page headline in the *Philadelphia Musician*. Thirty-two Greek Letter societies are named as having come across. As there are only twenty-four letters in the Greek alphabet some doubling must have taken place. The report indicates a fine piece of organization missionary work in the City of Brotherly Love.

The *Harmony House Herald*, official organ of Local 767, Los Angeles, editorializes in a plea for a united front in fighting the inundation of all kinds of propaganda which keeps rolling in like a high-tide Pacific wave. "If the *Herald* campaign is a success—the secret thereof will

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be acclaimed with interest by a wide range of territory.

It is always interesting to note the fashion in which the metropolitan press deals with matters musical. For example, here is an editorial from the *Chicago Tribune* bearing the caption "Band vs. Orchestra":

A bill in the Indiana legislature provides for a tax of not more than two mills on music in incorporated towns, but before readers dismiss the matter as merely another tax let us proceed to another provision of this latest example of legislative enterprise. It provides that when a town luxuriates in both a band and an orchestra the band shall have preference.

What is the significance of this preference? Has musical culture in Indiana reached so high a plane that orchestral music, associated hitherto with the high-brow taste, is preferred to the military march, the blare of the trumpet, and the thrill of the drums? Have the Hooniers no gone Bach, Beethoven, and Brahms that there must be a law again them?

Boston should note this portent. We know that in our generation the symphony orchestra has spread over the land till every city with pretensions to culture must possess one and the national broadcasts feature symphony concerts as the bright star of their weekly programs. But has this wave of musical sophistication swept the small towns and drowned the village band, pride of our forebears?

In the old world the tide seems to be the other way. The martial tramp of peoples goose-stepping before their dictators cannot do without the band. What has the mood of Europe to do with the symphony, the tone poem, the concerto, with the suave rhythms of the violins, the liquid voices of the woodwinds? They belong to a life that is not of the barracks or the battlefield, a life flourishing in Indiana and the wide spaces where yesterday the trapper and the red man held sway, and where they still hold sway in the imagination of Long Island and Back Bay.

These are inspiring reflections for the American amidst prophecies of the imminent fall of civilization, and we are loath to add a footnote to our heartening report. But it must be recorded that the author of this Indiana measure has been moved by the fear that a swing orchestra might compete too successfully with the band for a share of the funds available, an unhappy possibility foreshadowed by the fact that radio station broadcasts of orchestra concerts far outnumber band broadcasts.

Nevertheless, we learn that music, heavenly maid, reigns in Indiana and no doubt throughout our land. She may swing to conquer, but an orchestra is an orchestra and a band is a band. May they both flourish.

Whether the theme of music is treated in a serious vein or in satirical mood—keeping the subject matter before the public is helpful.

The Mid-West Conference of Musicians meets in Sioux Falls, S. D., April 21-22, 1940. Executive Secretary Claude E. Pickett, says—"Be There!"

The *New Orleans Prelude* chortles a note of congratulations over the fact that vaudeville is coming back. Here's hoping it may break the speed limit in making the return trip.

After a severe illness of over two months, Herbert Holt Byron, Secretary of Local 208 of Chicago, is back on the job—according to the *Music Master*, official publication.

O Boy, what a political year this is going to be!

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*Stage Shows*

**BATTLE ROYAL.** none the less earnest for being bloodless and unpublicized, is now raging between theatre circuits throughout the United States. It is based on a feud between such ancient houses as R. K. O. and Loew, and its jousts consist of getting in business via vaudeville, especially top-flight bands. In this warfare each Union acts as a sort of knight-errant to protect Lady Music from the too-ruthless advances of her signer-uppers. As for its effect on ticket purchasers, their question now is, not, "Shall we hear a top-flight band tonight?", but, "Which top-flight band shall we hear?"

**TOP-FLIGHT BANDS**

**VAUDFILM** (that's the word for it now) is taking the stage at points east, west, north and south. Schine's Palace Theatre, Lockport, N. Y., inaugurated vaudeville in December with results away beyond expectations. At the Capitol in Toronto, vaudeville with films has been introduced, and the circuit plans reviving stage units at its other theatres. On November 19th, Bunny Berigan's orchestra and Paul Whiteman's Chesterfield Show held forth at the County Center in White Plains, N. Y. Hal Kemp and the Smoothies, plus Charlie Barnet, headed the performance November 26th, and Bob Crosby and Gene Krupa and others are to come. The theatre was packed with oldsters hankering for the good old days of vaudeville as well as youngsters eager for the chance to see their favorite bands.

Spark Theatres, Inc., will stage vaudeville shows in the main cities of its Florida chain in 1940, namely Jacksonville, Daytona Beach, Orlando, Sarasota, Lakeland, Tampa, St. Petersburg, Gainesville and Tallahassee. In Syracuse, RKO-Schine Strand scheduled a vaudfilm policy on a three-day-a-week basis. This is a step toward swinging into a seven-day vaudeville policy. Vaudeville has been restored at the Paramount Theatre in North Adams, Mass., at the Court Square in Springfield and the Victory in Holyoke, Mass. The Capitol and Roxy Theatres in Atlanta, Ga., dark since June, reopened December 10th with a vaudfilm policy.

A warm reception was given the "French Follies" at the Liberty in Lincoln, Nebr.; \$2,300 was taken in three days. The Roxy Theatre, Atlanta, Ga., kicked off with stage and screen policy on Christmas Eve, with Jack Haley and Mary Carlisle in the first week, followed by Johnny (Scat) Davis and Rufe Davis. The Capitol, next door to the Roxy, has a similar policy.

Al Donahue, it seems, broke all existing records in his five-day engagement ending November 28th, at the State Theatre, Hartford, Conn. Five shows were run on Sunday, November 26th, and the management had to request those who had seen an entire performance to leave, to give other patrons a chance to see the show.

**MINNEAPOLIS**

**A NICE** healthy scrap is in full swing in Minneapolis between the Orpheum and Minnesota theatres. On December 22nd the Orpheum was set for four stage shows in a row. Starting December 29th Johnny (Scat) Davis headlined against Charlie Butterworth at the Minnesota. Then the Orpheum got Buddy Rogers, Tommy Dorsey and Lawrence Welk. Coming later to the Orpheum are Orrin Tucker in February and Martha Rays in March. Stage shows are regular Minnesota theatre fare and both houses have the same top, forty cents after five P. M. daily.

Clyde McCoy's orchestra at the Orpheum, incidentally, wound up the week ending December 7th to a fine \$13,000.

**DETROIT**

**THE** Colonial is bringing vaudeville back to Detroit. The week ending December 15th this theatre did healthy business with a show headed by Rita Rio's orchestra. Now there's a movement afoot, started by other theatres, to get back vaudeville in the big theatres. These theatres are aware that the Bowery, big nitery, running to vaudeville, had to push out its walls to provide for 400 more guests.

**OMAHA**

**PHIL** SPITALNY and his all-girl band were responsible for the \$14,000 rung up at the Paramount week ending November 30th. Cab Calloway, on the Paramount stage, broke a five-year opening-day record for vaudfilm and got a good \$13,000 for his six-day week ending December 7th.

**CINCINNATI**

**AT** the Shubert, Ted Weems' orchestra headlined the stage show brought \$12,500 into the coffers for the week ending November 30th.

**CLEVELAND**

**MAL** HALLETT'S orchestra, on the stage with the Andrews Sisters, brought the Palace a mere \$15,000 for the week ending November 30th. Glenn Miller's orchestra swung away to a fine \$28,000 at the State for the week ending December 14th. Standees from start to finish.

**BUFFALO**

**GENE** KRUPA proved a magnet to jive fans, running up a brilliant \$23,000 for the week ending December 7th, at the Buffalo Theatre. Cab Calloway, at the same theatre, did his stint very well, ending the week of December 21st with an excellent \$20,000.

Competition is keen between the Buffalo and the Century theatres. The Buffalo now has about four entertainment bills in every five weeks. Lately there has been Emery Deutsch and his band, plus Dick Powell, garnering a fine \$22,000. The Century balances Buffalo attractions with such drawing cards as Shep Fields and Fischer's "Folies Bergere".

**CHICAGO**

**RITA** RIO'S orchestra helped to account for the big \$19,000 netted at State-Lake for the week ending November 30th. For the week ending December 14th, Anson Weeks' orchestra rode to a satisfactory \$14,500.

Johnny Davis' orchestra and the Andrews Sisters turned in the coin at the Chicago Theatre, ringing up a good \$37,000 for the week ending December 14th. Harry James' orchestra accounted for a good share of the business at this theatre, bringing in, for the week ending December 21, \$25,000.

**PITTSBURGH**

**AT** the Stanley, Shep Fields ended his final week, November 30th, with takings at \$20,000. Jimmy Dorsey's band whirled the wicket to the tune of \$18,500 for the week ending December 14th. Gray Gordon's orchestra brought totals for the week ending December 21st to \$20,500, thus helping to give the theatre the best Christmas week in its history.

The Senator Theatre got set, December 12th, to tee off with vaudfilm policy and deals with the unions are now being worked out.

**WASHINGTON**

**EDDIE** LeBARON'S orchestra boosted receipts to a good \$17,000 at the Earle for the week ending November 30th.

**NEW YORK**

**THE** Paramount Theatre had some good records to show. The week ending November 23rd brought, through the help of the Martha Raye-Bob Zurke combination, a light \$30,000, but Tony Martin and Jan Savitt, after smashing through to a whopping \$54,000 for the week ending November 30th, drew a holdover and garnered \$36,000 for the next week. For the week that closed on December 14th, Johnny Green, with assistance of Mary Martin and Allan Jones, pounded through to \$52,500. The next week, ending December 21st, they rated \$40,000.

At the State, the Lennie Hayton orchestra threw in its weight for a strong \$30,000 for the week ending November 30th. The following week the Don Redman orchestra garnered a fair \$20,000, and the one after that the Jack Jenney band held forth to the tune of a fair \$18,000.

The Strand with Bob Crosby's orchestra wound up the week of November 30th with a highly profitable \$27,000. The next week Al Donahue's band pulled them in with \$38,000 piled up. In its second (ending December 14th), Donahue's band got \$26,000 and in its third and final week,

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ending December 21st, \$18,000. All in all, a good profit.

**INDIANAPOLIS**

**THE** Lyric with Shep Fields and his orchestra zoomed to a lusty \$15,700 for the week ending December 7th. For the week ending December 14th, with Ted Weems' band, it tallied \$11,000. Then it topped its gross of last year by about twenty-five per cent with Orrin Tucker's orchestra on the stage, netting, for the week ending December 21st, \$15,900.

**BOSTON**

**KAY** KYSER was the big noise in Boston for the week ending December 7th, cramming the Keith-Boston with standees most of the time and forcing five or six shows daily. He played in person and his picture "That's Right, You're Wrong", was on the screen. Some combination! The week ending December 7th rated \$50,000 with large turnaways.

**MEMPHIS**

**FOR** the week ending November 30th, Ted Lewis' band brought \$6,500 for four days, at the Orpheum. Johnny Perkins' unit on the stage there for four days, ending December 7th, garnered \$3,000.

**LEGITIMATE**

**A** SUDDEN revival of the amusement life in Paris, following on the construction of raid-proof cellars beneath theatres, has brought about such novelties as "Knitting Club", where ladies come to see afternoon vaudeville performances and bring their knitting. The *Theater des Nouveautés* has been opened and the "Montmartre is Blue" is being shown at the Marc-Cab at this writing. The *Theater de l'Etoile* has thrown wide its doors under the name of *Etoile Palace* with women and song predominating on a vaudeville line-up. During the months of November and December from twenty-five to thirty legitimate theatres were unboarded.

In that great out-of-doors spectacle which Europe is staging, though many actors are taking part, most of them (in the role of buck privates) are as far from making the headlines as if they had never recited a line in their lives. Seems like a sad mis-casting in the drama of life.

**WARNER** BROTHERS are operating two legitimate theatres this season and have already backed six shows by three different managements. Two productions are yet to come. Warners bought and have operated the Biltmore Theatre right along, though George Abbott has a quarter interest in it. George Abbott and Warner Brothers are driving tandem also in "Too Many Girls". A leader on Broadway, it is believed to be the first musical



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comedy to have the picture interests' backing.

**FORTUNE GALLO** and J. J. Shubert will present musical comedies in the Orange Bowl Stadium, opening in Miami late in January.

**ETHEL MERMAN** and Phil Regan are set to flourish amid the bright lights of Broadway this season, singing in B. G. DeSylva's "DuBarry was a Lady". Regan, street-car conductor in Brooklyn and policeman in New York, before making his happy landing as leading man in this musical comedy, had years of struggle but never a day of despair, for he has that Irish temperament that carries him along on the waves of its exuberance.

**CHICAGO**

IN its three weeks at the Auditorium "Leave It to Me" netted, for first week ending November 25th, \$26,000; for the second, slipping a bit, \$20,000; for the third, with a brilliant upturn, \$28,000. The Ballet Russe went into the Auditorium December 26th and stayed until January 4th.

"My Dear Children" at the Selwyn, in the week ending November 25th, realized \$11,000. The next week it hummed along

to a pleasant \$10,000 and the next week, its thirtieth, zoomed to a high \$12,000. Then, with a notice of its closing in the papers it rocketed, for the week December 16th, to a brilliant \$13,000.

In its final week, ending November 25th, "No Time for Comedy" at the Harris smashed through to \$23,000 for nine performances. Then "Outward Bound" came to this theatre, with backing of the American Theatre Society and brought in \$11,000 for the week ending December 2nd. The next week credited it with \$9,000 and the third and final week with \$10,500.

The revival of "Springtime for Henry" at the Erlanger grossed a fine \$15,000 for the week ending November 25th. In its next week it showed a spanking \$13,500, and for the following week, \$12,000. The week closing December 16th, it slumped a bit to \$11,000.

"Night at Moulin Rouge" at the Grand was shuttered December 2nd. It drew around \$8,000 for the week.

**NEW YORK**

"HELLZAPOPPIN'" at the Winter Garden spurred to a good \$26,000 for the week ending November 25th and, in the following week, realized a good \$25,600. The week closing on December 9th brought \$24,000. The following week (its



OLSEN and JOHNSON in "HELLZAPOPPIN'"  
At the Winter Garden

sixty-sixth) with a revision and a favorable press, it grossed a strong \$24,500.

