

INTERNATIONAL MUSICIAN

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NO. 9

SPECIAL POST-CONVENTION TOUR TO HAVANA, CUBA

Low-Rate Cruise Offered to Delegates and Visitors Attending Tampa Convention

The Convention Committee of the Tampa Local has received so many requests from delegates for information on the possibility of an ocean cruise that they found it necessary to refer them to a well-known travel agency. The agency was so impressed with these requests that it has arranged a special post-convention cruise which will be offered to all delegates and visitors to the Convention. The schedule is as follows:

Sunday, June 19th:

4:00 P. M. Leave Tampa, Fla., sailing on the P. & O. Steamship "Cuba" for Havana. A delightful voyage across the Gulf of Mexico.

Monday, June 20th:

7:00 A. M. Arrive at Key West, Florida. A stop-over of one hour and a half gives the opportunity of seeing the southernmost city of the United States.

3:00 P. M. Arrive at Havana; entering the harbor past historic Morro Castle, steaming past the Malecon, famous surfside speedway, you will gain the most thrilling view of any foreign city in the world. Ship will dock at a point not far from where the U. S. S. Maine was sunk.

Transfer in private cars to the Hotel Plaza.

9:00 P. M. "Havana Night Life" trip. Cars will leave the hotel, proceeding through old section of the city, the interesting Chinese quarters, sidewalk cafes, Prado Boulevard, thence to the leading night club in town, "Sans Souci." Returning we will visit the Casino de la Playa, another of Havana's most exclusive cabarets. Returning at 2:00 A. M.

Tuesday, June 21st:

10 A. M. Shopping and Capitol trip. Visiting the largest department stores, distilleries, etc. This trip will leave right after breakfast, which will be served at the hotel.

12 Noon. A cocktail party will be given to the members of our party.

2:00 P. M. City tour; time required, three hours. Drive through old and new sections of the city, stopping at the most interesting points; La Merced Church, renowned for its beautiful interior; Columbus Cathedral, Plaza de Armas, Vedado residential section, cigar factories, and many other places of interest.

9:00 P. M. A night trip, including Jai-Alai, the famous Spanish ball game, and

(Continued on Page Two)

International Executive Board Meets In New York City

President Weber convened the International Executive Board in special session in New York City on March 1, 1938. The Board was called to meet with a committee of the manufacturers of transcriptions and phonograph records to reconsider several phases of the situation, such reconsideration having become imperative through recent developments which appeared to imperil the interests of the Federation.

The Board is also scheduled to meet Phil M. Loucks, the new managing director of the National Association of Broadcasters. This association was reorganized at its recent Convention in Washington and Mr. Loucks is making an effort to find a formula satisfactory to his members as well as the Federation that will provide employment for musicians in the important independent radio stations that are not affiliated with any of the three National chains.

In future issues of the International Musician, the membership will be fully advised as to the exact developments in this matter as well as in all else which pertains to the radio situation.

U. S. COURT ORDERS RAND TO RECOGNIZE A. F. OF L.

Circuit Appeals Bench Upholds Labor Board's Rule for Office Equipment Co. to Bargain With Union.

NEW YORK, N. Y.—The United States Circuit Court of Appeals for the Second Judicial Circuit in a unanimous decision handed down here upheld, with minor modifications, an order issued by the National Labor Relations Board on March 14, 1937, requiring Remington-Rand, Inc., manufacturers of office equipment materials, to recognize and bargain collectively with the Joint Protective Board of District Council Office Equipment Workers, an affiliate of the American Federation of Labor, as the exclusive representatives of the workers in the company's plants at Syracuse, Tonawanda, Ilion and Elmira, N. Y., Middletown, Conn., and Marietta and Norwood, Ohio.

The decision of the Circuit Court, composed of Judges Learned Hand, who wrote the opinion, Martin T. Manton and Thomas W. Swan, directed the company to reinstate all of the striking employees and to reinstate with back pay 28 employees who had been discharged, according to the court's finding, for union activities.

"The Board was certainly free," the opinion said, "to find the respondent, Remington-Rand, guilty of unfair labor practices. Rand's (James H. Rand, Jr.) declarations alone were enough. He invited a test of the necessity of dealing with the union at all."

Noting that Mr. Rand in refusing to deal with the union charged that the Joint Protective Board had caused illegal disturbances and had not acted in good faith, the court held that under the National Labor Relations Act an employer may not refuse to negotiate with a labor union which has misconducted itself in the past if that union offers in

good faith to bargain for a majority of the employees.

Elsewhere in his decision Judge Hand wrote that the Labor Act "does not attempt to settle industrial disputes. It leaves the parties to the resultant of their opposed economic powers. While it does not force them to treat with each other, it may be assumed to contemplate only bona fide negotiations."

The court made a modification in the board's order regarding the section requiring Remington-Rand to withdraw all recognition of "the Ilion and Middletown company unions" and to disestablish

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THE INTERNATIONAL EXECUTIVE BOARD AT WORK

Miami Daily News Photo

Seated, left to right: Harry E. Brenton, Treasurer; C. L. Bagley, Vice-President; Joe N. Weber, President; Fred W. Blinbach, Secretary. Standing, left to right: Chauncey A. Weaver, Walter M. Murdoch, J. W. Parks, J. C. Petrillo and A. C. Hayden, Executive Officers; William J. Kerngood, Secretary Emeritus; Thomas F. Gamble, Assistant to the President.

Eighteen New Locals Join Charlotte Central Body

CHARLOTTE, N. C.—Eighteen new local unions have recently affiliated with the Charlotte Central Labor Union, with continued gains in organization forecast for the coming year.

Charlotte, which was selected as the headquarters city for the Carolinas Division of the A. F. of L. Southern Organizing Campaign, with Paul J. Aymon, associate director, in charge, is setting a fast pace for other North and South Carolina communities.

PRESIDENT GREEN PROMISES WAR ON N. L. R. B. DECISION

WASHINGTON, D. C.—The National Labor Relations Board coerced employers and employees in certifying a CIO affiliate as collective bargaining agent for the Zenite Metal Corporation of Indianapolis, President William Green of the American Federation of Labor charged in criticizing the board's decision and promising full support to the International Association of Machinists, which had a contract with the Zenite Corporation.

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(Continued on Page Three)

Stage Shows

One of the last columns prepared by the late lamented and well-beloved O. O. McIntyre contained an item that struck deep into the hearts of musicians and music lovers of America. The seven million readers of his column, on February 15, found, among other things, the following:

"To my notion, a large chunk of the legitimate theatre's lure was lost with the abandonment of the pit orchestra. It was a tingling moment when the little door opened and the musicians wriggled through to their places. And the fiddle scrapings, faint horn tootlings and whispered conversations until a wave of the baton congealed it into melody, cast a spell of expectance seemingly lost forever. I enjoyed seats down front near the bull fiddle or the trap drummer. The bull fiddler with his vroom, vroom, vrooming, was a study in utter detachment. But the drummer crouching over his drums, pots, pans and what not was a study in enjoyment at work. In no other vocation does a fellow seem to get so much pleasure out of his job."

Mr. McIntyre's beautifully painted word pictures will be sadly missed, and it will be many moons before anyone can take his place in the hearts of the American public.

A unique situation in the annals of the legitimate stage is that which has existed in Chicago this year. The trade papers state that not a single legitimate show has failed to make a profit when playing Chicago during the 1937-38 season, something that has heretofore been unheard of. The top run was the 49 weeks of "You Can't Take It With You," and "Brother Rat" was next with 17 weeks. "Victoria Regina" played to eight capacity weeks, and many other attractions experienced profitable runs of from two to six weeks.

In the vaudeville field the medium-sized featured players from the motion pictures have helped the box office considerably during the past two months. Among those who have been outstanding in their drawing power are Herman Bing, Mischa Auer, Leo Carrillo, Jack La Rue, Vince Barnett, Phil Regan, the Three Stooges, Jane Withers, Henry Armetta, Toby Wing, Stepin Fetchit, Pinky Tomlin and Judy Garland. Thus, Hollywood is beginning to pay back vaudeville for some of the talent raiding it has carried on for the past few years. Each month finds vaudeville—particularly in the independent theatres—gradually expanding and returning to smaller cities. At the meeting of the New Jersey State Conference, a number of the smaller Locals reported one and two days of vaudeville for the first time in several years.

In Detroit, Mich., the Colonial Theatre has switched from three days to a full week, and the Majestic Theatre has also added stage shows. Fanchon and Marco have added stage shows in their 5,000-seat Fox Theatre in St. Louis, and Fred Waring opened there on Friday, February 25. The Main Theatre in Columbus, Ohio, is running stage shows on Wednesday and Saturday, and Keith's Theatre, Indianapolis, will feature eight acts of vaudeville on Saturday and Sunday, under its new management. The Poll Theatre in Meriden, Conn., has added Sunday to its Saturday shows. Chicago agencies report their greatest bookings in two years, with 11 solid weeks and many spot bookings. Champaign, Ill., has recently been added to the Great States Theatres, which already have stage shows in Springfield, Peoria, Danville and Alton. The Capitol Theatre in Portland, Ore., has also inaugurated the vaude-film policy. The Irving Theatre in Wilkes-Barre and the Capitol in Scranton added week-end stage shows early in February. In Philadelphia, Pa., the Nixon Grand Theatre tried four weeks of give-aways with results nil, and returned to stage shows on February 25. The Playhouse Theatre in Winnipeg, Man., has now been operating successfully with stage shows since last September. The house survived the Christmas slump, and there is every reason to believe that vaudeville will be a fixture in the Manitoba metropolis.