The 46th Street Theatre showing "DuBarry was a Lady" brought into its coffers \$30,000 for the week ending December 9th, and a joyous \$31,000 for the first full week of that play. Looks as though DuBarry will be a new leader on Broadway.

"Scandals" at the Hollywood, in its fourteenth week, left December 2nd for a long tour. It averaged weekly around \$20,000 in New York.

"Straw Hat Revue" at the Ambassador took in a mild \$10,000 for the week ending November 29th.

The laugh revue, "Streets of Paris", at the Broadhurst, rated around \$22,000 for the week ending November 25th. The following week poured \$21,000 into the money bag. The next, its twenty-sixth week, ending December 9th, it eased off to \$19,000 and, for the week ending December 16th, its takings were \$18,000.

At the Imperial "Too Many Girls" was credited with \$31,000 for the week ending November 25th and skimmed close to \$30,000 for the one ending December 2nd. The next week, with "DuBarry" as a rival, it still got its \$30,000, but paled off the next (its ninth week) to \$28,000, still mighty good.

"Very Warm for May" in its third week at the Alvin, drew a nice gross of \$18,400 to show for the week ending November 25th. The next week finished strongly with a gross around \$14,000. Its fifth week started very slowly but an upsweep toward the end brought in over \$13,000. It slithered for the week ending December 16th to a mere \$11,000. However, advance sales bespoke fair weather ahead. It is scheduled to run well into January, with reduced top price.

"Yokel Boy" built up well after a slow start and ended November 25th with a week's gross of over \$20,000. The week ending December 2nd brought in \$19,000 and the one after that \$17,000. With \$11,000 the faint final for the week ending December 16th, it laid off from December 18th to 22nd. The advance sale for the holidays was strong. It closed January 6th after its 207th performance preparatory to going on the road.

At the Windsor "Pins and Needles", in its 104th week rang up to a fine \$7,000. The next week brought it over that amount, and the one after that again \$7,000. This figure remained the very good add-up for the week ending December 16th. It plans to play all season.

"Swingin' the Dream" at the Center drew adverse press reports with only fair

attendance, for the week ending December 2nd. With the first full week bringing only \$12,000, the management decided to close it. *Requiescat in Pace.*

**PHILADELPHIA**

"HOT MIKADO" built up to a neat \$20,000 in its first week at the Locust, and in its second (and final) week, ending December 2nd, jumped to \$22,500. Then "Tonight We Dance" moved in, tallying up a scant \$9,000 the first week and an even scantier \$7,000 the second, which ended December 16th.

"Mornings at Seven" at the Forrest, lacking big names, added up, for the week ending November 25th, to a mere \$8,500. "DuBarry was a Lady", at the same theatre, for the week ending December 2nd, smashed through at \$35,000. "Scandals" there for the week ending December 16th was a long way from capacity, drawing only \$19,000.

At the Erlanger "Great Guns" claimed the unusual weekly gross (for a college show) of \$27,000, for the week ending November 25th. The same theatre put on "John Henry" week ending December 16th with but negative response and a cash-in of only \$7,000.

**BALTIMORE**

"FARM OF THREE ECHOES", Ethel Barrymore's vehicle, at Ford's, garnered \$10,200 for the week ending November 25th. Extra strong advance sale for "Three for Three" helped to an encouraging \$15,200 for the week ending December 16th at the same theatre.

**WASHINGTON**

AT the National "Madam, Will You Walk" drew \$14,000 for the week ending November 29th, which must be credited mostly to George M. Cohan. The week ending December 2nd brought "Kiss the Boys Goodbye" and \$12,000 to this theatre. "The White Steed" came the next week with \$12,500 in the coffers. With the First Lady, Eleanor Roosevelt, attending the opening night on invitation, "Hot Mikado" built up to a clear \$21,000, for the week ending December 16th.

**INDIANAPOLIS**

"TONIGHT WE DANCE" at the English brought but light attendance, vining up to but a fair \$5,000 for the week ending November 25th. "Mamba's Daughters" there the next week got a nice \$7,000, and "Leave It to Me" for the week ending December 16th, \$8,800.

**CLEVELAND**

"MAMBA'S DAUGHTERS" at the Hanna got a good \$11,500 for the week ending November 25th. The next week "White Steed" brought a fair \$5,000. Raymond Massey had Cleveland feeding from his hand the week ending December 16th, with near-capacity audiences at practically every performance and the total \$27,000.

**NEW HAVEN**

THREE performances at the Shubert of "Three After Three" caught close to a healthy \$9,000 for the week ending November 25th. For the week ending November 9th four operas, "Aida", "Faust", "Traviata" and "Trovatore", garnered a fair \$6,000 for the San Carlo Opera Company.

**CINCINNATI**

"WHITE STEED" at the Cox drew somewhat spasmodically during the week ending November 25th, grossing a disappointing \$6,500. Helped by Negro patronage "Mamba's Daughters" at the Taft rang up with four performances a fine \$9,000 for the week ending December 6th.

**BOSTON**

AT the Shubert "Three After Three" in its first week ending December 2nd, with sour press notices tallied \$12,000. During its second and final week it improved its sound equipment and finished to a \$17,000.

"Tobacco Road" at the Plymouth clicked consistently in its second week, ending December 2nd, and got a very good \$9,500. The following week it garnered a fine \$10,000. Moved over to the Majestic December 25th.

At the Wilbur Theatre "When We Are Married" in its first week, ending December 9th, attracted weak patronage and weaker reviews. Realized \$5,000 that week and closed the week ending December 16th with a feeble \$3,000.

**DETROIT**

DESPITE praise from the critics, "Outward Bound" took in a bare \$11,000 at the Cass, for the week ending November 25th. "Abe Lincoln in Illinois" there for the week ending December 9th did big business to the tune of \$25,800. The next

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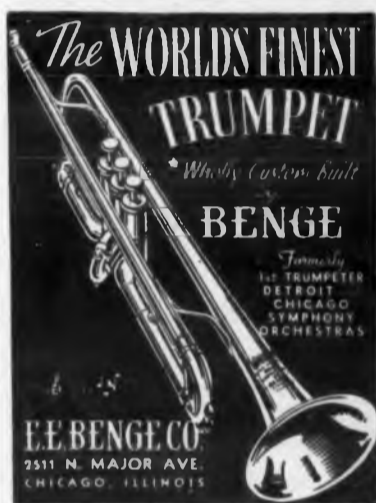
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week "Mamba's Daughters" brought a highly satisfactory response and \$13,500 for eight performances.

**ST. LOUIS**

"HAMLET" at the American went over strong for the week ending November 25th. The next week "No Time for Comedy" copped an excellent \$21,700 for eight performances, the week ending December 2nd.

**PITTSBURGH**

AT the Nixon "Abe Lincoln in Illinois" finished the week ending November 25th with a fine \$22,000. The next week wound up "Tonight We Dance" with a weak \$4,000. "Mamba's Daughters" brought in a big \$16,000 for the week ending December 9th, and "Kiss the Boys Goodbye" which finished the week of December 16th brought in \$7,500.

**LOS ANGELES**

FREQUENT turnarounds and an extra matinee helped the El Captain, Hollywood, to pile up a big \$18,000 with the "Folles Bergere" during the week ending November 25th. The following week the "Folles" garnered \$16,000, and, the final week, with an extra day, December 10th, rolled up a good \$19,000.

At the Hollywood Playhouse, "Chocolate Soldier" garnered a neat \$3,600 for the week ending November 25th and \$3,000 for that ending December 2nd. The first of two weeks of "Blossom Time" brought a neat \$2,000 and the second \$2,300, bringing the date up to December 16th.

In a limited two-week engagement in their "Taming of the Shrew" Alfred Lunt and Lynn Fontanne at the Biltmore whirled the wicket, for the week ending December 9th, to a fine \$20,000. Sell-outs marked their second week, too, with the takings totaling \$22,000.

**KANSAS CITY**

"MARRIED AN ANGEL" drew mildly at the Music Hall, garnering \$7,700 for the week ending December 2nd.

**TORONTO**

AT the Royal Alexandra the biggest grosser in two seasons was "Abe Lincoln in Illinois" which went over the top with nearly \$23,000 for the week ending December 2nd in Raymond Massey's home

(Continued on Page Sixteen)

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The acute problem of adequate space remains ever with us. It has forced us to omit the Editorials and Local Reports in the January issue. They will be included in February.

—Editor.

## TRADE TALK

### Trumpet Patent Issued to Selmer

WASHINGTON, D. C.—The United States Patent Office has issued a patent to Henri Selmer covering an invention relating to trumpets and other brass instruments.

Selmer's invention provides a method for connecting tubing to the valve casings so that disadvantages of former methods are eliminated. Under the old style of trumpet construction, tubing is hard-soldered directly to the valve casing.

The new invention, patent for which has been pending since 1937, covers a method of construction in which the tubing is not hard-soldered to the casing, but is hard-soldered to a sleeve which is in turn soft-soldered to the casing.

The invention has been used on Selmer trumpets and cornets for nearly two years and is known as the "Temper-Guard" valve construction.

Incidentally, H. and A. Selmer, Inc. gave a Christmas party on Saturday, December 16th, for 329 youngsters, which included employees' children, boys and girls who live near the Selmer plant in Elkhart and underprivileged children of that city.

### Catalogue

The H. N. White Co. of Cleveland, Ohio, recently issued a handsome new catalogue entitled "White Way News, No. 11." The progress made by the White Company since Henderson N. White received his first inspiration fifty-four years ago can be used as an object lesson by the struggling youth of today.

### Big Three

The Robbins Music Corporation of the Big Three (Felst, Robbins and Miller), who are starting their advertising campaign in this issue are proud of the fact that they have placed twelve numbers in the Hit Parade broadcast during the year of 1939, topping the list of all music publishers.

Robbins are issuing a new folio entitled "29 Modern Piano Interpretations of Swanee River." Composers whose arrangements are included are Ferde Grofe, Vernon Duke, Domenico Savino, Dana Suesse, Will Hudson, Thomas Grissele, Rube Bloom, Teddy Willson and twenty-one others.

### Reeds

Andrew Verville, president of H. Chron Co., Inc., sole importers of the Vibrator Reeds regrets that musicians may have been recently inconvenienced with delays in the filling of their Vibrator Reed orders. However, he explains that this condition was due to the prevailing situation abroad of which you are familiar. For the coming year of 1940, Mr. Verville is optimistic that there will be a sufficient supply of Vibrator Reeds to meet the needs of all our friends... the saxophonists and clarinetists... as the incoming shipments are now arriving on regular schedule.

### Composers

In a recent news item regarding the Song Hit Guild, we may have given the impression that the winners received \$1,000.00 as prize money. Such is not the case, as the \$1,000.00 is merely an advance on royalties that will accrue from the sale of their songs.

The first contest featured songs written by collaborating amateur and professional writers. In the second plan, which is now being featured, writers may submit both the words and music of their compositions.

### New Deiro March Album Issued

Knowing the adaptability of the accordion, and the forcefulness with which it carries March Tunes, this album of "Ten Symbolic Marches" by Harry Lifson has

been published. These "Ten Marches" were selected from a list of the favorite compositions of which Mr. Lifson is the author.

These marches are properly entitled "Symbolic" marches, as they picture and portray their titles.

Pietro Deiro, the master arranger of the accordion, and properly titled "The Daddy of the Piano Accordion," has interpreted the selections fully and retained the original effects.

### More Reeds

Mario Maccaferri, well-known reed manufacturer of Paris, France, has just opened a new modern factory in the United States. The new plant, located in the heart of New York's theatrical district, will enable him to keep up with the exacting requirements of the trade right on the spot.

A musician of no little fame abroad (he holds a professor's degree for music from the Conservatory of Siena, Italy), Mario is also an expert mechanical engineer, designing and building all of his own highly



MARIO MACCAFERRI

efficient and exceedingly precise machinery. Though he has played clarinet and sax, he has long since laid aside the stick and horn to devote all his energies and ingenuity to the improvement and production of reeds.

His factory at 1658 Broadway, New York City, is extraordinarily well equipped for modern, hygienic reed production, full of new machinery and amply supplied with large stocks of cane.

### Broadside

Excelsior Accordions, Inc., of 333 Sixth Avenue, New York, N. Y., issued a handsome broadside in December. This broadside features Excelsior's latest and greatest achievement, the Excelsior, which was advertised in THE INTERNATIONAL MUSICIAN in September and October.

## Stage Shows

(Continued from Page Fifteen)

town. The next week "Kiss the Boys Goodbye" at the same theatre grossed close to \$9,500. "Chin Up", first of the Canadian war-time revues, added up to a good \$7,300 for the week closing December 16th.

### MINNEAPOLIS

"ON BORROWED TIME" at the Lyceum got good write-ups but empty seats, in two nights and matinee during the week ending December 2nd. It landed only \$1,800. "No Time for Comedy" pounded to a smash \$24,500 in the week ending December 16th, with two evenings and a matinee in Minneapolis and Madison, Wis., sharing the session's bookings.

### BALTIMORE

"HOT MIKADO" at the Ford, the first musical to stop at Baltimore in some time, attracted a satisfactory \$15,700 the week ending December 9th.

### MEMPHIS

"TOBACCO ROAD" at the Orpheum did better this year than last, due to the removal (and publicity given said removal) of naughty-naughty words. It grossed a strong \$6,500 for six performances in four days, for the week ending December 9th. "No Time for Comedy", starring Katharine Cornell and featuring Francis Lederer, went over the top with a smash \$34,600, for the week ending December 9th, when it wound up its one nighters at the Orpheum. Other spots played were Tulsa, Wichita, Kansas City, Omaha and Des Moines.

The Memphis Open Air Theatre will carry on next summer as usual. It was decided in a meeting held December 11th when a nominating committee headed by Mr. Joe Brennan was appointed to name thirty-five directors for 1940. The committee will report at the annual membership meeting January 15th, when any member may nominate from the floor. Joe Cortese was named business manager for the 1940 season.

## TREASURER'S REPORT

### FINES PAID DURING DECEMBER, 1939

Attig, Preston	15.00
Bonsteel, Ken	10.00
Bosch, Harold J.	15.00
Byers, Ben	20.00
Becker, Dave	5.00
Burke, Joe	1.08
Blacker, Walter	10.00
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Burt, A. H.	15.00
Bonar, Marshall	25.00
Burlingame, Leon Wm.	25.00
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Breece, Lou	75.88
Berry, Henry	.81
Berry, Otis	1.29
Bopker, W. M.	5.00
Connor, Louis	10.00
Crawford, Jack	10.00
Castanza, Henry	6.45
Clark, Gene	50.00
Curtis, Hal	1.45
Cooper, Arley	5.00
Cook, Howard, Jr.	5.00
Corpron, C. F. "Happy"	25.00
Campbell, Jan	10.00
Cooke, John	.51
Castellanos, Don	2.50
Conti, Eddie	3.16
Current, Lester R.	5.00
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DeKarske, Karl	5.00
Drabyk, Mike	11.45
Daniels, Eddie	1.36
DeSanto, Vic	1.36
Deltz, Roger	5.00
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Espritt, Alfred	5.00
Evans, Jack	5.00
Evans, Buster Coons	5.00
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Kuniewicz, John	1.45
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Kalanowsky, Anthony	10.00
Kahl, Leonard	5.00
Kuttner, David	30.00
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Merlino, Louis	5.00
Merlino, Nick	5.00
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Mandell, Sanford	25.00
McCarthy, Edw. Ted	5.00
Nickerson, E. Kay	10.00
Nielson, Al	10.00
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Powrie, Jack, Jr.	5.00
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**BENEFICIAL SUGGESTIONS**

**TO  
WRONG ATTITUDE LEADERS**

By M. GRUPP

*Internationally Known Specialist in Teaching  
Natural Wind-Instrument Playing*

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M. GRUPP

leader adapt himself to taking the "right attitude."

In this article, I will suggest a routine which I am sure will help such leaders towards adopting the "right attitude" and thus attaining the best possible results from their orchestras.

**How to Reverse Attitudes**

At the outset, I will say that emotional balance is not an inborn gift, rather is it the product of a habitual adjustment. It should be noted that almost all of the things we do constantly, whether good or bad, are acquired by practice. The more we practice a habit, the more do we become adapted to it. Therefore, with a little effort on your part, Mr. Wrong Attitude Leader, it should be easy for you to reverse attitudes.

If you desire to successfully accomplish this, you should systematically practice the following:

1. The first psychological step is to make up your mind that you must, can, and will adapt yourself to taking the "right attitude" towards your orchestra members in order to help them to perform their best.

2. You must stop giving vent to the wrong emotions when an orchestra member makes a playing-error.

3. When an instrumentalist makes a playing-mistake, you should, for psychological reasons, at the first possible opportunity, converse with him, casually, making no mention of his playing error.

4. This action will convince your musician's conscience that you do not consider his error seriously. Because of your altered attitude, the next time he plays the same spot he will have more confidence to play it to the best of his ability.

5. When a member happens to make a mistake while you are looking his way, at once direct your eyes elsewhere, and act as though you did not hear it.

6. The adoption of this self-control will eventually enable you to prevent your displeasure from showing obviously in your expressions, and thus upsetting the instrumentalist at the time of his playing-error.

7. After you are able to thus far control your emotions, you should adapt yourself to the following psychological step: The next time you happen to face an instrumentalist during his playing-error, keep your eyes on him, maintaining an unaltered expression.

8. Once you have achieved this control, try to maintain a smiling expression (even if it hurts) when facing the musician who plays a solo.

9. Expand that smile when he happens to make a playing-mistake. At the instant of his error, a player becomes upset and needs his leader's encouragement in order that his nervousness may decrease and that he may not miss further.

10. When for some reason, a wind-player does not feel well or has sore or cracked lips, etc., it is understood that he cannot play as well as usual. In this case, you should make it your business to let him know you are aware of his handicap, and that you do not expect him to play better than he can under these circumstances.

I assure you that with these encouraging actions, the results you will accomplish will be of the highest value to your orchestra.

**BOOKS OF THE DAY**

**LABOR AND DEMOCRACY**

By William Green, president, American Federation of Labor. 194 pages. \$2.50. Princeton University Press.

To sense fully the comfort and security of one's home. It is sometimes salutary to have a look outside at storms tearing the trees and icy winds laying waste the fields. So we members of the A. F. of L. who are sometimes prone—it is a failing of all mankind—to take our blessings for granted, should examine a book like this that traces not only the building and weather-proofing of this organization but also the storms and stresses that have buffeted it through the years of its development. The criticism levelled at it is a case in point. To strengthen our own position it is well to know exactly what is said by our opponents. That President Green gives these opponents' viewpoint almost before they have had a chance to formulate it themselves, that he refutes their arguments before they have even become crystallized, shows his full knowledge of the situation, his wisdom in meeting it.

One argument of the opposition, unfamiliar perhaps to many basking in the protection of Unionism, is that the A. F. of L. makes workers less earnest and less diligent, that, as soon as they feel fairly secure, they begin to neglect their work. To this President Green, showing his keen insight into human nature, responds, "A competent workman wants first of all to be able to do a good job. . . . If his mind is free to concentrate on improving his job, he will instinctively think of ways to prevent waste, short-cuts to better accomplishment. . . . Without the union agreement his mind is not free from the haunting shadow of insecurity; he has no feeling of partnership in the enterprise."

Again and again the author reiterates that the A. F. of L., far from throwing a monkey-wrench into the machinery of industry, is an "agency through which workers can make their fullest contribution" to it. It is not an "against" but a "for" movement, one which, through giving security to the worker, gives security also to the employer. This positivism, this constructive, cooperative attitude, is the keynote of the volume. With this as the basis of his doctrines, President Green tells of the struggles of the A. F. of L. for recognition until it finally has become accepted as the means through which Americans can work most directly toward material and social progress, and toward the unleashing of our country's economic resources.

Nor has the A. F. of L. ever lacked the stimulation of opposing movements, girding its loins successively for encounters with the communistic movement, the "American Plan" (falsely so-called), and the C. I. O. Each time it has come out triumphant, proof of the fact that its activities are not sporadic, Quixotic exhibitions, but indications, rather, of a steady, sure development. As President Green states, "Those of us who have grown up in the labor movement know that its real strength and function is not as an army with banners flying, enlisted for a crusade, but as groups of workers interested in having a job and in doing a good day's work, who want to improve conditions so that work will be less dangerous and burdensome, and to secure pay increases so that they and their families can live better. Security is what lies closest to the wage-earner's heart. His greatest hope for security is the union."

In short, this book—one of the few ventures of a labor leader into literature—points out that the A. F. of L. way is the way toward a more democratic government, toward American thought and American living.

**MUSIC, HISTORY, AND IDEAS**

By Hugo Leichtentritt. 292 pages. \$3.50. Harvard University Press.

If we make music a thing apart, set a sign up and fence it about, we rob it, by that token, of its vitality, take from it even its reality. If it is to give inspiration, unfetter our impulses and enrich our emotions, then it must be in sensitive touch with all the elements that compose our existence, must interweave with our amusements, our religion, our patriotism, our ambitions. "Pure" music, meaning music in an ivory tower of abstraction, is dead music, waiting for the ready spades of posterity to bury it decently. Music, living music, is what this generation laughs to and cries to, aspires to and dances to. None realizes this better than the author of this volume.

In setting forth the history of music, Hugo Leichtentritt never forgets that, as culture grows, as people change their manners and customs, so music changes and is transformed. Bach was Bach because the Protestant Church was what it was.



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The music of Wagner would have been impossible without those later developments in the spirit of his time. Another of the circumstances discussed, amazing until deeply studied, is that harmonization as we know it—that is, conscious forming of pleasurable combinations from the sounding simultaneously of two or more notes—was unknown to primitive man and even to civilized man up to five hundred or so years ago. The "why" of this, as well as the "why" of Gothic and Renaissance manifestations are thoroughly dealt with. Especially deft is his handling of these our modern times, with their bewildering conflicting tendencies. It is something to be able, at once, to point a way for Strauss, Gershwin and Debussy enthusiasts. Modern music "with its passionate striving, its agitated revolutionary spirit, its unflinching search for new effects of sound, rhythm and color", is yet able, with the parallel advance in technique, to grant means of expression to every emotion. But, alas, the author must also sadly admit its one great defect—"emptiness of soul, great ingenuity"

(Continued on Page Twenty-three)

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# PEDAGOGICS

**IMPORTANT NOTICE!** Several months ago our readers were warned that the interest in these Harmony Lessons had greatly diminished. Mr. Hagen, who edits these lessons for THE INTERNATIONAL MUSICIAN, has done so without compensation. He earns his livelihood through teaching. Some of his experiences have been most unpleasant, such as members refusing to pay his modest fee for the correction of their lesson papers and failure to pay for material mailed to members at their request. It is obvious that such a condition cannot continue, and our readers are therefore advised that unless this warning results in a decided increase in members' interest in these lessons, with subsequent returns to Mr. Hagen, he has decided to withdraw the Harmony Lessons after this issue. Should this occur, members thereafter will be able to secure the balance of the lessons only through direct contact with Mr. Hagen. THE EDITOR.

## COMPLETE COURSE IN HARMONY

as taught by  
**JULIUS VOGLER and JOSEPH HAGEN**

### LESSON TEN

#### DISSONANCES

A dissonance cannot remain at a change of fundamental to become a consonance in the new fundamental.

#### EXAMPLE 1—A—B

In Example 1-A the diminished 5th (F) a dissonance, remains as the 3rd, a consonance, of the second chord. This is incorrect, as the F in the second chord still has the effect of a diminished 5th, which requires resolution.

In Example 1-B, the diminished 5th (F), a dissonance, remains as a perfect 8th, a consonance, in the second chord. This is incorrect, as the chord in the second measure should contain an E to permit the resolution of the diminished 5th (F).

#### HARMONIC PROGRESSIONS IN THE MAJOR SCALE (Fundamental Ascents by a 3rd)

##### DIRECTIONS FOR EXERCISE 1

1. Write the number of degree under each fundamental.
2. Write any chord desired (triads, or chords of the 7th or any of their inversions) based on the fundamentals indicated.

#### EXERCISE 1

In the 4th measure we find a diminished chord (7th degree) the rule of which is: "The diminished 5th should be resolved one degree downward at a change of fundamental, except when followed by the dominant—5th degree—when it may remain at 7th of that fundamental." The next measure we find a minor chord (2nd degree) which does not furnish an opportunity for the diminished 5th to resolve, and this diminished 5th (a dissonance) would remain as a minor 3rd (a consonance) of the 2nd degree. This is incorrect, as a dissonance cannot remain to become a consonance. A dissonance may remain at a change of fundamental, provided it still appears as a dissonance in the new fundamental.

#### FUNDAMENTAL ASCENTS BY A 5TH

##### DIRECTIONS FOR EXERCISE 2

Write the number of degree under each fundamental.

Write any chord desired (triads, or chords of the 7th or any of their inversions) based on the fundamentals indicated.

#### EXERCISE 2

In the 6th measure we find a diminished chord (7th degree) the rule of which is: (See rule of Diminished Chord).

The next measure we find a major chord (4th degree) which does not furnish an opportunity for the diminished 5th to resolve, and this diminished 5th (a dissonance) would remain as a perfect 8th (a consonance) of the 4th degree. This is incorrect, as a dissonance cannot remain to become a consonance.

#### THE COMPLETE AUTHENTIC CADENCE OR CLOSE

is the success of chords based on the fundamentals of the second, fifth and first degrees.

The chord based on the 2nd degree may be either a triad or chord of the 7th or 9th or any of the inversions of these chords.

The chord based on the 5th degree—dominant—should be either of the primary chords (triad or chord of the seventh), or a chord of the 9th, and the chord based on the 1st degree, should be a triad.

N.B.—Do not have any inversion of either the triad, chord of the 7th, or chord of the 9th, on the 5th degree—dominant—when employed as a complete cadence or close.

The plagal cadence is a succession of the 4th and 1st degrees, at the close of a

(Continued on Page Nineteen)

## THE MODERN WAY TO DRUMMING ELASTICITY

By **NAT SATTLER**

Dean, Education Division, American Drummers' Association



NAT SATTLER

THE discussion in the column this month will be subject to press rolls. These rolls are used only in dance drumming—never in a rudimental, competition, or band drumming. The analysis of the press roll boils itself down to two types: the first, disregarding the rules and regulations of rudiments, and the second that concerns itself entirely with the use of rudiments.

In Ray Bauduc's book "Dixieland Drumming," the analysis presented by Tommy Thomas—famous drum authority and teacher of Chicago, shows the first expose of press rolls to have been presented in book form. Here, Mr. Thomas has reviewed all of the known press rolls, with complete and adequate description covering each, and its proper execution.

Lawrence Stone, of Boston, presented one of the finest analysis of press rolls that I have ever read, in a magazine article about ten years ago. This article has stuck in my mind—and the minds of many drummers who read it, as being one of the most outstanding works to date. If it were possible, I would urge every dance drummer to obtain a copy and read it thoroughly.

Much can be said on the subject of press rolls, and it is strange that so little or no regard at all is given the importance of these rolls by the average drummer. I am quite certain that both Bauduc and Thomas realized in the preparation of the book "Dixieland Drumming," that a thorough dissertation should be made on the subject—hence, it was included by them both.

Our No. 1 consideration is the type of press roll that is exempt, and has no relation to drum rudiments. Example 1 shows a press roll that is made on the second and fourth quarters of the bar with the left stick while the right stick maintains a steady four. Exercise 1 gives you an analysis of the press roll as executed by each stick individually:

It will be seen that it is exceptionally difficult to determine the exact amount of taps that will be used in making the press roll as shown in Example 1 as this type of press roll is not a derivative from the long roll itself. I refer to the long roll—as that which is commonly known as the "da-da, ma-ma." Press rolls of this type are naturally foreign when we compare them with the ones used in rudimental drumming.

We do not wish to belittle the importance of the press roll as shown in Exercise 1—as it has its legitimate place in the field of dance drumming. Example 2 is the same as Example 1 with a press roll reverse, playing a steady four with the left stick while the press is made with the right stick on the second and fourth beats in the bar.

Here is an example of the press roll that employs the "da-da ma-ma" roll. For this example, Exercise 3, I will use a form consisting of two quarter notes and two sets of triplets.

It will be noted that a seven-stroke roll is made out of the triplets. This press roll emphasizes the second and fourth beats, while the first and third beats are played with the right stick, maintaining four beats to the bar. The same roll can be played in this manner.

Starting with a roll, and accenting the second and fourth beats to the bar, the afterbeat value is still maintained. For the next example we have a form consisting of eight notes, with a left and right sticking showing accents on one, four, seven.

then by adding the double strokes and roll signs, we get this:

(The Form shows the eighth notes with accents and Example 5 shows the same exercise with the roll signs inserted.)