In the south, the public is tiring of the cheap type of units, and name bands and first-class attractions are beginning to receive consideration. Fats Waller, Ina Ray Hutton, Will Osborne and Count Berni Vici's "Spices of 1938" are the first of the better attractions booked for the southern territory. Reports from Havana, Cuba, state that the vaudeville policy of the National Theatre is enjoying a tremendous business.

Grosses reported from Chicago in the legitimate theatre give "Stage Door" \$14,700 for its final week; "Victoria Regina" \$24,000 for its seventh week, and \$24,000 for its eighth and concluding week; "Tonight at 8:30," for the week ending February 5, \$10,000; week ending February 12, \$11,000, and the week ending February 19, \$10,000; "Tovarich," for its eighth week ending February 5, \$11,000, and for its ninth and final week, \$11,000.

In New York City the musical shows continue to get top money with "Three Waltzes," "I'd Rather Be Right," "Hooray for What!" and "Between the Devil" grossing all the way from \$15,000 to \$31,600 each week.

Business holds up well in Boston with "Yes, My Darling Daughter" drawing \$18,000 on its first and second weeks, \$13,500 for its third, and \$9,500 for its fourth week. "Wine of Choice" at the Wilbur Theatre grossed \$26,500 in two weeks. "You Can't Take It With You" played a week of one-nighters in Illinois, after closing in Chicago, and grossed \$23,600. The houses were sold out in Springfield, Decatur, Peoria, Bloomington and Rockford.

"Brother Rat" is still going in Philadelphia and grossed \$10,500, \$8,500 and \$8,000 in its sixth, seventh and eighth weeks. "Save Me the Waltz" drew \$7,000 for its first week in the Chestnut Theatre.

On the West Coast, "The Women" grossed \$15,000 in its third week at the Biltmore in Los Angeles. It was followed by "Tobacco Road," which grossed \$13,000, and "You Can't Take It With You," which drew \$15,000 during its first week. In San Francisco "Yes, My Darling Daughter" drew \$9,000 for its final week, ending on February 5, and Pauline Frederick in "Suspect" grossed \$8,000 at the Curran Theatre the same week. The second week, ending February 12, "Suspect" did \$8,000 and "The Women" grossed \$13,000 at the Geary Theatre. For the week ending February 19 "The Women" drew \$14,000 and "Porgy and Bess" \$22,000 at the Curran.

In Washington, Cincinnati, Indianapolis, St. Louis, St. Paul, Minneapolis, Denver and the southwestern one-night stands business is well above the average, demonstrating the extent of the comeback of the road.

In the vaudeville field, name band attractions continue to hypo the box office and increase the receipts all the way from \$2,000 to \$10,000 above the average. The week ending February 12, Fred Waring brought \$16,000 to the coffers of the Hippodrome Theatre, Baltimore. Jimmy Dorsey raised the Palace, Chicago, to \$21,000; Vincent Lopez, the Earle, Philadelphia, to \$23,000; Ted Weems, the Earle in Washington to \$14,090, and Benny Goodman, the second week at the Paramount, New York, \$42,000. For the week ending February 19, Ted Weems drew a fine \$21,000 at the Earle in Philadelphia, and Benny Goodman's third week at the Paramount was \$30,000. For the week ending February 26, Emery Deutsch's orchestra with Roscoe Ates brought in \$20,000 at the Capitol in Washington, and Will Osborne \$14,000 at the Earle in the same city.

In New York City, Clyde McCoy with Mitsi Green and Cecil B. DeMille's "Buccaneer" drew \$62,000 for this same week, the third highest gross since the installation of the name band policy. During the same week the State Theatre with Andy Sanella grossed \$25,000. Fred Waring brought in \$12,500 at the Circle Theatre in Indianapolis; the previous week's gross in straight pictures was \$4,600. Benny Goodman moved into the Fox Theatre in Detroit and packed in the swing-mad jitter bugs to the tune of \$31,000.

A story in the trade papers states that a deal has been closed between John Hoagland, trade relations manager for the Courier-Journal and Times, and Fortuna Gallo, which will bring summer opera productions back to Louisville after an absence of twelve years. The productions will be along the lines of Gallo's Jones' Beach, N. Y., venture, with an open-air amphitheatre seating 2,500 to be erected in one of the city parks. There will be six performances a week, with orchestra concerts and soloists to be presented on Sunday evenings.



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3. Give notes in Gb diminished 7th chord.
4. When concert key is D major, what is correct key for Eb Sax? Bb Sax? F Horn?
5. Transpose a violin or Eb Trumpet sheet to an Eb Sax sheet.

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U. S. COURT ORDERS RAND TO RECOGNIZE A. F. OF L.

(Continued from Page One)

them on the ground that it appeared to the court to be "not only redundant, but to carry a stigma of disapproval which the Act does not warrant." Posting of the Labor Board's order with this avowal of disassociation included would "quite likely impress an unfair stigma on these unions," the opinion stated. The court

said that its order, or affirmation of the board's order, would not contain this provision.

Another modification by the Appeals Court ruled out that part of the Labor Board's order which required the company to pay transportation charges for certain discharged workers and their families. "This requirement stands as a punishment and the powers granted the board are only remedial," Judge Hand wrote.

HERE, THERE AND EVERYWHERE

It isn't often that a college paper will side with a Local Union, and when such a thing happens we consider it news. In a recent controversy between our Portsmouth, N. H., Local and the University of New Hampshire, the university paper, "The New Hampshire," publicized the unfairness of the campus and published an editorial favorable to the Local Union which had much to do with the satisfactory adjustment of the controversy. The position taken by the Editor of the paper was so unique that we are reprinting the editorial hereunder:

"According to the head of a Portsmouth local musicians' union the campus has been put on an "unfair" list of the American Federation of Musicians, a strong affiliate of the American Federation of Labor. This constitutes a "strike" of musicians against the campus employment of non-union bands who are charged with unfair, anti-union practices, presumably, wage cutting. Under the ban, which is threatened to be extended for a two-year period, campus organizations will have difficulty in hiring orchestras; union bands will shun the campus for fear of a heavy union fine.

If, according to the local union head, a non-union band is engaged again, the ban on the campus will extend for a two-year period.

Drastic action of this kind comes as a bombshell to isolated Durham which finds itself involved in a labor struggle. But what leads the union to do this?

A union exists to protect musicians from playing at cut-throat wages; it maintains a standard wage scale to which unions adhere. When a non-union band competes with a union band, it, not being under union regulation, undermines the union wage scale structure. And this type of activity need not necessarily be undertaken with a substantial underbidding.

Because the union maintains a firm wage scale, a non-union competitor need not underbid by a large amount to secure an engagement; and it, at the same time, secures the benefits of the union which has raised wages to such a level that a slight underbidding still leaves an adequate wage to a non-union band.

A non-union band is not contributing to the cost of union efforts to raise musicians' wages; it raises havoc with the wage structure itself. The well-being of a large group of musicians in this locality is concerned in the issue.

But, the non-union band may be composed of students. If the student band members are dependent on their band wages for the expenses of their education should this affect the case? If there is such dependency, the union ought to consider this in any settlement to be made.

If, however, the student band is an independent competitor taking undue advantage of its student composition to avoid union regulations, the union action can't be condemned. For the union there is no other way out.

The final settlement must insure against

(1) Placing campus on an unfair list and thus hampering campus organizations in procuring bands.

(2) Unscrupulous underbidding and wage cutting.

(3) And indication that would point to the campus organizations on campus as being out of sympathy with labor unions."

On behalf of the Federation, many thanks to Editor Joseph A. Zautra for his valuable assistance to Local No. 378.

A recent release from a prominent radio news syndicate from Radio City, N. Y., reads as follows:

"Radio has quaint definitions for its artists. Like Hollywood, it is prone to become over-enthusiased. Thus a sustaining artist becomes 'the discovery of the year.' Anyo, who can wave a baton is a 'maestro.' A purveyor of moth-eaten gags becomes a 'star comedian.' A screechy-voiced songstress is billed as a 'brilliant young soprano' and a singer who goes horribly flat is hailed as a 'song stylist.' When a has-been tries to make a comeback it is heralded as 'a triumphant return to the airwaves.' And so it goes. How long can you continue to pull the wool over the public's eyes? A day of reckoning will come and with it, we hope, will dawn an era of better talent and less buncomb."

True, too true! Hollywood and radio had best beware lest they kill the proverbial goose.