By pressing the roll into a close, we get a syncopated "da-da ma-ma" roll, we find that this press roll is one of the many used for fast tempo numbers.

Our next example similar to Example 5 shows the triplet form with a single sticking, and then the addition of the double strokes with roll signs added which gives us Example 6.

This gives us an unusual type of press roll which sounds like a shuffle beat.



COMPLETE COURSE IN HARMONY

(Continued from Page Eighteen)

composition, and is generally preceded by the authentic cadence—2nd, 5th and 1st, or by the 5th and 1st degrees.

While a complete cadence is always desirable, it happens sometimes that a melody does not permit its application. In such cases, the succession of the 5th and 1st degrees is sufficient.

Complete Cadences Formed by Tones of the Diatonic Major Scale

D 2    G 7    C 1    D 2    G 7    C 1

D 2    G 7    C 1    D 2    G 7    C 1

D 2    G 7    C 1    D 2    G 7    C 1

N.B.—It will sometimes be found necessary, or desirable, to have a chord in incomplete form.

As the character of both major and minor chords lies in the 5th and 3rd of the fundamental, the 5th may be omitted in both cases and these chords will retain their identity as major or minor chords. The character of the diminished chord lies in the 8th and 5th of the fundamental. The 3rd may be omitted.

Irregular Progression of the 3rd of the 5th Degree—Dominant 3rd

The 3rd of the 5th degree—dominant 3rd—may skip to the 5th of the 1st degree.

This progression should be regarded as a license, and, although appearing occasionally in a melodic part, should only be employed in a harmonic part for the sake of fuller harmony. The irregularity of this progression is less noticeable when appearing in a middle part or voice.

When writing for instruments of different tone color, the irregularity of this progression becomes more prominent.

EXAMPLE 2

G 7    C 1

HARMONIC PROGRESSIONS IN THE MAJOR SCALE

DIRECTIONS FOR EXERCISE 3

Have fundamentals descend or ascend by a 5th or a 3rd, excepting the fundamental ascent by a 3rd or 5th from the fundamental of the 7th degree, i.e., do not have B fundamental (7th degree) followed by D fundamental, or by F fundamental.

Do not have the fundamental progress by degree; as from C to D, F to G, etc. Form triads or chords of the 7th or any of their inversions.

Have a complete cadence or close in the last three measures.

For example, the 1st measure is based on C fundamental; have the next fundamental a 5th lower, (F) or higher, (G) or a 3rd lower, (A) or higher (E). Have cadence (2nd, 5th and 1st degrees) in the last three measures.

EXERCISE 3

C 1    I 1

For practice, follow the same procedure on separate paper, and have the chord in the first measure start from the 1st and 3rd positions, respectively.

MELODIES (Strict)

Harmonize with triads and 1st inversions of the triads. Have fundamentals descend or ascend by a 5th or a 3rd only. Do not have fundamental progress by degree.

DIRECTIONS: 1. Write fundamentals for entire melody. 2. Write bass for entire melody. 3. Fill in intervals in alto and tenor parts.

Try to employ the new feature (the 1st inversion of the triad) as often as possible.

Do not have the 1st inversion when the 3rd of the fundamental appears in the melody. This is not incorrect, but the doubling of a Major 3rd, tends to weaken the effect, particularly when the 3rd appears in the Bass and the Soprano, these being the most prominent parts.

The Last Two Chords Must Be Triads

For every note in the melody, have one of corresponding value in the other parts.

"ARRANGING"

By JOE BISHOP

(EDITOR'S NOTE: With this article Joe Bishop, famous arranger with Woody Herman's Orchestra and a composer of such tunes as "Blue Evening," etc., starts a series of columns on the practical side of arranging. In coming months he will tell how to make money arranging, what the trends are in current styles, and other phases. In addition, he will be glad to answer any arranging problems which INTERNATIONAL MUSICIAN readers may have.)



JOE BISHOP

SPECIAL musical arrangements, as used in dance bands throughout the country these days, have progressed so greatly in the past few years and during the entire past decade—that it might be worth the space to trace historically, in brief, the musical evolution of the modern arrangement.

During the earlier eras of dance and jazz music, the arrangement, as considered today, was non-existent. Orchestration was utilized to some degree—but these orchestration were primarily translations of the original music, scored for the various instrumentalists. The difference between one band and another—as noticeable today by style or instrumentation or arrangement—wasn't obvious in the early music days. Distinction between soloists differentiated one band from another. Today, the arrangement is the real style factor. Soloists, of course, are still of first-rate importance, but the arrangement itself has become the major distinctive item.

During the 1914-1924 era, arrangements were almost unknown. Musicians learned the notes of a song and from that point on everything was faked. The musical arranger was almost unknown as a factor in the band—and copyist or orchestrator was of equal importance. Then from 1924-1932, many leaders realized the necessity for style and for distinction. The piano player generally took a tune, playing the notes for the men at rehearsal—and they themselves would copy the notes for their own use. Recordings and radio began to become important. The leaders began to realize that the once unrecognized arranger had a definite value in the band's musical ability. From taking stock arrangements and cutting them up—to the point where special arrangements were featured exclusively by bands, the arrangement progressed to its present day point where the arranger is considered an almost indispensable part of the band, almost as indispensable as the leader or key musicians. As a matter of fact, many present day bands are led by men who previously were considered just arrangers, their solo work being incidental to their arranging.

During the 1924-1932 era, the practice of trading arrangements found much favor. The high cost of a library of special arrangements was too much for many young bands—and they split arrangements. The once "forgotten man" of the music business was now being heralded as the saviour of the trade.

Today with radio, records and other mediums through which popular music is so rapidly publicized, it is impossible for any one band to use stock music. Even the small town five-piece band often has a staff arranger to revise the stock for the particular style of the band. The public has reached a point where it no longer purchases or listens to music because of the song alone—the particular band arrangement is often more responsible.

Naturally the few topnotch bands in the country are recognized universally for their styles, but it is worth serious consideration to note the progress which has taken place in smaller, less publicized groups as far as the special arrangement goes.

Most any musician, with a good background in music—and a natural aptitude to arranging can become successful in his effort to create new ideas for his band. A basic knowledge of chords and an ability to quickly recognize and distinguish them is one of the first prerequisites of the arranger. His knowledge of passing tones is vital also. He must, however, first of all, know his men and their abilities and restrictions—for with a true understanding of his band, an arranger can often make a group of not so great men sound better than a poor arrangement played by the so-greats. A keen musical ear, an ability to feature vocal and instrumental soloists—and an ability to evolve and perfect styles would also go into the "Qualifications of an arranger" preface.

If a straight musician can honestly and sincerely recognize these qualifications in his own ability—he can then attempt to begin arranging—and may, with much of the trial and error method, develop into an arranger of first-rate importance.

Arranging is in reality—"arranging musical ideas." Soloists, with original ideas, are in the basic sense arrangers. Putting these ideas down on paper—and arranging them for ensemble performance is another task. But the basic musical idea, as developed by the musician in his solo work, is in theory the same ideas as spring from the arranger's pen.

If a soloist takes a chorus—unsuccessfully, he learns to keep away from that mistake next time. But he must try everything to develop ideas. His ability to improve on the good ideas and throw out the bad makes the difference between his being a good musician or a bad one. So also in arranging, the musician's ability to evolve new ideas, dispelling the bad and continuing on with the good, is vital.

The arranger should, however, first know his men. Who doubles from trombone to sax—who can fill these two gaps, etc. A small working band of six pieces may be capable of sounding like ten if the arranger knows how to make the most of his material. Straight stock arrangements take many things for granted: (1) that all musicians can play equally well, (2) that all bands are made up of the same instrumentation, etc. This is not true, as we all know, so it is up to the individual band to improve upon the original arrangement—and style it for the particular needs of the band.

Next month, I'll try to get going into, the first approach of the arranger to his men and to his music.

bearing in mind that this is not a rule, but merely a suggestion for the present melodies.

A    E    A

This course is now available as a self-instructor. Those who desire to have their lessons reviewed, write for particulars to JOSEPH A. HAGEN, 70 Webster Avenue, Paterson, N. J.

Read the important notice at the top of the Harmony Lesson column, as this may be the final lesson printed in THE INTERNATIONAL MUSICIAN.—The Editor.

UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST
Akbar Band, Dunkirk, N. Y.
Argonaut Alumni Band, Toronto, Ont., Canada.

PARKS, BEACHES and GARDENS
Brentwood Park, operated by Brentwood Volunteer Fire Department, Pittsburg, Pa.
Capitol Park and all buildings therein located, Hartford, Conn.

ORCHESTRAS
Ambassador Orchestra, Kingston, N. Y.
Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J.

ORCHESTRAS (continued)
Clarka, Juanita Mountaineers Orchestra, Spokane, Wash.
Cole, Forest, and His Orchestra, Marshfield, Wis.

French, Bud, and His Orchestra, Springfield, Ohio.
Gilbert, Ten'Brook, and His Orchestra, New Brunswick, N. J.
Gindu's International Orchestra, Kulpmont, Pa.

INDIVIDUALS, CLUBS HOTELS, Etc.
This list is alphabetically arranged in States, Canada and Miscellaneous.

ALABAMA
BIRMINGHAM: Sellers, Stan.
GADSDEN: Gadsden High School Auditorium.

ARKANSAS
EL DORADO: Shivers, Hub.
FORT SMITH: Junior High School, Senior High School.

CALIFORNIA
CHOWCHILLA: Colwell, Clayton "Sinky."
COTTONWOOD: Cottonwood Dance Hall.

Newcom, Cecil, Promoter, Popkin, Harry and Frances, operators, Million Dollar and Burbank Theaters and Boxing Matches at the Olympic Stadium.
Sharpe, Helen, Williams, Earl.

COLORADO
DENVER: Canino's Casino, Tom Canino, Proprietor.
Marble Hall Ballroom, Oberfelder, Arthur M.

CONNECTICUT
BRIDGEPORT: Klein, George.
FAIRFIELD: Damshek, John.
HARTFORD: Doyle, Dan.

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

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

GEORGIA
SAVANNAH: Armstrong Junior College, Hotel DeSoto Bellmen's Club.

IDAHO
BOISE: White City Dance Pavilion.
ILLINOIS
AURORA: Rex Cafe.

Associated Radio Artists' Bureau, Al. A. Travers, Proprietor.
Bernet, Sunny.
Fine, Jack, Owner, "Play Girls of 1938."

KANSAS
MUTCHINGS: Brown Wheel Night Club.
PACELLI, William V.
PINTOZZI, Frank.

KENTUCKY
HOPKINSVILLE: Steele, Lester.
LEXINGTON: Harper, A. C.

LOUISIANA
ABBEVILLE: Roy's Club, Roy LeBlanc, Manager.
BOSSIER CITY: "41" Club, Hooser & Williams, Props.

MAINE
NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbette, Proprietor.

MARYLAND
BALTIMORE: Alber, John J.
Continental Arms, Old Philadelphia Road.

INDIANA
EVANSVILLE: Adams, Frank.
GREEN LANTERN BALLROOM: Jos. Beltman, Manager.

MASSACHUSETTS
BOSTON: Fisher, Samuel.
FORD: Theatrical Enterprises, Inc.

MICHIGAN
BATH: Terrace, The, Park Lake.

K. C. Hall (also known as Reichert Hall).
Moore Hall.
West Waterloo High School.

KANSAS (continued)
MUTCHINGS: Brown Wheel Night Club.
PACELLI, William V.
PINTOZZI, Frank.

KENTUCKY (continued)
HOPKINSVILLE: Steele, Lester.
LEXINGTON: Harper, A. C.

LOUISIANA (continued)
ABBEVILLE: Roy's Club, Roy LeBlanc, Manager.
BOSSIER CITY: "41" Club, Hooser & Williams, Props.

MAINE (continued)
NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbette, Proprietor.

MARYLAND (continued)
BALTIMORE: Alber, John J.
Continental Arms, Old Philadelphia Road.

INDIANA (continued)
EVANSVILLE: Adams, Frank.
GREEN LANTERN BALLROOM: Jos. Beltman, Manager.

MASSACHUSETTS (continued)
BOSTON: Fisher, Samuel.
FORD: Theatrical Enterprises, Inc.

MICHIGAN (continued)
BATH: Terrace, The, Park Lake.

BATTLE CREEK: Battle Creek College Library Auditorium.
BAY CITY: Alpha Omega Fraternity, Niedzielski, Harry.

BENTON HARBOR: Johnson, Hershel, Palala Royal.
DETROIT: Advance Theatrical Operation Corp., Jack Broder, President.

GLADSTONE: Klondyke Tavern, Mrs. Wilfred LaFave, Operator.
GRAND RAPIDS: St. Cecilia Auditorium.

LOUISIANA (continued)
ABBEVILLE: Roy's Club, Roy LeBlanc, Manager.
BOSSIER CITY: "41" Club, Hooser & Williams, Props.

MAINE (continued)
NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbette, Proprietor.

MARYLAND (continued)
BALTIMORE: Alber, John J.
Continental Arms, Old Philadelphia Road.

INDIANA (continued)
EVANSVILLE: Adams, Frank.
GREEN LANTERN BALLROOM: Jos. Beltman, Manager.

MASSACHUSETTS (continued)
BOSTON: Fisher, Samuel.
FORD: Theatrical Enterprises, Inc.

MICHIGAN (continued)
BATH: Terrace, The, Park Lake.



WYOMING: Boyer, Hubert. MONTANA: BILLINGS: Billings High School Auditorium. Tavern Beer Hall, Ray Hamilton, Manager. NELENA: Chateau, The. MISSOULA: Dishman, Orin, Prop., New Mint. ROMAN: Shamrock. NEBRASKA: FAIRBURY: Bonham. GRAND ISLAND: Scott, S. F. LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager. Garden Dance Hall, Lyle Jewett, Manager. Johnson, Max. Wagner, John, President, Lincoln Chapter, Security Benefit Ass'n. OMAHA: Davis, Clyde E. Omaha Credit Women's Breakfast Club. United Orchestras, Booking Agency. NEW JERSEY: ARCOLA: Corriston, Eddie. White, Joseph. ATLANTIC CITY: Ambassador Hotel. Knickerbocker Hotel. Larosa, Tony. Savoy Bar. Siffer, Michael. ATLANTIC HIGHLANDS: Kaiser, Walter. BLOOMFIELD: Brown, Grant. CAMDEN: Walt Whitman Hotel. CLIFTON: Silberstein, Joseph L. and Ettelson, Samuel. GLEN GARDNER: Green Hills Inn, Mr. and Mrs. John Sandago. HOBOKEN: Dimenzo, Pasquale. IRVINGTON: Club Windsor. Philhower, H. W. JERSEY CITY: Dickinson High School Auditorium. LONG BRANCH: Shapiro, Mrs. Louis Rembar, Manager, Hotel Scarborough. MOUNTAINDALE: Chi Am Chateau. NEWARK: Angster, Edward. Blue Bird Dance Hall. Clark, Fred R. Club Miami. Devaney, Forest, Prom. Kravant, Norman. Meyers, Jack. N. A. A. C. P. Pat & Don's. Robinson, Oliver, Mummies Club. Rutan Booking Agency. Santoro, V. Sapienza, J. Skyway Restaurant, Newark Airport Highway. Stewart, Mrs. Rosamond. Triputti, Miss Anna. NEW BRUNSWICK: Block's Grove. Morris Block, Proprietor. ORANGE: Schlesinger, M. S. PASSAIC: Kanter's Auditorium. PATERSON: De Ritter, Hal. PLAINFIELD: Siffer, Michael. PRINCETON: Lawrence, Paul. TRENTON: Lays, Oscar A. UNION CITY: Passion Play Auditorium. WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner. Frankie Conway's Tavern, Black Horse Pike. WILDWOOD: Bernard's Hofbrau. Club Avalon, Joseph Totarella, Manager. NEW MEXICO: ALBUQUERQUE: Blue Ribbon Nite Club. Maertz, Otis. NEW YORK: ADIRONDACK: O'Connell, Nora, Proprietress, Watch Rock Hotel. ALBANY: Brady, John. Flood, Gordon A. ARMONK: Embassy Associates. BALLSTON SPA: Francese, Tony. Hearn, Gary. BEACON: Neville's Mountinside Farm Grill. BINGHAMTON: Bentley, Bert. BROOKLYN: Hared Productions Corp. BUFFALO: Clore, Wm. R. and Joseph, Operators, Vendome Hotel. Erickson, J. M. German-American Musicians' Association. Kaplan, Ken., Mgr., Buffalo Swing Club. King Productions Co., Geo. Meadowsbrook Country Club. McVan's, Mrs. Lillian McVan, Proprietor. Michaels, Max.

Miller, Robert. Nelson, Art. Shults, E. H. Vendome Hotel. CAROGA LAKE: Christiano, Frank, Hollywood Cafe. CATSKILL: 50th Annual Convention of the Hudson Valley Volunteer Firemen's Ass'n. ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel. ELMIRA: Goodwin, Madalyn. Rock Springs Dance Pavilion. ELMSFORD: Reber, Bill. Reber's, Bill, Restaurant. FISHKILL: Oriental Inn. GLENS FALLS: The Royal Pines, Tony Reed, Proprietor. KIAMESHA LAKE: Mayfair, The. KINGSTON: Yocan Dance Studio, Paul Yocan, Owner. LACKAWANNA: Chic's Tavern, Louis Cianelli, Proprietor. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity. LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor. NEWBURGH: Matthews, Bernard H. NEW YORK CITY: Albin, Jack. Benson, Edgar A. Blythe, Arthur, Booking Agent. Dodge, Wendell P. Dyrufl, Nicholas. Dwyer, Bill. Grant & Wadsworth and Casmir, Inc. Harris, Bud. Herk, J. H., Theatrical Promoter. Immerman, George. Jermon, John J., Theatrical Promoter. Joseph, Alfred. Katz, George, Theatrical Promoter. Levy, Al and Nat, Former Owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Makler, Harry, Manager, Folley Theatre (Brooklyn). Maybohm, Col. Fedor. Miller, James. Murray, David. New York Coliseum. Palais Royale Cabaret. Pearl, Harry. Phi Rho Psi Fraternity "Right This Way." Carl Reed, Manager. Rosenoer, Adolph and Sykes, Operators, Royal Tours of Mexico Agency. Royal Tours of Mexico Agency. Seiner, Charles. Sedner, Chas. E. Shayne, Tony, Promoter. Solomonoff, Henry. Sonkin, James. "SO" Shampoo Company. Weinstein, Joe. ONEONTA: Oneonta Post No. 259. American Legion, G. A. Dockstader, Commander. PORT KENT: Klages, Henry C., Owner, the Mountain View House. Poughkeepsie: Germania Singing Society. Poughkeepsie High School Auditorium. PURLOV: Clover Club. ROCHESTER: Genesee Electric Products Co. Gorin, Arthur. Medwin, Barney. Pulstler, E. H. Todd Union of University of Rochester and Gymnasium. SCHEENECTADY: Maurillo, Anthony. SOUTH FALLSBURG: Plaza Hotel, S. Flugelman & Sons, Managers. STONE RIDGE: DeGraff, Walter A. SYRACUSE: Horton, Don. Most Holy Rosary Alumni Association. TONAWANDA: Shuman, George, Operator, Hollywood Restaurant. TROY: Lambda Chi Alpha. Phi Kappa. Phi Mu Delta. Pi Kappa Alpha. Pi Kappa Phi. Theta Nu Epsilon. Theta Upsilon Omega. UTICA: Moinoux, Alex. WHITE PLAINS NORTH: Charlie's Rustic Lodge. WHITESBORO: Guido, Lawrence. WINDSOR BEACH: Windsor Dance Hall. LONG ISLAND, N. Y. HICKSVILLE: Seever, Mgr., Hicksville Theatre. LINDENBURG: Fox, Frank W. NORTH CAROLINA: ASHEVILLE: Asheville Senior High School Auditorium. David Millard High School Auditorium.

Hall-Fletcher High School Auditorium. CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Proprietor. DURHAM: Alston, L. W. Ferrall, George. Mills, J. N. Pratt, Fred. FAYETTEVILLE: Bethune, C. B. HIGH POINT: Trumpeters' Club, The. J. W. Bennett, President. RALEIGH: Carolina Pines. Hugh Morson High School. Needham Broughton High School. New Armory, The. Rendezvous. Washington High School. WILMINGTON: Ocean Terrace Hotel, Mrs. John Snyder, Owner and Mgr., Wrightsville Beach. WINSTON-SALEM: Hill, E. C. Piedmont Park Association Fair. Robert E. Lee Hotel, John Pellycord, Orch. Leader. NORTH DAKOTA: BISMARCK: Coman, L. R. Coman's Court. GRAND FORKS: Point Pavilion. OHIO: AKRON: Akron Saengerbund. Brady Lake Dance Pavilion. Katz, George, DeLuxe Theaters. Williams, J. P., DeLuxe Theaters. ALLIANCE: Castle Night Club, Charles Naines, Manager. Curtis, Warren. BRYAN: Thomas, Mort. CAMBRIDGE: Lash, Frankie (Frank Lashinsky). CANTON: Beck, L. O., Booking Agent. Bender, Harvey. Bender's Tavern, John Jacobs, Manager. Canton Elks' Lodge. CHILLICOTHE: Rutherford, C. E., Manager, Club Bavarian. Scott, Richard. CINCINNATI: Cincinnati Club, Milnor, Manager. Cincinnati Country Club, Elks' Club No. 5. Hartwell Club. Jones, John. Kenwood Country Club, Thompson, Manager. Lawrenceville Country Club, Hutch Ross, Owner. Marketview Country Club, Worburton, Manager. Queen City Club, Clemens, Manager. Spat and Slipper Club. Western Hills Country Club, Waxman, Manager. Williamson, Horace G., Manager, Williamson Entertainment Bureau. CLEVELAND: Hanna, Rudolph. Order of Sons of Italy. Grand Lodge of Ohio. Senes, Frank. Sindelar, E. J. Weisenberg, Nate, Mgr., Mayfair or Euclid Casino. COLUMBUS: Arkins, Lane. Astins, Mary. Gyro Grill. DAYTON: Club Ark, John Hornis, Owner. Eih, Dwight. Stapp, Phillip B. Victor Hugo Restaurant. GREENVILLE: Burke County Fair. KENT: Kent State University Freshman Class Dance. Kent State University. Sophomore Class of Kent State University. James Ryback, President. LIMA: Laramont Ballroom (better known as Moose Temple). Walter Hoffman, Mgr. MANSFIELD: Foley, W. R., Mgr., Coliseum Ballroom. Leland Hotel. MARIETTA: Eagles' Lodge. Morris, H. W. MARION: Anderson, Walter. MEDINA: Brandow, Paul. OXFORD: Dayton-Miami Association. Wm. F. Drees, President. PORTSMOUTH: Smith, Phil. SANDUSKY: Anchor Club, Henry Letson, Proprietor. Boulevard Sidewalk Cafe. The Brick Tavern, Homer Roberts, Manager. Burnett, John. Crystal Rock Nite Club. Alva Halt, Operator. Fountain Terrace Nite Club. Alva Halt, Manager. Wonderbar Cafe. SIDNEY: Woodman Hall. SPRINGFIELD: Lord Lansdown's Bar, Pat Finnegan, Manager. Marshall, J., Operator, Gypsy Village.

Prince Hunley Lodge No. 469, A. B. P. O. E. TOLEDO: Cavender, E. S. Frank, Steve and Mike, Owners and Managers, Frank Bros. Cafe. Johnson, Clem. WARREN: Windom, Chester. Young, Lin. YOUNGSTOWN: Lombard, Edward. OKLAHOMA: OKLAHOMA CITY: Buttrick, L. E. Walters, Jules, Jr., Manager and Promoter. TULSA: Akdar Temple Uniform Bodies, Claude Rosenstein, General Chairman. Mayfair Club, John Old, Manager. Rainbow Inn. Tate, W. J. OREGON: KLAMATH FALLS: James, A. H. SALEM: Steelhammer, John F. and Carl G. PENNSYLVANIA: ALIQUIPPA: Young Republican Club. Robert Cannon. ALLENTOWN: Connors, Earl. Sedley, Roy. ALTOONA: Wray, Eric. AMHIOGE: Colonial Inn. BERNVILLE: Snyder, C. L. BETHLEHEM: Regan, Thomas. BOVETOWN: Hartman, Robert H. Keystone Fire Co. BRADFORD: Fizzel, Francis A. BROWNVILLE: Hill, Clifford, President. Triangle Amusement Co. Puskulich, Tony. CHESTER: Falls, William, Proprietor. Golden Slipper Cafe and Adjacent Picnic Grounds. Reading, Albert A. COLUMBIA: Hardy, Ed. CONEAU LAKE: McGuire, T. P. DRAVORSBURG: Yaras, Max. DRUMS: Green Gables. ELMHURST: Watro, John, Mgr., Showboat Grill. EMPORIUM: McNarney, W. S. ERIE: Masonic Ballroom and Grill FRACKVILLE: Casa Loma Hall. FRANKLIN: Rocky Grove High School. GIRARDVILLE: Girardville Hose Co. LION LYON: Gronka's Hall. GREENSBURG: Crest Hotel, The. Jacktown Hotel, The. GREENVILLE: Moose Hall and Club. HAMBURG: Schlenker's Ballroom. HOMETOWN (Tamaqua): Baldino, Dominic. Gilbert, Lee. HUSTON: Trianon Club, Tom Vlachos, Operator. JACKSONVILLE: Jacksonvile Cafe, Mrs. "Doc" Gilbert, Mgr. JENKINTOWN: Beaver College. KELAYRES: Condors, Joseph. KULPMONT: Liberty Hall. Nell Rich's Dance Hall. LAKE WINOLA: Frear's Pavilion. LAKEWOOD: Echo Dale Inn, The. Greiner, Thomas. LANCASTER: Parker, A. R. Weinbron, Joe., Manager, Rocky Springs Park. Wheatland Tavern Palm-room, located in the Miller Hotel; Paul Heine, Sr., Operator. LATROBE: Yingling, Charles M. LEBANON: Fishman, Harry K. LENINGTON: Reiss, A. Henry. LEWISTOWN: Smith, G. Foster, Proprietor Log Cabin Inn. MT. CARMEL: Mayfair Club, John Pogesky and John Ballent, Mgrs. Reichwein's Cafe, Frank Reichwein, Proprietor. NANTICOKE: Knights of Columbus Dance Hall. St. Joseph's Hall, John Renka, Manager. NEW OXFORD: Green Cove Inn, W. E. Stall-smith, Proprietor. NEW SALEM: Maher, Margaret. NORRISTOWN: Norristown High School Auditorium. PHILADELPHIA: Arcadia, The International Restaurant.

Berg, Phil. Glass, Davey. Hirst, Izzy. Martin, John. Nixon Ballroom. Philadelphia Federation of the Blind. Stone, Thomas. Street, Ben. Swing Club, Messrs. Walter Finney and Thos. Moyle. Temple Ballroom. Tioga Cafe, Anthony and Sabatino Marrara, Mgrs. Willner, Mr. and Mrs. Max Zeldt, Mr. Hart's Beauty Culture School. PITTSBURGH: Bland's Night Club. Gold Road Show Boat, Capt. J. W. Menkos, Owner. Matesic, Frank. New Penn Inn, Louis Alex and Jim Passarella, Proprietors. POTTSVILLE: Paul's Tap Room and Grille. Paul Davis, Proprietor. QUAKERTOWN: Bucks County Fair. RIDGWAY: Benigni, Silvio. SCRANTON: Liberty Hall. SHAMOKIN: Hoback, John. Shamokin Moose Lodge Grill. SHARON: Marino & Cohn, former Operators, Clover Club. Williams' Place, George. SHENANDOHAN: Ritz Cafe. STONY CREEK MILLS: Eagles' Mountain Home. SUNBURY: Soler, Melvin A. TANNING: Camp Tannant. UNIONTOWN: Maher, Margaret. UPPER DARBY: Abmeyer, Gustave K. WERNERSVILLE: South Mountain Manor Hotel, Mr. Berman, Manager. WEST ELIZABETH: Johnson, Edward. WILKES-BARRE: Cohen, Harry. Kozley, William. McKane, James. WILLIAMSPORT: Moose Club. Stover, Curley. WYOMISSING: Lunline, Samuel M. YATESVILLE: Bianco, Joseph, Operator, Club Mayfair. YORK: Kibbler, Gordon. Penn Hotel, Charles Welsh, Proprietor. Weinbron, Joe. RHODE ISLAND: NORWOOD: Hollywood Casino, Mike and Joe D'Antuono, Owners and Managers. PROVIDENCE: Binger, Rubes. Goldsmith, John, Promoter. Kronson, Charles, Promoter. WARWICK: D'Antuono, Mike. Hollywood Casino. WOONSOCKET: Korustein, Thomas. SOUTH CAROLINA: CHARLESTON: Hamilton, E. A. and James. GREENVILLE: Allen, E. W. Fields, Charles E. Goodman, H. E., Manager, The Pines. Greenville Women's College Auditorium. ROCK HILLS: Rolax, Kid. Wright, Wilford. SPARTANBURG: Spartanburg County Fair Association. SOUTH DAKOTA: BERESFORD: Muehlenkott, Mike. LEBANON: Schneider, Joseph M. SIOUX FALLS: Plaza (Night Club). Yellow Lantern. TRIPP: Maxwell, J. E. YANKTON: Kosta, Oscar, Manager, Red Rooster Club. TENNESSEE: BRENTWOOD: Palma Night Club. BRISTOL: Pinehurst Country Club, J. C. Rates, Manager. CHATTANOOGA: Doddy, Nathan. Reeves, Harry A. JACKSON: Clark, Dave. JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club. KNOXVILLE: Tower Hall Supper Club. MEMPHIS: Atkinson, Elmer. Avery, W. H. Hulbert, Maurice. NASHVILLE: Carter, Robert T. Connors, C. V. Eakle, J. C. Scottish Rite Temple. TEXAS: ABILENE: Sphinx Club. AUSTIN: Gregory Auditorium. Hogg Memorial Auditorium.