Carlos Chavez, the distinguished Mexican composer, has been commissioned to compose a harp concerto for radio, by Samuel R. Rosenbaum, president of radio station WFIL, Philadelphia, and vice-president of the Philadelphia Orchestra

Association. The concerto will be especially written for microphone pick-up and scored for a small orchestra within the means of the average radio station.

Mr. Chavez is a student of the new media for music as demonstrated by his recently published treatise, "Toward a New Music." He has made special investigation of sonorities appropriate to radio broadcasting. These will be applied in the new composition. The harp was selected for the solo instrument because its timbre is being increasingly recognized as ideal for radio transmission.

Announcing the commission Mr. Rosenbaum said: "Radio has had practically no music specially composed for the medium. Even in the field of lighter music, which radio uses in such enormous volume, composers write not particularly for radio, but for the film or the theatre. Serious composers must begin to write with an eye to the technique of the radio station, not merely for the concert hall. Radio, on the other hand, owes a duty to encourage such composition. I am also interested in expanding the literature for the harp, now too narrow for the capacities of the instrument as developed by the modern master, Carlos Salzedo."

Mr. Chavez will do the work during the present year. It is expected the premiere will take place during next season on an American national radio network.

On Monday, January 31, White Plains, N. Y., Local 473, celebrated its thirtieth anniversary with a banquet, entertainment and dance which was held at The Log Cabin, Armonk, N. Y. Guests included officers of Local 665, Mount Vernon; 898, Ossining; 275, Port Chester; 402, Yonkers, and 626, Stamford, Conn. The program included a fine vaudeville show with Joe Downey of Local 665 as M. C. Secretary Fred W. Birnbach represented the Federation and made the principal address of the evening. Appropriate souvenirs were distributed to the members and their wives and dancing continued until the wee small hours.

Local 350, Collinsville, Ill., held its annual stag banquet on Friday, January 28. Ninety per cent of the Local attended the function and enjoyed a program that was interspersed with plenty of comedy. Traveling Representative W. B. Hooper represented the Federation and complimented the Local on the fine progress made during the past year.

We have come across many peculiar things in the song writing game, but none more unique than a song recently published by Clarence Gaskill, a member of Local 803, entitled "In the Valley of Lombardo Under the Lyman Tree." One verse and twelve choruses include "the names of one hundred prominent orchestra leaders. Whether or not the song will ever become popular we do not know. Nevertheless it is a novel idea.

The St. Paul Musicians' Local No. 30 held its annual Family Party on St. Valentine's Day, February 14, at the Castle Royal. A general strike of the street cars and taxi cabs was called the day before, but in spite of this members and wives to the number of 600 attended the festivities. Following a fine banquet, a floor show composed of Chicago professionals was given, which lasted more than two hours, and this in turn was followed by dancing until the time of closing.

The Local had motion pictures taken of the entire affair, and these will be shown to the members at a later date.

A new form of music publication is that recently released by Symprovised Music, Inc. This unique method of music printing is in two colors. When the notes are printed in black they are played as naturals; when printed in red they are played as flats. Inventors of the method hoped to simplify the reading of music by this process and to make it easier for young pianists to play compositions in the more difficult keys.

Milford, Mass., Local No. 319, inaugurated its first Annual Dance for its Relief



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Fund on Monday evening, February 7. Five orchestras played for the affair, which attracted 1,200 dancers—the largest crowd to attend a ball in Milford for more than ten years. Continuous music was furnished from 8 P. M. until closing and five acts of vaudeville were included in the program. The orchestras which donated their services for the affair were Harrington's New Englanders, Lou Will's Orchestra, Hotel Winthrop Orchestra, the Swing Kings and Henry Brigade's Orchestra.

The semi-annual meeting of the New Jersey Conference was held at Maple Camp, Asbury Park, N. J., on Sunday, February 20. Forty-five delegates, representing 12 locals, and 18 visiting members attended the Conference. The chief topic of interest was the State Unemployment and Old Age Compensation Insurance, and a committee of five was appointed to try to secure favorable rulings from the State Insurance Commissioner.

The Conference voted to increase the number of its meetings from two to three each year. Ernest A. Del Prete of Local 248 was elected president of the Conference, and James R. Ross of Elizabeth was re-elected secretary, a position which he has held since the inception of the organization.

State Officer Leo Cluesmann attended, and Secretary Fred W. Birnbach represented the Federation. The next Conference will be held in Elizabeth, N. J., on the third Sunday in May.

ELMO DOWNEY

Elmo Downey, a charter member and organizer of Local 351, Princeton, Ind., and a member of its Board of Directors, died on Saturday, January 15, at the age of 39 years. Brother Downey was an accordion soloist as well as a pianist, and

was well known as a member of the Leo Brooks Orchestra.

In addition to being a member of the Musicians' Union, he was a member of the Odd Fellows and the Masonic Lodge. He is survived by his mother and three sisters.

HARRY B. HEALY

Harry B. Healy, for 28 years a member of Local 498, Missoula, Mont., and for 25 years a member of its Board of Directors, died at his home on Sunday, January 30, 1938. Brother Healy was born in Marshall, Minn., in 1879 and moved to Missoula in 1910. He was well known as a theatre musician as well as a member of the Missoula City Band.

Funeral services were held on Wednesday, February 2, with the Missoula Band forming the guard of honor. He is survived by his widow, one daughter and two sons.

JOHN A. NOBLE

John A. Noble, vice-president and chairman of the Board of Directors of Local 132, Ithaca, N. Y., died in the Memorial Hospital on February 6, 1938, at the age of 62.

Brother Noble had been extremely active in the affairs of the Ithaca Local since becoming a member in 1911. He was well known as the first orchestra director in the old Star Theatre in Ithaca, and thereafter acted as director in the Majestic and Keeney Theatres in Elmira, N. Y., and the Strand and Orpheum Theatres in Ithaca. Brother Noble was also a member of Ithaca Lodge No. 636, B. P. O. Elks.

He is survived by his widow, Mrs. Rose M. Van Bergen Noble; his son, John A. Noble, Jr., of Ithaca, and a brother, Byron D. Noble of Olean, N. Y.

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Paul went off on his disagreeable job. When he came back, the magnate asked anxiously:

"Well, what about it?"

"He acquiesced," said Paul.

"Did he? The dirty dog!"—Montreal Star.

Canny Scot

Englishman: "I wonder why Scotsmen are so good at golf?"

Jew: "Well, you see, they realize that the fewer times they strike the ball the longer it will last."—Washington Post.

Too Pertly to Reach Port

"So you went after the job. I thought you believed that the office should seek the man."

"I do, but this is a fat job, and I was afraid it might get winded before it reached me."

Tough

Al Falfa: "Did you know that that feller who is runnin' for office has a glass eye?"

Tim Hay: "No; can you tell which one it is?"

Al Falfa: "Yes. You look at both his eyes pretty hard, and the one that has a gleam of human kindness in it is the glass one."

The Man to Cure It

"But madam, I'm afraid you're making a mistake. I am a doctor, certainly, but I'm a doctor of music."

"I know that," replied the old lady, "and that's the reason why I came to you. I've a terrible singing in my ears."—Pearson's Weekly.

The Lesser Evil

"Your political antagonist is calling you every name he can think of," said the agitated friend.

"Don't interrupt him," answered Senator Sorghum. "It is better to have a man searching the dictionary for epithets than going after your record for facts."

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Symphony Orchestras

The first public performance of the N. B. C. Symphony Orchestra was given at Carnegie Hall on Sunday evening, February 6, when the orchestra, under the direction of Arturo Toscanini, assisted by the Schola Cantorum Chorus and Vina Bovy, soprano; Kerstin Thorborg, contralto; Jan Peerce, tenor, and Ezio Pinza, bass, presented Beethoven's Ninth Symphony. The concert, which was given for the benefit of the Italian Welfare League, Inc., played to a house that was crowded to the rafters. The first half of the program consisted of Beethoven's Symphony No. 1 in C Major. Due to the inability to supply the tremendous demand for tickets, the second half of the concert, which was the Ninth Symphony, was broadcast. Perhaps no finer performance of the Ninth Symphony has ever been heard, for Toscanini was at his best and the orchestra, soloists and chorus responded with such fine playing and singing that it may well have been called a perfect performance.

Many times the Ninth Symphony seems long and dragged out, and sometimes it seems cumbersome but in this inspired performance none of these factors were present. The tempi of the famous maestro were such that the entire performance became a live thing, impressive to a degree seldom attained by any organization. Unconfirmed rumors state that Mr. Toscanini considered this his finest performance of the Ninth, and while he may not have made any such statement, he could have done so without fear of contradiction, for his re-creation of this work made even those who have not cared for the Ninth Symphony before admit that it is one of the most magnificent of all symphonic works.

The second and final appearance of this season of the N. B. C. Symphony Orchestra will be in Carnegie Hall on Friday, March 4, when Verdi's "Requiem" will be given. The proceeds of this concert will be divided between the Unemployment Fund of Local 803 and Verdi's Home for Aged Musicians in Milan, Italy.