Rowlett, Henry. BRECKENRIDGE: Breckenridge High School Auditorium. CLARKSVILLE: Dickson, Robert G. CORPUS CHRISTI: Club Plantation, Bill Wagner, Operator. Club Sandown, Bill Wagner, Operator. DALLAS: Bagdad Night Club. Goldberg, Bernard. Johnson, Clarence M. Malone, A. J., Mgr., Trocadero Club. DENTON: North Texas State Teachers' Auditorium. Texas Women's College Auditorium. FORT WORTH: Bowers, J. W. Carnahan, Robert, Owner, Show Boat, Lake Worth. Merritt, Morris John, Plantation Club. FREDERICKSBURG: Hilltop Night Club. GALVESTON: Page, Alex. Purple Circle Social Club. HARLINGEN: Municipal Auditorium. HOUSTON: Beust, M. J., Operator of El Coronado. El Coronado Club, Roger Seaman and M. J. Beust, Managers. Grigsby, J. B. Lammanta, A. Merritt, Morris John, Orchestra Service of America. Pazner, Hanek, Owner and Manager, Napoleon Grill. Piver, Napoleon, Owner and Manager, Napoleon Grill. Richards, O. K. Robinson, R. J., Operator of El Coronado. PORT ARTHUR: Lighthouse, The, Jack Meyers, Manager. Silver Slipper Night Club, V. B. Berwick, Manager. RANGER: Ranger Recreation Building. SAN ANTONIO: Shadowland Night Club. TEXARKANA: Gant, Arthur. Marshall, Eugene. Texarkana, Texas, High School Auditorium. WACO: Williams, J. R. WICHITA FALLS: Hyatt, Roy C. Malone, Eddie, Operator, Klub Trocadero. UTAH: ALAN, George A. Cromar, Jack, alias Little Jack Horner. VIRGINIA: ALEXANDRIA: Boulevard Farms, R. E. Richards, Manager. Nightingale Nite Club. BLACKSBURG: V. P. I. Auditorium. DANVILLE: City Auditorium. HOPEWELL: Hopewell Cotillion Club. LYNCHBURG: Happy Landing Lake, Cassell Beverly, Manager. NEWPORT NEWS: Newport News High School Auditorium. NORFOLK: Club 500, F. D. Wakley, Manager. DeWitt Music Corporation, F. H. Maxey, president; C. Coates, vice-president. NORTON: Ingram, Mrs. Erma. RICHMOND: Heritage Country Club. Julian's Ballroom. Wm. Hyrd Hotel. ROANOKE: Laketide Swimming Club & Amusement Park. Mill Mountain Ballroom, A. B. Horrer, Manager. Morris, Robert F., Manager, Radio Artists' Service. Wilson, Sol., Mgr., Royal Casino. SOUTH WASHINGTON: Riviera Club. VIRGINIA BEACH: Gardner Hotel. Links Club. Village Barn. WASHINGTON: Meany Hall. West States Circus. SPOKANE: Davenport Hotel. WOODLAND: Martin, Mrs. Edith, Woodland Amusement Park. WEST VIRGINIA: BLUEFIELD: Florence, C. A. CHARLESTON: Brandon, William. Embassy Inn, E. E. Saunders, Manager. Gypsy Village. Lee Hotel. White, R. L., Capitol Booking Agency. FAIRMONT: Carpenter, Samuel H. HUNTINGTON: Epperson, Tiny, and Hewitt, Tiny, Promoters, Marathon Dances. MORGANTOWN: Elks' Club. PARKERSBURG: Club Nightingale, Mrs. Ida

McClumphy, Manager; Edwin Miller, Proprietor.

WHEELING: Lintelof, Mike, Proprietor. Old Heidelberg Inn.

WISCONSIN

ANTIGO: Langlade County Fair Grounds & Fair Association.

APPLETON: Apple Creek Dance Hall, Sheldon Stammer, Mgr., Konzelman, E. Mackville Tavern Hall. William Bogacz, Manager. Miller, Earl.

ARCADIA: Schade, Cyril.

SARASOTA: Dunham, Paul I. Portage Studios of Radio, Station WIBU.

BRILLIANT: Novak, Rudy, Manager, Hi-Wa-Ten Ballroom.

CUSTER: Bronk, Karl. Glodaske, Arnold.

DAKOTA: Passarelli, Arthur.

DENMARK: Kroll, Felix, Prop., Kroll's Hall.

EAU CLAIRE: Associated Orchestra Exchange (Ben Lyne and L. Porter Jung, Bookers).

HEAFFORD JUNCTION: Killinski, Phil, Prop., Phil's Lake Nakomis Resort.

JANESVILLE: Cliff Lodge.

JUMP RIVER: Erickson, John, Manager, Community Hall.

KENOSHA: Emerald Tavern. Grand Ridge Tavern. Prince Tavern. Shangri-La Nite Club.

LA CROSSE: McCarthy, A. J. Mueller, Otto.

LEOPOLIS: Brackeb, Dick.

LUXEMBURG: Scarbour Hall, Frank Novak, Owner.

MANITOWOC: Chops Club.

MARSHFIELD: Bakerville Pavilion, Wenzel and Andrew Seidler, Props.

MERRILL: Battery "F," 120th Field Artillery. Goetsch's Nite Club, Ben Goetsch, Owner.

MILWAUKEE: Caldwell, James. Cubie, Iva. Thomas, James.

MT. CALVARY: SJack, Steve.

NORTH FREEDOM: Killingmeyer's Hall.

OCONEGOWOC: Jones, Bill, Silver Lake Resort.

POTOSI: Stoll's Garage. Turner's Bowery.

REESEVILLE: Firemen's Park Pavilion.

ROTHSCHILD: Rhyner, Lawrence.

SHEBOYGAN: Bahr, August W. Kohler Recreation Hall.

SLINGER: Buc, Andy, alias Buege, Andy.

SPLIT ROCK: Fabitz, Joe, Manager, Split Rock Ballroom.

STEVENS POINT: Midway Dance Hall.

STOUGHTON: Barber Club, Barber Brothers, Proprietors.

STRATFORD: Kraus, I. A., Manager, Rozellville Dance Hall.

STURBEON BAY: DeFoe, F. G.

SUPERIOR: Willett, John.

TIGERTON: Mieschke, Ed., Manager, Tigerton Dells Resort.

TOMAM: Cramm, E. L.

VALDEB: Mallman, Joseph.

WAUSAU: Vogl, Charles.

WAUTOMA: Passarelli, Arthur.

WYOMING

CASPER: Oasis Club, The, A. E. Schmitt, Manager. Whinnery, C. I., Booking Agent.

CHEYENNE: Wyoming Consistory.

DISTRICT OF COLUMBIA WASHINGTON:

Alvis, Ray C. Ambassador Hotel. Berenguer, A. C. Burroughs, H. F., Jr. Columbian Musicians Guild W. M. Lynch, Manager, Constitution Hall. D. A. R. Building. Dude Ranch. Faerber, Matthew J. Hayden, Phil. Hi-Hat Club. Hodges, Edwin A. Huls, Lim, Manager, La Parce Restaurant. Hurwitz, L., Manager, The Coconut Grove. Kavakos Cafe, Wm. Kavakos, Manager. Kipnis, Benjamin, Booker. Lynch, Buford. Melody Club. Pirate's Den.

CANADA ALBERTA

CALGARY: Dowling, C. L.

BRITISH COLUMBIA VICTORIA: Shrine Temple.

MANITOBA WASSAGAMING: Pedlar, C. T., Dance Hall, Clear Lake.

ONTARIO CORUNNA: Pir, William Richardson, Proprietor.

HAMILTON: Dumbbells Amusement Co., Capt. M. W. Plunkett, Manager.

LAKEFIELD: Yacht Club Dance Pavilion, Russel Brooks, Mgr.

LONDON: Palm Grove.

NIAGARA FALLS: Niagara Falls Badminton and Tennis Club. Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall.

OTTAWA: Lido Club.

PETERBOROUGH: Collegiate Auditorium, Peterborough Exhibition.

SARNIA: Blue Water Inn, Thomas Kemsley, Proprietor.

TORONTO: Andrews, J. Brock. Casa Loma. Central Toronto Liberal Social Club. Clarke, David. Cockerill, W. H. Eilen, Leonard. Eilen, Murray. Henderson, W. J. LaSalle, Fred, Fred LaSalle Attractions. King, Edward. O'Byrne, Margaret. Savarin Hotel. Silver Slipper Dance Hall. Urban, Mrs. Marie.

WOODSTOCK: South Side Park Pavilion.

QUEBEC MONTREAL: Weber, Al.

SHERBROOKE: Eastern Township Agriculture Association.

SASKATCHEWAN SASKATOON: Avenue Ballroom, A. H. Macinnis, Manager. Cutlbert, H. G.

MISCELLANEOUS American Negro Ballet. Azarki, Larry. Biaufox, Bill, Manager, Dee Bee Gee Production Co., Inc. Bowley, Ray. Brau, Dr. Max, Wagnerian Opera Co. Bruce, Howard, Hollywood Star Doubles. Carr, June, and Her Parisienne Creations. Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows. Curry, R. C. Darktown Scandals, Ida Cox and Jake Shankle, Mgrs. Jarraghi, Don. Jol Monte, J. P. Edmonia, E. E., and His Enterprises. Ellis, Robert W., Dance Promoter. Fay, Frank. Fleeta Company, George H. Hales, Manager. Gabriel, Al. J., Booking Agent. Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Frollics. Ginsburg, Max, Theatrical Promoter. Gonia, George F. Hanover, M. L., Promoter. Helm, Harry, Promoter. Helney, Robt., Trebor Amusement Co. Hendershott, G. B., Fair Promoter. Hot Club Revue (known as Moonlight Revue), Prather & Maly, Owners. Hoxie Circus, Jack. Hymn, E. Jazzmania Co., 1934. Katie Lew, Theatrical Promoter. Katz, George. Kaunouga Operating Corp., F. A. Scheffel, Secretary. Kessler, Sam, Promoter. Kinsey Players Co. (Kinsey Comedy Co.). Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawton, Miss Judith. Lee, Er, Ann. London Intimate Opera Co. McConkey, Mack, Booker. McFryer, William, Promoter. McKay, Gail B., Promoter. McKinley, N. M. Miller's Hobbies. Monmouth County Firemen's Association. Monoff, Yvonne. Mumm, Edward F., Promoter. Nash, L. J. National Speedathon Co., N. K. Antrim, Manager. O'Hanrahan, William. Opera-on-Tour, Inc. Phumley, L. D. Rogers, Harry, Owner, "Frisco Follies" Rudnick, Max, Burlesque Promoter. Russell, Ross, Manager, "Shanghai Nights Revue." Santoro, William, Steamship Booker. Scottish Musical Players (travelling). Shavitch, Vladimir. Snyder, Sam, Owner, International Water Follies.

Sponsler, Les. Steamship Lines: American Export Line. Savannah Line. Thomas, Gene. Thompson, J. Nelson, Promoter. Todd, Jack, Promoter. "Uncle Ezra Smith Barn Dance Frollic Co." Walkathon. "Moon" Mullins, Proprietor. Watson's Hill-Billies. Welsh Finn and Jack Schanck, Theatrical Promoters. Wheelock, J. Riley, Promoter. White, Jack, Promoter of Style Shows. Wiley, Walter C., Promoter of the "Jitterbug Jamboree." Wolfe, Dr. J. A. Yokel, Alex, Theatrical Promoter. "Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

ARIZONA

PHOENIX: Rex Theatre.

YUMA: Lyric Theatre. Yuma Theatre.

ARKANSAS

BLITHEVILLE: Ritz Theatre. Roxy Theatre.

HOT SPRINGS: Best Theatre. Paramount Theatre. Princess Theatre. Spa Theatre. State Theatre.

PARIS: Wiggins Theatre.

CALIFORNIA

BRAWLEY: Brawley Theatre.

CARMEL: Elmart Theatre.

CRONA: Crona Theatre.

DINUBA: Strand Theatre.

EUREKA: Liberty Theatre. Rialto Theatre. State Theatre.

FORT BRAGG: State Theatre.

FORTUNA: Fortuna Theatre.

GILROY: Strand Theatre.

HOLLYWOOD: Andy Wright Attraction Co.

LONG BEACH: Strand Theatre.

LOS ANGELES: Ambassador Theatre. Burbank Theatre. Follies Theatre. Frollics Theatre. J. V. (Det) Frank and Roy Dalton, Operators. Million Dollar Theatre. Harry Popkin, Operator.

LOVELAND: Rialto Theatre.

MANTECA: El Rey Theatre.

MARYSVILLE: Liberty Theatre. State Theatre.

MODESTO: Lyric Theatre. Princess Theatre. State Theatre. Strand Theatre.

UKIAH: State Theatre.