The Philadelphia Orchestra under the direction of Eugene Ormandy at its concert in Carnegie Hall in New York on February 15, played the "Haffner" Symphony in D Major by Mozart and the Mahler symphonic poem, "Das Lied von der Erde," with Charles Kullmann, tenor, and Enid Svantho, contralto, as soloists. This seldom-heard work of Mahler was given an inspiring reading by Mr. Ormandy, who is the foremost exponent of Mahler music among the American conductors. The orchestra played beautifully, and the soloists gave wonderfully effective performances both from a vocal and dramatic standpoint. The result was a profoundly poignant work of art, one that completely revealed the great beauty of Mahler's style of composition.

John Barbirolli, conductor of the New York Philharmonic-Symphony Orchestra, returned to his duties at the concert of February 12. The program consisted of Weber's "Oberon" overture, Tchaikovsky's Fourth Symphony, and Dvorak's violin concerto in A minor, with Miss Gullila Busetto, 12-year-old Chicago violinist, as soloist. On February 20 Mr. Barbirolli played the seldom-heard Rimsky-Korsakoff suite "Antar." This suite made such a fine impression that the New York critics expressed their regrets that it is so seldom included in programs of symphony orchestras. The balance of this concert included Smetana's overture to the "Bartered Bride," Mendelssohn's "Octet," the Haydn concerto in D major for cello with Joseph Schuster, first cellist of the orchestra, as soloist, and closed with the "Tannhauser" overture. Included on the program of February 27 were excerpts from "Salome," by Richard Strauss, with Rosa Pauly as soloist.

Somewhat along the same lines as the Metropolitan Opera Guild, a Philharmonic-Symphony League was formed during the first week in February for the purpose of furthering the interests of the Philharmonic Symphony Orchestra. Privileges will include one or more private concerts each season, lectures on orchestra repertory and other special privileges not otherwise obtainable.

Albert Stoessel was the guest conductor of the St. Louis Symphony Orchestra at the concert given on February 4 and 5. Mr. Stoessel included in his program the Fourth Symphony in E minor by Brahms, the first St. Louis performance of Kodaly's "Dances from Galantha" and the first concert performance ever given anywhere of the suite from Mr. Stoessel's opera, "Garrick." The second half of the concert on February 11 and 12, under

the direction of Vladimir Golschmann, was given over to memorial performances of Ravel's suite for orchestra, "Le Tombeau de Couperin," and "Daphne and Chloe" Suite No. 2. The concert on February 25 and 26, under Mr. Golschmann's direction, included a first St. Louis performance of Fugue, for Nine Stands of First Violins, by Arcady Dubensky, Brahms's Symphony No. 2 in D major, and a concerto in A minor for violoncello and orchestra by Schubert with Gaspar Cassado as soloist.

The Detroit Symphony Orchestra has signed Franco Ghione as permanent conductor to a three-year contract. Victor Kolar, associate conductor, has also been engaged for the ensuing three years.

Ilya Schkolnik, concert master of the orchestra, was soloist at the concert of February 17 and 19, playing the Brahms concerto in D major and the "Ciaccona" of Tommaso Vitali. The second half of the program was given over to Respighi's symphonic poem, "Feste Romane."

On February 24 and 26 the program included a first American performance of Adriano Lualdi's overture to a comedy from "Suite Adriatica." Richard Bonelli of the Metropolitan Opera made his first Detroit appearance at the concert, singing the "Credo" from Verdi's "Otello" and Duparc's "Chanson Triste."

The popular program on March 4 was under the direction of Victor Kolar and featured Vitya Vronsky and Victor Babin, duo-pianists, as soloists.

The Minneapolis Symphony Orchestra, under the direction of Dmitri Mitropoulos, gave the first Minneapolis performance of Mahler's Symphony No. 1 on Friday, January 28. The soloist was Arthur Rubinstein, pianist, who played the Beethoven concerto for piano in G major. On February 3 this orchestra presented the symphonic suite "The Life of Polichinelle" by Nabokoff. Mozart's "Eine kleine Nachtmusik" and Beethoven's Fifth Symphony. Marion Anderson, the colored contralto, was soloist at this concert.

On February 17 Mr. Mitropoulos again appeared as both conductor and soloist in a Ravel memorial program. The program opened with "Le Tombeau de Couperin" and included the "Pavane of the Sleeping Beauty," Ravel's concerto in G major, with Mitropoulos playing the solo part and directing, and closed with the Symphonic Fragments from the ballet suite No. 2 of "Daphne and Chloe."

The Seattle Symphony Orchestra under the direction of Basil Cameron played the Second Symphony of Sibelius, Henry Hadley's overture, "In Bohemia," by Arnold Bax, "Northern Ballad" and "Imagery Suite" of Horace Johnson, and Liszt's tone poem "Orpheus" at the concert of February 14. On February 16 Josef Hofmann was the soloist with the orchestra, playing the Chopin concerto in E minor and Rubinstein's concerto in G major. The orchestral numbers on this program were "Romeo and Juliet" by Tchaikowsky and Sibelius' tone poem "The Swan of Tuonela."

The drive for the Guarantee Fund opened on February 8 and continued through the month of February. The final Monday evening concert was given on February 28 and a post-season concert on March 8 in the Civic Auditorium with Jessica Dragonnette, soprano, as soloist.

Due to illness, Frits Reiner was unable to conduct the thirteenth pair of concerts given by the Pittsburgh Symphony Orchestra. At the last minute Michel Gustkoff, the concert master, took over the baton and gave a very successful performance. The program included the overture to Egmont and Symphony No. 3 by Beethoven, the Prelude and Liebestod from "Tristan and Isolde" and the Tannhauser Overture by Richard Wagner. Beal Hober, soprano, was soloist. The final concert of this very successful first season of the orchestra featured Georges Enesco as guest conductor and violin soloist. Mr. Enesco played the Beethoven

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concerto in D major and conducted Beethoven's overture to "Prometheus," as well as his own Symphony No. 1 in E Flat, and Rumanian Rhapsody No. 1 in A major.

The Cleveland Symphony Orchestra presented Baryl Rubinstein's opera, "The Sleeping Beauty," with Albert Stoessel as guest conductor, in Severance Hall on January 27 and 29. The orchestra immediately thereafter opened a two weeks' tour which included Boston, Springfield and Northampton, Mass.; Niagara Falls and Elmira, N. Y., and Reading, Williamsport and Scranton, Pa. The program given in Boston included the closing scene of Richard Strauss' "Salome," with Rosa Pauly as soloist.

The Portland Symphony Orchestra presented Boris Blinder, its first cellist, as soloist on January 31. Mr. Blinder played Tcherapline's "Rhapsodie Georgienne." Other items on the program, which was directed by Dr. van Hoogstraten, included the third "Leonore" overture of Beethoven, the Cesar Franck Symphony, and the prelude to the third act of "Die Meistersinger." On February 6 the soloist was Jane Thacher, pianist, who played the Grieg Concerto in A minor. The program included the overture to "Oberon," Sinigaglia's "Piedmontese" dance, and Elgar's second "Wand of Youth" suite.

The January concert of the Houston Symphony Orchestra, under the direction of Ernst Hoffman, included Deema Taylor's "Alice in Wonderland" suite, the Dream Pantomime from Humperdinck's "Hansel and Gretel," the second "Peer Gynt" suite by Grieg, the "Thousand and One Nights" waltz by Strauss and "The Sorcerer's Apprentice" by Dukas.

The February program consisted of a "New World Symphony" by Dvorak, Schubert's "March Militaire," "Danse Macabre" by Saint-Saens, and Sibelius' tone poem, "Finlandia."

The Youngstown Symphony Orchestra gave its fifth concert on Thursday, February 24. Harold Bauer, pianist, was the soloist.

The program of the Chicago Symphony Orchestra, under the direction of Frederick Stock, on Tuesday, February 22, presented Ria Ginster as soloist. Miss Ginster sang "Martern aller Arten" from Mozart's "Die Entfuehrung; aus dem Serail" and six Mahler songs. The orchestral portion of the program consisted of Mozart's "Der Schauspieldirektor," the Cesar Franck Symphony and two Hungarian dances by Brahms. The concert of February 24 and 25 consisted of Bruckner's Third Symphony, the overture to Weber's "Abu Hassan," "Valse de Concert" of Glasunoff and a cello concerto by d'Albert with Edmund Kurts as soloist.

The Birmingham, Ala., Civic Orchestra under the direction of Dorsey Whittington gave its fourth concert on Tuesday, February 22. Theodore Karle, tenor, was the soloist.

The Hartford, Conn., Symphony Orchestra featured Anna Kaskas, Metropolitan Opera contralto, at its concert on Jan-

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uary 30. On February 15 the orchestra played Borodin's Symphony No. 2 in B minor. The soloists at this concert were Vitya Vronsky and Victor Babin, duo-pianists, who played Mozart's concerto in E flat major. Jacques Gordon is the conductor.

The National Orchestral Association of New York City, under the direction of Leon Barzin, gave the first of a series of four programs which feature Emanuel Feuermann, cellist, as soloist on February 5. Mr. Feuermann played the concerto No. 3 in A major for cello by K. P. E. Bach, and the Haydn D major concerto for cello. Bloch's Hebrew Rhapsody, "Schelomo," completed the program.

The Oratorio Society of New York, under the direction of Albert Stoessel, presented Bach's Mass in B minor in Carnegie Hall, New York City, on March 1st, to an enthusiastic audience. Standing room only was available.

The Elizabeth, N. J., Philharmonic Orchestra, under the direction of August May, gave its third concert of the season on Wednesday, February 23. Albert Spalding was the soloist and played the Mendelssohn violin concerto.

The seventh radio concert of the N. B. C. Orchestra, under the direction of Arturo Toscanini, included a beautiful performance of Mendelssohn's "Italian" symphony, the "Queen Mab" Scherzo from Berlioz's "Romeo and Juliet," and the overture to "Semiramide" by Rossini.

The eighth concert on February 12 opened with Weber's overture to "Euryanthe," followed by Brahms' No. 2 Symphony in D major, "A Siegfried Idyl," by Richard Wagner, and "The Sorcerer's Apprentice," by Dukas. The ninth concert included the Haydn symphony in G major, the Handel concerto No. 12 with Mischa Mischakoff and Edwin Bachman, violinists, and Oswaldo Maszuchelli, cellist, as soloists. The balance of the program consisted of Roussel's "Le Festin de l'Araignee," Martucci's "Tarantelle" and Weber's "Invitation to the Dance."

The tenth concert on February 26 featured an American premiere of a new overture by Serge Prokofieff, entitled "Russe." Included in this program were Borodin's Second Symphony, Brahms' "Variations on a Theme," by Haydn, and Smetana's tone poem, "The River Moldau."

Maestro Toscanini agreed to conduct an additional concert on Saturday, March 5. The following two concerts will be conducted by Georges Enesco, celebrated Mexican composer-conductor. These concerts will be reviewed in a later issue.

The National Broadcasting Company is particularly pleased with the many fine editorial comments on the cultural value of its symphony orchestra concerts.



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WHAT NEXT?
If a new mechanical plucker comes into general use, handpicking of chickens, ducks and other domestic fowl will be largely a thing of the past. The device, now in production by a New York company, is said to remove feathers at the rate of one complete fowl per minute. Metal disks, electrically operated, revolve against each other in such a way as to swiftly pull the feathers. A suction fan carries feathers to a sack.

The Carnegie Land Corporation, a subsidiary of Carnegie-Illinois Steel Corp., has announced optioning of a 174-acre tract of land in Clairton, Pa., near Pittsburgh, on which a community of all-steel homes will be constructed. The project is a pioneer move in the use of steel for home construction which may open a new field for steel consumption.

A "submarine of the air," designed to fly through the sub-stratosphere far above present air lines, is nearing completion at Los Angeles. The new super-liner has fuselage sealed like a submarine hull. This will permit the passengers to be flown at an altitude of four miles where the air is too thin to breathe. The air resistance at that height is less and the ship can attain greater speeds. The cabin will be kept at normal ground level air pressure and the passengers will fly in comfort.

A steam-electric locomotive which may revolutionize railroad transportation by having steam generate electricity as a

motive power, is being tested by General Electric engineers. The new type of locomotive is being developed for the Union Pacific Railroad for use in the far west.

The Mische
Ernie: "One night at the front the captain says, 'We all go over the top! But be sure to zig-zag so the enemy can't shoot you.' But I was shot just the same."
Abe: "Didn't you zig-zag?"
Ernie: "Yeh, but I zigged when I should have zagged and I zagged when I should have zigged."—Exchange.

Forenight
The salesman had sold everything that was necessary for the furnishing of the lawyer's office, when he had a happy thought.
"Oh, yes, I nearly forgot," he exclaimed, "you need a doormat."
"Fine! But bring me one that is well worn."—Pathfinder.

The Only Difference
Paderewski once praised a young society man who was distinguished as a polo player for his clever playing.
The young man said it was different, indeed, from Paderewski's performance!
"Oh," answered Paderewski, "the difference between us is perfectly clear. You are a dear soul who plays polo, while I am a poor Pole who plays solo."—Montreal Star.

Exile
Tom: "My father was a great western politician in his day."
Thumb: "What did he run for?"
Tom: "The border."

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Name Bands

The so-called "personality" band leaders, who became very prominent during the days of shows that were directed by M.C.'s with the orchestra on the stage, seem to be rapidly disappearing. Now many of the most prominent name band leaders are star performers on their instruments. Headed by the clarinet-playing Benny Goodman, we find Eddie Duchin a fine pianist; Russ Morgan, an excellent performer on both piano and trombone; Dick Stabile and Jimmy Dorsey, clarinet and saxophone players of first rank; and Tommy Dorsey, a top-flight trombonist. Louis Armstrong's arrangements are practically all built around his trumpet work, as are those of Clyde McCoy. George Hall is a violinist of no mean ability, and Duke Ellington and Vincent Lopez are both well known for their proclivities on the ivories. It seems that nowadays performance is the first requisite, the good looks and smile come afterwards.

The Radio Daily reports that in the wee small hours at the Casa Manana the other morning "Abe Lyman played drums, Ted Weems tooted a trombone, Liebert Lombardo blew a trumpet, George Hall and Guy added, Little Jack Little and Jack Miller doubled on piano—and Jerry Blaine, Jack Denny and Seymour Simons knocked themselves out to get the baton. The combination sounded so awful—that Union cards had to be presented as proof that they were musicians." We wish we might have heard it.

Jan Garber and his orchestra have been engaged to succeed Ray Noble on the Burns and Allen radio show on April 11, at which time Noble is going to England for a vacation.

"Life" has given Benny Goodman a new title. In their issue of February 21, he is referred to as "The Pied Piper of the Panty-Waists." We suppose it was to match the trade paper's description of his admirers, which labels them as jitterbugs, cats, and swing madsters.

George Olsen and his "Music of Tomorrow" orchestra have been engaged by the Royal Crown Revue for its radio show, which also features Tim and Irene. The first of the programs was broadcast over a National hookup on March 11.

Benny Goodman has returned to the Madhattan Room of the Hotel Pennsylvania, New York, for a short run, replacing Bob Crosby.

Art Kassel and his "Kassels in the Air" opened at the Bismarck Hotel, Chicago, on February 9. Kassel has been absent from Chicago for more than two years, but has played many engagements at the Bismarck in the past.

Johnny Hamp and his orchestra are currently at the Netherlands-Plaza Hotel in Cincinnati, having closed at the Adolphus Hotel in Dallas early in February.

Jimmy Dorsey and his orchestra are now playing the Hotel New Yorker, New York City, replacing Glen Gray and his Casa Loma Boys late in February. Gray is playing a tour of college dates.

Freddie Fisher's Schnickelfrits Band of Winona, Minn., which was discussed enthusiastically in this column a few months ago is going big in Hollywood, and "Getting Away With Murder," according to an article in Collier's by Kyle Crichton.

Eighteen months ago these corny assassins were making \$19.50 a week each at Sugar Loaf Tavern outside Winona—they are now in Hollywood playing in "Gold-diggers of Paris" for Warner Brothers at a salary (for six weeks) of \$25,000.00. Last winter at the Coconut Grove in Minneapolis they were making \$1,500.00 per week, and during one period of seven days in November they grossed \$6,225.85 from an engagement at the Orpheum Theatre, the Coconut Grove and two private parties.

The band begins playing straight, sweet music, then in the midst of beautiful melodies and perfect harmony they suddenly go corny, and the murdering begins. It is a strange bedlam of unbelievably weird sounds done in rhythm.

Says Freddie: "You don't feel so that stuff offhand, you know, it's worked out rotten."

It sounds awful—and the people are crazy about it.

The enemies of modern music and dance may rest assured that Swing will not be much of a moral menace if they will abide by the testimony of three distinguished men who should know of what

they speak, Paul Whiteman, Arthur Murray and an eminent psychiatrist.

Mr. Whiteman is of the opinion that changes in music appear in three-year cycles, and invariably the hot music and the savage rhythmic, are followed by the trend towards the more quiet, sentimental music.

The King of Jazz compares the swing music to the folk music of other countries stating since swing is a form of jazz it is native, and will some day become a vital part of American symphonic literature.

Since there are so many influences contributing to American music, states Mr. Whiteman, such as the Hill-Billy tunes, the Negro spirituals, the Blues, the Work songs, etc., jazz is actually America's musical melting pot.

A 40-piece brass and wood-wind orchestra will be the future musical organization, predicts Mr. Whiteman.

"Swing is not sexy or sensuous," states Arthur Murray, "but a group exercise, a new form of the old Paul Jones."