YUBA CITY: Smith's Theatre.

COLORADO

COLORADO SPRINGS: Liberty Theatre. Tompkins Theatre.

CONNECTICUT

BRIDGEPORT: Park Theatre.

DARIEN: Darien Theatre.

EAST HARTFORD: Astor Theatre.

HARTFORD: Crown Theatre. Liberty Theatre. Princess Theatre. Proven Pictures Theatre. Rivoli Theatre. Webster Theatre.

MYSTIC: Strand Theatre.

NEW CANAAN: Play House.

NEW HAVEN: White Way Theatre.

TAYFVILLE: Hillcrest Theatre.

WESTPORT: Fine Arts Theatre.

WINGED: Strand Theatre.

DELAWARE

MIDDLETOWN: Everett Theatre.

FLORIDA

HOLLYWOOD: Florida Theatre. Hollywood Theatre. Ritz Theatre.

LAKELAND: Lake Theatre.

WINTER HAVEN: Ritz Theatre.

WINTER PARK: Annie Russell Theatre.

IDAHO

BLACKFOOT: Mission Theatre. Nuart Theatre.

IDAHO FALLS: Gayety Theatre. Rito Theatre.

REXBURG: Elk Theatre. Romance Theatre.

ST. ANTHONY: Rialto Theatre. Roxy Theatre.

ILLINOIS

CARLINVILLE: Marvel Theatre.

FREEPORT: Winnahlek Players Theatre.

GENEVA: Fargo Theatre.

LINCOLN: Grand Theatre. Lincoln Theatre.

ROCK ISLAND: Riviera Theatre.

STREATOR: Granada Theatre.

INDIANA

INDIANAPOLIS: Civic Theatre. Mutual Theatre.

NEW ALBANY: Grand Picture House. Kerrigan House.

TERRE HAUTE: Rex Theatre.

VINCENNES: Moon Theatre. New Moon Theatre.

IOWA

COUNCIL BLUFFS: Liberty Theatre. Strand Theatre.

DUBUQUE: Spensley-Orpheum Theatre.

SIoux CITY: Seff Theatre Interests.

WASHINGTON: Graham Theatre.

KANSAS

EL DORADO: Eris Theatre.

INDEPENDENCE: Beldorf Theatre.

KANSAS CITY: Art Theatre. Midway Theatre.

LAWRENCE: Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Pattee Theatre. Varsity Theatre.

LEAVENWORTH: Abdallah Theatre.

MCPHERSON: Ritz Theatre.

PARSONS: Ritz Theatre.

WINFIELD: Ritz Theatre.

KENTUCKY

ASHLAND: Capitol Theatre. Grand Theatre.

LOUISIANA

LAKE CHARLES: Palace Theatre.

WEST MONROE: Happy Hour Theatre.

MARYLAND

BALTIMORE: Belmont Theatre. Boulevard Theatre. Community Theatre. Forrest Theatre. Grand Theatre. Jay Theatrical Enterprise. Palace Picture House. Regent Theatre. Rivoli Theatre. State Theatre. Temple Amusement Co.

ELKTON: New Theatre.

MASSACHUSETTS

ATTLEBORO: Bates Theatre. Union Theatre.

BOSTON: Casino Theatre. Park Theatre. Tremont Theatre.

BROCKTON: Majestic Theatre. Modern Theatre.

CHARLESTOWN: Thompson Square Theatre.

FITCHBURG: Majestic Theatre. Strand Theatre.

HAVERHILL: Lafayette Theatre.

HOLYOKE: Holyoke Theatre.

LOWELL: Capitol Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Tower Theatre.

MEADFORD: Medford Theatre. Riverside Theatre.

NEW BEDFORD: Bayles Square Theatre.

ROXBURY: Liberty Theatre.

SOMERVILLE: Capitol Theatre. Somerville Theatre.

SOUTH BOSTON: Strand Theatre.

STOUGHTON: State Theatre.

MICHIGAN

BAY CITY: Temple Theatre. Washington Theatre.

DETROIT: Adam Theatre. Broadway Theatre. Downtown Theatre. Dowagiac: Century Theatre. Grand Haven: Crescent Theatre. Grand Rapids: Rialto Theatre. Savoy Theatre. Lansing: Garden Theatre.

Orpheum Theatre. Plaza Theatre.

MT. CLEMENS: Bijou Theatre. Macomb Theatre. Roxy Theatre.

NILES: Riviera Theatre.

SABINAW: Michigan Theatre.

SAULT STE. MARIE: Temple Theatre.

MINNESOTA

HIBBING: Astor Theatre.

NEW ULM: Lyric Theatre. Time Theatre.

MISSISSIPPI

JACKSON: Alamo Theatre. Booker Theatre.

LAUREL: Arabian Theatre. Jean Theatre. Strand Theatre.

PASCAGOULA: Nelson Theatre.

PASS CHRISTIAN: Avalon Theatre.

ST. LOUIS: A. and G. Theatre.

YAZOO: Yazoo Theatre.

MISSOURI

CHARLESTON: American Theatre.

KANSAS CITY: Liberty Theatre.

MAPLEWOOD: Powhattan Theatre.

SIKESTON: Malone Theatre. Rex Theatre.

ST. JOSEPH: Crystal Theatre. Lewis Charwood Theatre. Royal Theatre.

ST. LOUIS: Ambassador Theatre. Ashland Theatre. Baden Theatre. Bremen Theatre. Bridge Theatre. Circle Theatre. Janet Theatre. Lee Theatre. Loew's State Theatre. Lowell Theatre. Missouri Theatre. O'Fallon Theatre. Pauline Theatre. Queens Theatre. Robin Theatre. Salisbury Theatre. St. Louis Theatre.

WEBB CITY: Civic Theatre.

WEBSTER GROVES: Ozark Theatre.

MONTANA

BUTTE: Broadway Theatre.

NEBRASKA

GRAND ISLAND: Empress Theatre. Island Theatre.

KEARNEY: Empress Theatre. Kearney Opera House.

NEW HAMPSHIRE

NASHUA: Colonial Theatre. Park Theatre.

NEW JERSEY

ATLANTIC CITY: Royal Theatre.

BOBOTA: Queen Ann Theatre.

BOND BROOK: Lyric Theatre.

BUTLER: New Butler Theatre.

CARTERET: Ritz Theatre.

CLIFTON: Strand Theatre.

FLEMINGTON: Strand Theatre.

FRENCHTOWN: Gem Theatre.

GLASSBORO: Glassboro Theatre.

HACKETTSTOWN: Strand Theatre.

HOBOKEN: Rialto Theatre.

JERSEY CITY: Transfer Theatre.

LAMBERTVILLE: Strand Theatre.

LAKEWOOD: Palace Theatre. Strand Theatre.

LITTLE FALLS: Oxford Theatre.

LONG BRANCH: Paramount Theatre.

LYNHURST: Ritz Theatre.

NETCONG: Palace Theatre.

NEWARK: Court Theatre.

NEWTON: Newton Theatre.

PATERSON: Capitol Theatre. Plaza Theatre.

PITMAN: Broadway Theatre. Pompton Lakes Theatre.

TOMS RIVER: Traco Theatre.

WESTWOOD: Westwood Theatre.

NEW YORK

AMSTERDAM: Orpheum Theatre.

AUBURN: Capitol Theatre.

BEACON: Beacon Theatre. Roosevelt Theatre.

BROXN: Bronx Opera House. Tremont Theatre. Windsor Theatre.

BROOKLYN: Borough Hall Theatre. Brooklyn Little Theatre. Classic Theatre. Gaiety Theatre. Halcyon Theatre. Liberty Theatre. Mapleton Theatre. Star Theatre.

BUFFALO: Eagle Theatre. Old Vienna Theatre.

CATSKILL: Community Theatre.

DOBBS FERRY: Embassy Theatre.

DOLGEBVILLE: Strand Theatre.

FALCONER: State Theatre.

GLENS FALLS: State Theatre.

GOSHEN: Goshen Theatre.

JOHNSTOWN: Electric Theatre.

MT. KISCO: Playhouse Theatre.

NEWBURGH: Academy of Music.

NEW YORK CITY: Arcade Theatre. Belmont Theatre. Beneson Theatre. Blenheim Theatre. Irving Place Theatre. Jay Theatres, Inc. Loconia Theatre. Olympia Theatre. People's Theatre (Bowery). Provincetown Playhouse. Schwartz, A. H., Century Circuit, Inc. Washington Theatre (145th St. and Amsterdam Ave.) West End Theatre.

NIAGARA FALLS: Hippodrome Theatre.

PAWLING: Starlight Theatre.

PELHAM: Pelham Theatre.

POUGHKEEPSIE: Lowell Theatre. Playhouse Theatre.

SAUGERTIES: Orpheum Theatre.

TROY: Bijou Theatre.

LONG ISLAND, N. Y.

FREEPORT: Freeport Theatre.

HICKSVILLE: Hicksville Theatre.

HUNTINGTON: Huntington Theatre.

LOCUST VALLEY: Red Barn Theatre.

MINEOLA: Mineola Theatre.

SAG HARBOR: Sag Harbor Theatre.

SEA CLIFF: Sea Cliff Theatre.

SOUTHAMPTON: Southampton Theatre.



Orpheum Theatre.  
Yale Theatre.

**PICHER:**  
Winter Garden Theatre.

**SHAWNEE:**  
Odeon Theatre.

**OREGON**

**MEDFORD:**  
Holly Theatre.  
Hunt's Criterion Theatre.

**PORTLAND:**  
Broadway Theatre.  
Moreland Theatre.  
Oriental Theatre.  
Playhouse Theatre.  
Studio Theatre.  
Venetian Theatre.

**PENNSYLVANIA**

**ERIE:**  
Colonial Theatre.

**FRACKVILLE:**  
Garden Theatre.  
Victoria Theatre.

**GIRARDSVILLE:**  
Girard Theatre.

**HAZLETON:**  
Capitol Theatre, Bud Irwin, Manager.

**PALMERTON:**  
Colonial Theatre.  
Palm Theatre.

**PHILADELPHIA:**  
Apollo Theatre.  
Bijou Theatre.  
Lincoln Theatre.  
Stanley-Warner Theatres.

**PITTSBURGH:**  
Pittsburgh Playhouse.

**READING:**  
Berman, Lew, United Chain Theatres, Inc.

**YORK:**  
York Theatre.

**RHODE ISLAND**

**EAST PROVIDENCE:**  
Hollywood Theatre.

**PAWTUCKET:**  
Strand Theatre.

**PROVIDENCE:**  
Bijou Theatre.  
Bones Liberty Theatre.  
Capitol Theatre.  
Empire Theatre.  
Hope Theatre.  
Metropolitan Theatre.  
Liberty Theatre.  
Palace Theatre.  
Park Theatre.  
Uptown Theatre.

**SOUTH CAROLINA**

**COLUMBIA:**  
Town Theatre.

**TENNESSEE**

**FOUNTAIN CITY:**  
Palace Theatre.

**JOHNSON CITY:**  
Criterion Theatre.  
Liberty Theatre.  
Majestic Theatre.  
Tennessee Theatre.

**MEMPHIS:**  
Princess Theatre.  
Suzore Theatre, 869 Jackson Ave.  
Suzore Theatre, 279 North Main St.

**TEXAS**

**BROWNSVILLE:**  
Capitol Theatre.  
Dittman Theatre.  
Dreamland Theatre.

Queen Theatre.

**BROWNWOOD:**  
Queen Theatre.

**EDINBURGH:**  
Valley Theatre.

**FORT WORTH:**  
Little Theatre.

**LA FERIA:**  
Bijou Theatre.

**LONGVIEW:**  
Liberty Theatre.

**LUBBOCK:**  
Lindsey Theatre.  
Lyric Theatre.  
Palace Theatre.  
Rex Theatre.

**LUFKIN:**  
Texan Theatre.

**MEXIA:**  
American Theatre.

**MISSION:**  
Mission Theatre.

**PHARR:**  
Texas Theatre.

**PLAINVIEW:**  
Fair Theatre.

**PORT NECHES:**  
Lyric Theatre.

**RAYMONDVILLE:**  
Ramon Theatre.

**SAN ANGELO:**  
City Auditorium.  
Ritz Theatre.  
Texas Theatre.

**SAN ANTONIO:**  
Joy Theatre.  
Zaragoza Theatre.

**SAN BENITO:**  
Palace Theatre.  
Rivoli Theatre.

**TEMPLE:**  
High School Auditorium.

**TYLER:**  
High School Auditorium Theatre.

**UTAH**

**LOGAN:**  
Capitol Theatre.

**VIRGINIA**

**LYNCHBURG:**  
Belvedere Theatre.  
Gayety Theatre.

**RICHMOND:**  
Patrick Henry Theatre.

**ROANOKE:**  
American Theatre.  
Park Theatre.  
Rialto Theatre.  
Roanoke Theatre.

**WINCHESTER:**  
New Palace Theatre.

**WEST VIRGINIA**

**CHARLESTON:**  
Capitol Theatre.  
Kearse Theatre.

**CLARKSBURG:**  
Opera House.  
Robinson Grand Theatre.

**GRUNDY:**  
Lynwood Theatre.

**HOLIDAYSCOVE:**  
Lincoln Theatre.  
Strand Theatre.

**HUNTINGTON:**  
Palace Theatre.

**NEW CUMBERLAND:**  
Manos Theatre.

**WEIRTON:**  
Manos Theatre.  
State Theatre.

**WELLSBURG:**  
Palace Theatre.  
Strand Theatre.

**WISCONSIN**

**ANTIGO:**  
Home Theatre.

**CHIPPewa FALLS:**  
Loop Theatre.  
Rivoli Theatre.

**NEWASWA:**  
Orpheum Theatre.

**MERRILL:**  
Cosmo Theatre.

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Rialto Theatre.  
Universal Chain Theatrical Enterprises.

**CANADA**

**MANITOBA**

**WINNIPEG:**  
Beacon Theatre.  
Dominion Theatre.  
Garrick Theatre.  
Rialto Theatre.

**ONTARIO**

**HAMILTON:**  
Granada Theatre.  
Lyric Theatre.

**OTTAWA:**  
Center Theatre.  
Little Theatre.  
Rideau Theatre.

**PETERBOROUGH:**  
Tegent Theatre.

**ST. CATHARINES:**  
Granada Theatre.

**ST. THOMAS:**  
Granada Theatre.

**TORONTO:**  
Arcadian Theatre.  
Brook Theatre.  
Capitol Theatre.  
Century Theatre.  
Community Theatre.  
Crown Theatre.  
Cum Bae Theatre.  
Granada Theatre.  
Madison Theatre.