And the psychiatrist agrees and states there is nothing in the modern swing trend to present a problem for the psychiatrist. "It is life, fun, and it is only natural that youngsters should be carried away by it."

So swing it, Benny—the world is yours!

The Biltmore Boys and their orchestra open at the Hotel La Salle in Chicago, on March 28 for an indefinite engagement.

George Heesberger and his Bavarian orchestra have been engaged to play at the Alpine Village at Cleveland, Ohio, for the next six months.

Bernie Cummins is now playing in the Empire Room of the Palmer House in Chicago, having followed Shep Fields, and Guy Lombardo will also make an appearance there this spring.

Shep Fields, who has been on an extended theatre tour with his Rippling Rhythm, will return to New York the early part of April.

Herbie Kay and his orchestra have followed Eddie Duchin into the Coconut Grove, Los Angeles. Duchin played a number of one-night dances en route back to New York, where a hearty welcome was extended, and a Duchin Night was celebrated by those worthy hosts, Leon and Eddy.

Sammy Kay continues indefinitely at the Hotel Statler in Cleveland, Ohio, where his Swing and Sway orchestra have been playing for several months.

Eddy Rogers opened February 5 at the Beverly Hills Club in Newport, Ky., and will remain there until March 25.

It is interesting to note that Wayne King's orchestra registers the lowest volume of all bands on the control room indicators, and the engineers need never worry about any tubes being blown out at the transmitter when he is on the air.

Ina Ray Hutton begins a three weeks' engagement at the Arcadia International in Philadelphia, April 1. She follows Buddy Rogers who is playing there now.

After closing a long engagement at Beverly Hills Country Club at Newport, Ky., Lou Breese returned to the Nicollet Hotel in Minneapolis, on February 21. It was at the Minnesota Theatre, Minneapolis, that he first made a name for himself as an orchestra leader and master of ceremonies.

Joe Reichman enters the Los Angeles Coconut Grove on April Fool's Day, following several weeks engagement at the Mark Hopkins Hotel in San Francisco.

Tommy Dorsey appeared at the Earle Theatre in Philadelphia, March 11; the

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Toot! Toot! Tootsie!
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Swingin' Down The Lane
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Earle Theatre in Washington, March 18, and will be heard at the Stanley Theatre in Pittsburgh, March 25. Tommy is also playing at a number of the leading universities throughout the middle west and will return later to New York for an appearance at the Paramount Theatre.

Ferde Grofe who was heard on the "Magic Key" broadcast March 20, will conduct his second annual Carnegie Hall concert on March 25.

Edgar (Blue Ribbon) Hayes and his orchestra sailed on the S. S. Drottningholm February 19. They opened in Oslo, Norway, March 1, and are now touring Norway, Sweden, Holland, Belgium, France and Switzerland.

The Book-Cadillac Hotel in Detroit has again extended Ernie Holst's contract and his orchestra will remain there in Detroit for another four weeks.

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Television

A penniless immigrant who arrived in this country shortly after the World War has contributed to television the most important development yet in its history. Vladimir K. Zworykin is at present head of the research department of the Radio Corporation of America. Dr. Zworykin gave to television the electronic eye with which to see and record through space that which came within its range, advancing the art of television a quarter of a century overnight.

Dr. Zworykin's problem was to perfect an electronic system that would be capable of taking a picture containing about 150,000 photo elements and convert it into a moving picture by flashing it on a receiver thirty times a second, 4,500,000 separate elements being handled in the flash of a second.

Sight transmission consists actually of taking a picture or image, breaking it down into thousands of constituent parts, transmitting each element with the speed of light, and then assembling them into an image of the original at the receiving end miles away. The greater number of parts of the picture that can be broken down and assembled to the square inch, the clearer the definition.

The electronic system developed by Zworykin is based on the use of two cathode ray tubes. The tube in the transmitter is known as an "iconoscope," from the Greek, meaning "image observer." The receiving tube is known as the "kinescope." The "iconoscope" is the microphone of television; the "kinescope" the loud-speaker.

Recently Dr. Zworykin was granted a patent which discloses his aim to give stereoscopic television—sending and receiving television images in three dimensions.

The business depression of 1929-1932 was blamed for blocking television's march into the home. Nevertheless, it has been proven that the research experts themselves were not ready nine or even five years ago to turn television over to the merchandisers. It has also been argued that the transmitter research men were not yet ready for standardization, so it is well that thousands of receivers were not sold to the public while awaiting a superior method of transmission to be discovered, the views of which would not be intercepted by the image receivers in use. Such new discovery will probably make all other receivers obsolete and it would be unfair to the purchasers who paid several hundred dollars for a home set, and do much to destroy public confidence at the outset.

Radio engineers who instituted television field tests in July, 1936, around New York, expect to complete their observations within the next six months, according to a representative of the Radio Corporation of America.

Not that research will stop, of course, but many of the secrets of the ultra-short wave image broadcasts in the New York area have been discovered.

Nineteen hundred and thirty-eight will be more of a demonstration year than a field-test year. As in London, larger groups will be invited to watch the television programs, and viewing booths may be established in department stores and other places where the public may look in.

The official anniversary of public television in London came on November 2, 1937, but the significant date is February 5th of this year in the opinion of the members of the staff of 265 at the Alexandra Palace. Twelve months will then have passed since the Television Advisory Committee approved and established a single standard of transmission.

Up to that point lack of space and time severely hampered the efforts to transform television for the private view from an ingenious plaything into a serious form of entertainment.

It has always been argued that television will do much for opera by radio, but a recent London experiment did not prove to be so successful. The second act of "Tristan and Isolde" was presented as a masque with a double cast of invisible singers and eyeworthy actors.

The dual cast being present in an effort to gain musical advantages without stilted acting and heavyweight heroines. But *The Listener* reports Tristan was not a success on the air pictorially, although the music was good.

The trouble being in part due to the fact that Wagner and this particular

opera proved too big to be fitted into a screen of eight inches by ten.

There are many composers whose works might gain more than they lose by the reduction to television scale, but Wagner and "Tristan" are too heavy a combination to make a convincing mime.

Miming reveals light, and delicate shadings, therefore its scope must be limited to this sort of thing, the intensity of Wagnerian passion is simply beyond its power.

All are looking forward to the initial intensive popularization of television at the New York World's Fair, as the development from then on will depend upon the demand. Television is practically ready for general use today, but the usual commercial problems will keep the sets out of the homes for another eighteen months at least.

Pure economics will keep the first transmitters in large population centers, the experts agree, because of the natural 25-mile limit of visio waves. Costs to television advertisers will be relatively high, so sponsors will naturally seek the spots where they have the greatest distribution.

The spring term of New York University will include a course giving historical background, recent progress and future development of television. Classes will be held Tuesdays at 6 P. M. under Prof. H. H. Sheldon.

That further English television stations will be established is indicated through the completion by British Broadcasting Corporation of its first coaxial cable, between London and Manchester. However, no opening date for the Manchester television transmitter has yet been set, and station equipment has still to be installed.

For the first time, the transmission of color in a television program was effected in London, February 4th, when an experimental demonstration of Prof. John L. Baird's system was given at the Dominion Theatre.

A sending station was established at Sydenham, about six miles away, with a wave length of 8.3 meters. Only 120 scanning lines were used, but the projected picture, 12 feet by 8 feet, was easily seen and regarded as highly successful by the entire audience.

Television receivers, operating on very short waves, are extremely sensitive, and one of the biggest problems yet to be solved, according to A. F. Murray, engineer in charge of visio research for Philco, is what to do about automobile motors.

Every time a car passes, the picture is blurred on the screen, such interference causing tiny white specks, and giving the impression of a snow storm, and an auto parked nearby, with running motor, makes television entirely impossible.

The cure must come from the auto manufacturers. It seems, as the engineers have been unable to find any device to eliminate this disturbance. Mr. Murray declares that the cars can be equipped with suppressors, and the co-operation of the auto manufacturers will be necessary when television is put on the market.

The panoramic display of the latest developments of radio art and industry which has been added to the list of proposed exhibits for the 1939 World's Fair is to be housed in a building designed to appear from the air like a huge radio tube, and will include all the products of R. C. A. Communications, the Radio-Marine Corporation of America, the Radio Institutes and the National Broadcasting Company.

Visitors will have an opportunity to see the latest radio receiving sets and tubes in the actual process of construction, and experimental television programs will be staged.

The exhibit building will be a two-story structure, the entire front of which will be glass. Actual construction and landscaping is expected to begin about April 1.

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A group of students in San Francisco and Oakland, Calif., have formed an organization known as the American Television Engineers' Association with membership open to any person interested in that field. Founders of the society are considering the extension of activities to cover the entire country.

This is the first organization of its kind, and plans are now being considered for the ultimate erection of a television transmitter on the amateur bands.

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Over
FEDERATION
Field

(By CHAUNCEY A. WEAVER)

Since last we met—on the printed page—the National Executive Board of the American Federation of Musicians has held its mid-year session, as provided by law—the locus in quo being the interesting city of Miami, Fla. A narration of the official proceedings may be found elsewhere in this issue. The meeting was held at the Everglades Hotel—the same location as that of one year ago. All members of the Board were present.