**QUEBEC**

**MONTREAL:**  
Capitol Theatre.  
Imperial Theatre.  
Palace Theatre.  
Princess Theatre.  
Stella Theatre.

**SHERBROOKE:**  
Granada Theatre.  
His Majesty's Thea.

**SASKATCHEWAN**

**REGINA:**  
Grand Theatre.

**SASKATOON:**  
Capitol Theatre.  
Daylight Theatre.

**FIFE AND DRUM CORPS**

Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

# REASONABLY CERTAIN AND CERTAINLY REASONABLE

The New Idea at the Turn of the Year

By JACK REBOCK

PLEASE don't think I'm egotistical for making the following statements. I assure you I'm not. If members of the A. F. of M., teachers, students and youngsters in high school bands and orchestras throughout the country send me letters of satisfaction regarding the swing solos they've bought through my ad and the ones that have appeared in the INTERNATIONAL MUSICIAN, isn't it my prerogative to tell you about it? That's exactly the point I want to convey. So, with your permission, I'd like to relate a few of the high lights on the new idea at the turn of the year.

Last October, when I introduced the idea of original, modern and melodious swing solos for Saxen, Clarinet, Flute, Oboe, Trumpet, Violin, Viola and Guitar, I felt reasonably certain there was a tremendous demand for the material. Since then, the readers of the INTERNATIONAL MUSICIAN and many others have manifested by their enthusiastic acceptance of these compositions, conclusive proof that my idea was certainly reasonable.

I'm very grateful to everyone for this invaluable stamp of approval.

As we swing into 1940, I shall continue to swing a new and original swing solo your way—for you to swing—each month in the INTERNATIONAL MUSICIAN. It will also list new solos as we swing along. Watch for them.

In this issue I'm happy to present "Notes On Demand." I hope it pleases you as much as the preceding solos did. Try it. Let me know how you like it.

Have you started that Swing Folio I spoke of last month? Lots of the boys have! With the five advertised swing solos—clip and mount on thin cardboard, the four that have appeared in the INTERNATIONAL MUSICIAN. That will give you nine numbers to begin with—then continue to add more monthly.

Leaders who wish to make arrangements of any of these swing compositions for broadcasting or recording may do so by obtaining permission from the copyright owner.

Watch the February INTERNATIONAL MUSICIAN for another new swing solo called "Dressed In Blue," playable on the eight instruments named above. Yes, sir, it's just what the name implies. A modern blues number that has everything. Visualize, if you will, one of the fairer sex "Dressed In Blue"—sweet and—yeah, attractive, compelling and rhythmic. In her sweet little Alice blue gown, this pretty girl is like a melody. She's your blue heaven. A word description is inadequate, so let's say it with music; and you will when you play "Dressed In Blue." Don't miss this one.

## NOTES ON DEMAND

Jack Rebock

Allegro

Solo

TRIO

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### BOOKS OF THE DAY

(Continued from Page Seventeen)

wasted on paltry conceptions". It is the truth he clings to, even though thus his volume ends on a negative note—"lack of ethics, of seriousness, of the spirit of responsibility" in the present generation.

Yet, far from lessening the strength of his message, this final diagnosis brings to the whole volume the dignity of authenticity. It gives us the sense that we are getting all wool and a yard wide, in the stuff we handle here.

### HOW TO WRITE AND SELL A SONG HIT

By Abner Silver and Robert Bruce. 203 pages. \$2.50. Prentice-Hall, Inc.

As the authors say, four out of five have it—that is, the urge to write a song hit, and at least one out of five has the conviction that he can. Yet no field offers discouragements more numerous, disillusionments more complete. And no wonder! If we discount the "sharks" and their ravages on the gullible, we have still to reckon with the publishers' flattering, "a good song, but it just doesn't fit in with our needs", the "ohs" and "ahs" of loyal friends and the temperament of songsters themselves bemused by the da-da-ing of their own brain-children.

Until recently this state of affairs has been considered one for which there was no cure. Band songs were as inevitable as flies in May or mud in March. Now, however, certain enterprising souls have decided to do something about it. Abner Silver, successful song writer, and Robert Bruce are two such pioneers who consider there are ways to make a song good and ways of telling how to do it.

Their book is a model of simplicity. At the start they tell how to set down the first words, namely, the title. They say what sort of title it should be, how long, what words should compose it, what it should express. Then they go on, line by line, dwelling particularly on the ends of lines, namely, the rhyme words. When you finish this chapter you will have conquered that haunting impulse to rhyme "home" with "alone", and "love" with

"dove". Also you will not feel like concocting a title like, "An Evening in the Graveyard with You", or "I Found my Girl's Name in the Alphabet Soup, and Now I'm off my Noodle".

Next the authors take up, in just as systematic fashion, the melody. Those millions of combinations possible on the modern keyboard are sifted down to ten or eleven. Again you begin at the logical place, this time the first note, and consider tentatively what the second note is to be. You find out there are one-note beginnings, two-note beginnings, three-note, four-note and five-note beginnings, and that's really about all. Nearly every one of our popular songs is one or another of these types. Sorting out various melodies with this in mind, you suddenly find an affinity between the "Westminster Chimes", "How Dry I Am", and "Merry Widow Waltz".

Then there is the chapter on synchronizing words and music, the authors getting down to fundamentals with the explanation, "Both melody and words have their own natural accent, and these accents must coincide exactly". Such "natural accents" are minutely explained.

Finally, that elusive Will o' the Wisp, "style", plays its part on the stage of this book, and is whisked off to be replaced by the villain (if you will), "Music as a Business". Here hard, cold facts are put before you, how many songs each publisher publishes, what he does for them in the way of publicity, how you may be tricked (not by legitimate publishers, but by "sharks"), what you should do and should not do for your protection. Follows a few helpful hints on How to Influence Publishers and Gain Royalties. Here a top-flight hand or a popular "blues" singer to publicize your song is not exactly a liability.

There will be a few of the more esoteric, poets and composers alike, who will look askance at amateurs rushing in so blithely where genius fears to tread, but, as for us, we heartily approve of the disclosures in this work. Something after all ought to be done about Uncle Joe, Sister Jenny, Cousin Ed and all composers in the embryo. They are getting a bit out of hand, and need guidance.

—HOPE STODDARD.

NOTES YOU'LL LIKE TO MEET

ORIGINAL - MODERN - MELODIOUS - SWING

FULL LENGTH SOLOS 9½ by 12½ For

Saxen - Clarinet - Flute - Oboe - Trumpet - Violin - Viola - Guitar

SWINGING MINOR • ETUDE IN SWING • NOTES ON TIME • SHORT WAVES

Send Cash Postage Paid 2 FOR 25¢

See "NOTES" on "DEMAND" in This Issue

DIFFICULT ENOUGH FOR PROFESSIONALS—INTERESTING ENOUGH FOR STUDENTS

Introductory Offer—Buy 4 for 50¢ and get TAKE-OFF, a Swing Solo, FREE

DEALERS, TEACHERS, WRITE FOR SPECIAL OFFER

JACK REBOCK, 365 WOOD AVENUE, BRIDGEPORT, CONN.

**WHAT NEXT?**

Production of gasoline from peat is under consideration in Denmark, according to a report to the Department of Commerce. A factory in Jutland now produces approximately 25,000 tons of peat annually from which it is estimated locally that 5,000 tons of gasoline could be obtained. However, the equipment necessary for the manufacture of peat into motor fuel would have to be obtained from Germany at a cost reported to be approximately 17,000,000 reichmarks (\$8,800,000).

What may happen if a factory worker exposed to eye injuries leaves off his safety glasses is dramatized by the American Optical Co., Southbridge, Mass. Plant directors are given little boxes, to be shown to workers, which contain a message, "Would you swap one of yours for this?" Within: A glass eye.

A Diesel-electric locomotive, designed for freight service, has been built by the Electro-Motive Corporation as a "bold challenge in the field where the steam locomotive is in its most favored position." The engine will soon be tested in service.

Radio users need never again be annoyed by noise from nearby power lines. After 10 years of research, Westinghouse Electric and Manufacturing Co. engineers have developed a method of glazing insulators in such a manner as to prevent the arcing, or leakage of current, which produced the interference. The new insulator is marketed as a standard product, at no increase in price over ordinary types.

The General Electric Co. announces a new camera that takes 120,000 pictures a second, the fastest in the world. The impressions are registered by a revolving drum with 1,000 pin holes. The holes take the pictures in universal focus, the same as ordinary pin-hole cameras popular with amateurs. The camera was invented to photograph the flashes that occur when an electric arc is broken. It is designed to get additional information about electric circuit breakers and other apparatus.

A Diesel electric locomotive has replaced the tilted steam locomotive which has pushed a passenger car up Pike's Peak in Colorado for fifty years. The new locomotive is the first rack-rail type in the world. It pushes the 50-passenger car up the nine-mile ascent and then backs down ahead of the car on the return trip.

**LARRY CLINTON**  
*Wins 5-Way Fame!*

MANY a popular artist owes his success to a single type of musical achievement, but LARRY CLINTON has won outstanding success in no less than five highly competitive musical fields. Director of orchestras... Composer... Arranger... and a very fine artist on both trumpet and cornet. His Victor records are always top sellers, and radio fans are avid followers of Larry Clinton's "Sensations and Swing" now on 85 stations of the NBC red and blue networks on Mondays, 7:30 P. M., E. S. T., and 9:30 P. M., C. S. T. Larry's phenomenal successes have been won with Conn instruments. He uses an Artist Special Trombone and a 48-B Conqueror Trumpet in all his work. Today, as always, Conns are the "Choice of the Artists." Check up on the many exclusive improvements available only on a late model Conn. See your Conn dealer or write us for free book. Please mention instrument.

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**CONN**  
BAND INSTRUMENTS

Above - Snaring out a fine rhythm for the band

Below - Larry takes a solo with his Conn Artist Special Trombone

Right - Larry joins his Trombone Sextet

Left - Larry gets off on his 48-B Conqueror Trumpet

ALL CONN TESTIMONIALS GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE

**AT LIBERTY**

**AT LIBERTY**—Drummer, Colored, wants steady position, read or fake; Union, Local 802, A. F. of M., New York City; 15 years' experience; latest equipment. George Petty, 63-75 Hamilton Terrace, New York, N. Y. Phone AUdubon 3-8545.

**AT LIBERTY**—Violinist and conductor who is also a mechanical draftsman wishes to hear from civic or industrial musical organization; references from members of one of foremost symphony orchestras. Musician, Apt. 10, 4515 Swiss Ave., Dallas, Texas.

**AT LIBERTY**—Swing Accordionist, experienced; 12 years old; neat, sober; read or fake; travel or locate; Union; reliable; modern; take off; good rhythm man. Russell Luft, 334 East Sumner St., Hartford, Wis.

**AT LIBERTY**—Music teacher and bandmaster, with large experience, wants position in some institute or private band. F. Covello, 224 East 116th St., New York, N. Y.

**AT LIBERTY**—Arranger-Drummer, experienced at both; age 26; neat appearance; complete new outfit; excellent background; available after January 1, 1940; will travel. Musician, 344 East 59th St., Brooklyn, N. Y.

**AT LIBERTY**—Saxophone and Clarinet, doubling Violin and Cello; Union. A. J. Hand, % Local 536, A. F. of M., 502 Seventh Ave., South St. Cloud, Minn.

**AT LIBERTY**—Violinist, concert and dance; Union; age 30; neat, reliable; 15 years' experience; doubles string instruments; also teach; locate with school or orchestra; all propositions considered; references and photo on request. Al Alcaro, 2359 Arthur Ave., Bronx, New York, N. Y.

**AT LIBERTY**—All-round Pianist, playing concert, dance and show; open for engagement on steamship; played on all leading ships; American Export and Grace lines. Harry Forman, 466 West 23rd St., New York, N. Y.

**FOR SALE OR EXCHANGE**

**FOR SALE**—Will sell large library, concert band music; reasonable. James P. Victor, 1674 Broadway, New York, N. Y.

**FOR SALE**—Sacrifice N. Audnot French String Bass; very fine tone; seven-eighth size; flat back; in very good condition; \$300. John Di Leone, 137 Scranton St., New Haven, Conn.

**FOR SALE**—Large Library for Concert Orchestra and band, including Dance Orchestra; standard overtures, selections, marches, waltzes, intermezzi, popular Fox Trots. 800 numbers, price \$50.00; will send list on request. Frank Benz, 171 Tonnele Ave., North Bergen, N. J.

**FOR SALE**—J. Schmidt, Single French Horn, Brass, German Silver trim, \$210; sell for \$115, with new case; just like new. L. F. Gaetz, 51 West Long St., Columbus, Ohio.

**FOR SALE**—Retired musician will sell his Music Library and Instruments, including String Quintets, Quartets and Trios; Classical and Semi-Classical, more than 300 selections in manuscript, arranged specially for amateurs; also old Italian Violin by Nicolas Sarto, 1734, and Cello by William Forster, Musician, 101 Park St., East Orange, N. J.

**FOR SALE**—Heckel model Bassoon, like new; Pleyel Chromatic Concert Grand Harp; Capehart Radio-Phonograph, Model 400, 20 record changer. Gatz, 876 West 180th St., New York, N. Y.

**WANTED**

**WANTED**—Will pay 5 cents apiece for used Oboe tubes of standard length, and in good condition. Whitney Tuttle, 702 Paramount Theatre Bldg., Seattle, Wash.

**WANTED TO BUY**—Conservatory system Oboe and English Horn, second-hand, good condition; state details, make and price. Paul D. Fury, 403 East 9th St., Chester, Pa.

**WANTED**—Used Oboe, Loree or other good make, Conservatory system; send particulars and cash price. Andre A. Andraud, 6409 Orchard Lane, Cincinnati, Ohio.

**WANTED TO BUY**—Used Cello Case; state price and condition. Evelyn Schieber, 415 South Walnut St., Bucyrus, Ohio.

**WANTED**—E Flat Alto Selmer Saxophone; "Cigar Cutter" Model, fifteen thousands; if satisfactory will pay full price whether used or not; must have free trial; will pay return express. Milton Casel, National Broadcasting Co., 30 Rockefeller Plaza, New York, N. Y.