The United States map can certainly display a wonderful picture of meteorological versatility. To leave the ice-bound regions of the north and within 36 hours find one's self in summer-land is of course a transition familiar to multitudes and yet the experience is always interesting. Overcoats at one end of the line; Palm Beach suits at the other, involves sartorial resourcefulness. Those who forget find there is healthy reaction with every perspiration-duct in perfect play.

Three distinct streams of population flow Florida-ward with the coming of the winter months—the idle rich, the tired butler and egg man, and the race track tout.

Ennui is unknown in that section of the country. You always find something or other on which to place a bet at any moment of a 24-hour day.

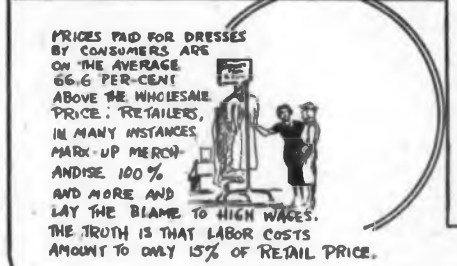
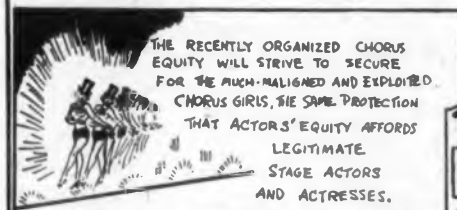
And—
We'll ne'er forget those miles of ocean beaches,
The haunting music of those hurdy-gurdy tunes;
Those bathing gals like luscious rosy peaches—
Still others quite remindful of dried prunes.

The last census gives Miami a population of something like 110,000—we take the figures from the World Almanac. It seems like double that number in the winter season.

If Florida can ever transform her swamp land into fertile area what a Garden of Eden that commonwealth will become!

For a northerner to be able to sit in a city park and listen to four evening band concerts in one week in January is an episode in ordinary routine not easy to forget. These concerts were given by the fine Miami Municipal Band, under the able direction of Caesar LaMonica. The organization is composed of 30 pieces—with just enough strings to warrant the classification as "An Orchestral Band." The director seems to have the Toscanini faculty of carrying the band through difficult programs without any reference to a printed score. In the four evenings of rich musical entertainment there was just one solitary feature which seemed a "blot on the scutcheon." That was the interpolation of a "swing number" on the Friday evening program. We do not blame the talented director. Those concerts are played under the auspices of the Public Recreation Department of the Miami city government—in the administration of which politicians are naturally in evidence. Doubtless, some dog racing constituent "requested" the rendition of some number which he could personally appreciate; the Recreation Superintendent communicated this ardent desire to the musical director, and the "swing number" was programmed. At the scheduled instant—a he-crooner crooned; the basses growled; the trombones blared; the trumpets crashed; the reed section squealed, and the percussion crew thundered. The director's countenance seemed to be sickled o'er with the reflection of unspeakable boredom, and the sigh of relief which welled up from the pit ensemble, at the conclusion of the number, was like that of autumn winds through murmuring pines, when melancholy days have come. The rendition of this number received only scattered and a somewhat hectic brand of applause. It appeared on the program right between Tchaikowsky's "1812 Overture," and Saint-Saens' "Dance Macabre." In our opinion a "swing number" is in about as incongruous and out-of-place position on a high-class musical program as a hunk of bologna sausage, against which a gastronomic statute of limitations has fully run, would be, when interlarded in the midst of a delicious Florida fruit salad. Nevertheless and notwithstanding no visit to Miami is complete which does not include as many Caesar

LABOR HI-LITES
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THE MAN WHOSE INVENTIONS HAVE REVOLUTIONIZED OUR LIFE AND CIVILIZATION WAS ALWAYS A PROGRESSIVE. OF HUMBLE ORIGIN, HE WORKED FOR AND SYMPATHIZED WITH THE MEN WHO TOIL. HE FAVORED A GREATER EQUALIZATION OF WEALTH, DECENT FACTORY LAWS, WORKMEN'S COMPENSATION AND EQUAL SUFFRAGE. HE REPEATEDLY INDICATED DISGUST AND CONTEMPT FOR THE PROTEGEEES AND SPECULATORS OF WALL STREET.

LaMonica band concerts as the time will permit.

In the 20 national conventions of the American Federation we have attended as an A. F. of M. delegate, Andrew Furuseth, president of the International Seamen's Union, was present at every one except that held in Denver in October last. He died January 22. He would have been 84 years old on the twelfth of the present month. He was a native of Norway. His early youth was spent amid poverty-stricken surroundings. At the age of 19 he went to sea. Without opportunity for schooling, he seemed to know by intuition the value of books. He read everything upon which he could lay his hands. Settling in this country, he took up the cause of "those who go down to the sea in ships"; helped lay the foundation for their industrial organization; championed their cause in season and out; lived to see important legislation enacted in their behalf; and became known as an untiring apostle of the cause of all under-privileged until the feebleness incidental to advancing years forced his retirement. Mr. Furuseth possessed one of those fine minds which retain a steady glow practically until the hour of extinguishment arrives—on the brink of the grave. He had a wonderful insight into a wide variety of subjects. His mind was his own. He was not afraid to stand alone. In a national labor convention he was always granted a respectful hearing. In a memorable Pacific coast seamen's strike, he stood before a San Francisco judge who had threatened to send him to jail. Furuseth replied to the judge: "You can put me in jail. But you cannot give me narrower quarters than as a seaman I have always had. You cannot give me coarser food than I have always eaten. You cannot make me more lonely than I have always been." The judge did not send "Andy" to jail. The sturdy old seaman has completed his last voyage.

Indications are that it will not be difficult to find candidates for the various political offices to be filled this year.

Tempus fugit. The Tampa convention only three months away!

President William Wallace Philley of Local No. 732, Valparaiso, Ind., seems to have a marked penchant for historic research. From the musty tomes of a by-gone age he has exhumed certain instrumental data which we are sure will be of interest to musicians. Following are samples:

The first recorded improvement to a musical instrument was when Terpander, one hundred years after Homer, added three strings to the harp which up to that time had only four.

The first minimum number of men law was enacted not to increase employment of musicians but to restrict it.

Lycurgus, the Spartan law giver, ruled that no more than 12 flute players could lead a funeral procession. This was to avoid ostentation on the part of the economic royalists of that day, and to spare the feelings of the under-privileged who were doubtless put to it to afford a single piccolo.

A "yes man," thinking to curry favor with one of the ancient Greek Kings, complimented the performance of the King's son on the flute. His Majesty replied—"He may be a fine player on the flute, but he cannot be much of a man to spend so much time in such an idle occupation." These are interesting paragraphs.

One of President Philley's first efforts in his new administration has been along the line of trying to organize a band and bring back into the Federation many of the older musicians who have dropped out of the ranks because of the decline in musical employment. Perhaps the introduction of a band will be hailed with a new spirit of appreciation after going so long without one.

"Al Capone is cracking under the strain of Alcatraz life," reports a newspaper headline. Our sympathetic pardon and parole specialists will doubtless come to the rescue.

March is the wind instrument of the calendar ensemble.

Meredith Willson, musical director for the National Broadcasting Co., has completed his survey to discover "the ten most popular musical compositions of all time" during the course of which he has spent years consulting universities, music schools, critics and records of sales, opinions of great artists and average people.

"Here's the list, in order of popularity: Ludwig von Beethoven's "Minuet in G"; Richard Strauss' "Blue Danube"; Anton Dvorak's "Largo" from the "New World Symphony"; Dvorak's "Humoresque"; Wagner's "Pilgrim Chorus" from Tannhauser; "Londonderry Air" composer unknown; Schubert's "Unfinished Symphony"; Handel's "Hallelujah Chorus"; Paderewski's "Minuet in G"; and Rossini's opera, "William Tell."

We have read and re-read the foregoing list, without being able to find "Annie Doesn't Live Here Any More," "Livery Stable Blues," or "Echoes From Tin-Pan Alley," included therein. Is it possible that the boiler-factory connoisseurs of "popular" music are undergoing a change of taste?

Our neighboring Local No. 176 of Marshalltown, Iowa, is aflame with a newborn enthusiasm. New club rooms have been rented at 204 East Church Street, which comprise offices, recreation rooms, rehearsal hall and general headquarters. They invite all A. F. of M. members to pay them a visit when passing through Marshalltown. The new secretary, L. A. Rasmussen, is a live wire; has the backing of a fine set of officials, and we expect Local No. 176 to become an effective factor in that city's musical affairs.

We miss George Boutwell's "Musical Notes" which appeared so regularly in the Jacksonville, Fla., Labor Journal. We repeat the ancient admonition—"Be not weary in well doing!"

London authorities have forbidden "crooners" the privilege of singing to prison inmates—on the theory that it would mean the infliction of punishment beyond measure of the court's decree.

We note a newspaper headline—"The Saxophone—A Purveyor of Health." Its resonant tone imparts the kiss of death to every microbe for miles around. We favor a congressional appropriation for the purchase and wider distribution of Saxophones.

One evening after the National Executive Board had terminated its session, we ascended to the 17th floor of the Everglades Hotel—the Roof Garden. What a panorama of beauty! Countless lights gleamed and sparkled on the scene below. In the distance, shore lights revealed the coast waters of an emerald sea. Upon that eastern horizon rested a dense bank of clouds. Suddenly, from out the somber background there was lifted a golden ball of light—

"The Moon, Rose Over Miami!"
Before a picture of such enchantment the lines of Lord Byron came trooping in—

*I linger yet with Nature,
For the night hath been to me
A more familiar face than that of man;
And in her starry shade, of dim and solitary loveliness,
I learned the language of another world.*

In fine accord with southern hospitality tradition, Local No. 655, did everything within its power to augment the pleasure of the National Executive Board members, during the Miami session. President Arthur Carlson, Secretary W. C. Turner, and Business Agent Roy W. Singer, had the backing of the Local in all they did or undertook to do. Personal acknowledgment of these courtesies had to be much limited in response because of the large amount of work the Board had to do and which could not be set aside. The Board did everything but work nights.

We had the honor of an invitation to address the Lincoln Club of Denver on the Great Emancipator's birthday—February 12. Incidental to the occasion was the unfailing attention and courtesy of President Michael Muro and Secretary Charles C. Keys of Local No. 20—aided and abetted by other members of the organization. We are glad to be able to report that Secretary Keys, frequently a delegate to national conventions, has re-

MISSOURI
 Joplin: Gem Theatre.
 Kansas City: Liberty Theatre.
 St. Louis: Ambassador Theatre. Loews State Theatre. Missouri Theatre. St. Louis Theatre.
 Webb City: Civic Theatre.

MONTANA
 Billings: Lyric Theatre.

NEBRASKA
 Grand Island: Empress Theatre. Island Theatre.
 Kearney: Empress Theatre. Kearney Opera House.

NEW HAMPSHIRE
 Nashua: Colonial Theatre. Park Theatre.

NEW JERSEY
 Asbury Park: Ocean Theatre. Paramount Theatre.
 Atlantic City: Royal Theatre.
 Belmar: Rivoli Theatre.
 Butler: New Butler Theatre.
 Camden: Apollo Theatre. Victoria Theatre. Walt Whitman Theatre.
 Carteret: Ritz Theatre.
 Clifton: Strand Theatre.
 Glassboro: Roxy Theatre.
 Jersey City: Majestic Theatre. Transfer Theatre.
 Lakewood: Palace Theatre. Strand Theatre.
 Little Falls: Oxford Theatre.
 Long Branch: Paramount Theatre.
 Lyndhurst: Ritz Theatre.
 Netcong: Palace Theatre.
 Newark: Court Theatre.
 Ocean City: Strand Theatre.
 Passaic: Palace Theatre. Playhouse Theatre. Rialto Theatre.
 Paterson: Capitol Theatre. Plaza Theatre. State Theatre.
 Pitman: Broadway Theatre.
 Pompton Lakes: Pompton Lakes Theatre.
 Rutherford: Rivoli Theatre.
 Toms River: Trace Theatre.
 Westwood: Westwood Theatre.

NEW YORK
 Albany: Colonial Theatre. Eagle Theatre. Harmanus Theatre. Leland Theatre. Royal Theatre.
 Amsterdam: Orpheum Theatre.
 Auburn: Capitol Theatre.
 Beacon: Beacon Theatre. Roosevelt Theatre.
 Bronx: Bronx Opera House. News Reel Theatre (Bronx). Tremont Theatre. Windsor Theatre.
 Brooklyn: Borough Hall Theatre. Brooklyn Little Theatre. Classic Theatre. Gaiety Theatre. Halsey Theatre. Liberty Theatre. Mapleton Theatre. Parkway Theatre. Star Theatre.
 Buffalo: Eagle Theatre. Lafayette Theatre.
 Catskill: Community Theatre.
 Cortland: Cortland Theatre.
 Doorgville: Strand Theatre.
 Falconer: State Theatre.
 Glens Falls: State Theatre.
 Haverstraw: Capitol Theatre.
 Johnstown: Electric Theatre.
 Mt. Kisco: Playhouse Theatre.
 Mt. Vernon: Embassy Theatre.
 Newburgh: Academy of Music. Arcade Theatre.
 New York City: Beacon Theatre. Belmont Theatre. Benson Theatre. Blenheim Theatre. Grand Opera House. Irving Place Theatre. 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.
 Olean: Palace Theatre.

Dawago: Gem Theatre.
 Peiham: Peiham Theatre.
 Syracuse: Empire Theatre. Rivoli Theatre.
 Troy: Bijou Theatre.

LONG ISLAND, N. Y.
 Bayshore: Bayshore Theatre.
 Easthampton: Easthampton Theatre.
 Huntington: Huntington Theatre.
 Locust Valley: Red Barn Theatre.
 Mineola: Mineola Theatre.
 Patchogue: Patchogue Theatre. Rialto Theatre.
 Sag Harbor: Sag Harbor Theatre.
 Sea Cliff: Sea Cliff Theatre.
 Southampton: Southampton Theatre.

NORTH CAROLINA
 Charlotte: Charlotte Theatre.
 Durham: New Duke Auditorium. Old Duke Auditorium.
 Henderson: Moon Theatre.
 High Point: Broadhurst Theatre. Broadway Theatre. Paramount Theatre.
 Kanapolis: New Gem Theatre. Y. M. C. A. Theatre.
 Wilmington: Academy of Music.
 Winston-Salem: Colonial Theatre. Hollywood Theatre.

NORTH DAKOTA
 Fargo: Princess Theatre.

OHIO
 Akron: DeLuxe Theatre.
 Bellefontaine: Court Theatre. Strand Theatre.
 Columbus: Garden Theatre. Grandview Theatre. Hudson Theatre. Knickerbocker Theatre. Southern Theatre. Uptown Theatre. Victor Theatre.
 Dayton: Palace Theatre.
 Fremont: Fremont Opera House. Paramount Theatre.
 Lima: Faurot Theatre. Lyric Theatre. Majestic Theatre. Rialto Theatre.
 Marietta: Hippodrome Theatre. Putnam Theatre.
 Marion: Ohio Theatre. State Theatre.
 Martins Ferry: Elzane Theatre. Fenray Theatre.
 Piqua: State Theatre.
 Shelby: Castamba Theatre. Opera House.
 Urbana: Clifford Theatre. Lyric Theatre.
 Washington Court House: Fayette Theatre.

OKLAHOMA
 Blackwell: Bays Theatre. Midwest Theatre. Palace Theatre. Rivoli Theatre.
 Chickasha: Ritz Theatre.
 Enid: Astec Theatre. Criterion Theatre. New Mecca Theatre.
 Okmulgee: Inca Theatre. Orpheum Theatre. Yale Theatre.
 Picher: Winter Garden Theatre.
 Shawnee: Odeon Theatre.

OREGON
 Eugene: State Theatre.
 Medford: Holly Theatre. Hunt's Criterion Theatre.
 Portland: Broadway Theatre. Moreland Theatre. Oriental Theatre. Playhouse Theatre. Studio Theatre. Venetian Theatre.

PENNSYLVANIA
 Allentown: Lindy Theatre. Southern Theatre.
 California: Lyric Theatre.
 Chester: Lyric Theatre.
 Elwood City: Majestic Theatre. Manos Theatre.
 Erie: Colonial Theatre.
 Jessup: Favinus Theatre.
 Lancaster: Fulton Opera House.
 Lebanon: Auditorium Theatre. Capitol Theatre. Colonial Theatre. Jackson Theatre.
 Lewistown: Rialto Theatre.

Menongahela:
 Anton Theatre. Bentley Theatre.
Palmerston:
 Colonial Theatre. Palm Theatre.
Peckville:
 Favinus Theatre.
Philadelphia:
 Adolphia Theatre. Casino Theatre. Fernrock Theatre. Gibson Theatre. Pearl Theatre. South Broad Street Theatre. Standard Theatre.
Pittsburgh:
 Pittsburgh Playhouse.
Reading:
 Berman, Low, United Chain Theatres, Inc.
South Brownsville:
 Bison Theatre.
Waynesburg:
 Waynesburg Opera House.

VERK:
 York Theatre.

RHODE ISLAND
 East Providence: Hollywood Theatre.
 Pawtucket: Music Hall. Strand Theatre.
 Providence: Bomes Liberty Theatre. Capitol Theatre. Hope Theatre. Liberty Theatre. Uptown Theatre.

SOUTH CAROLINA
 Columbia: Royal Theatre. Town Theatre.

SOUTH DAKOTA
 Mitchell: New Roxy Theatre.

TENNESSEE
 Elizabethton: Bonny Kate Theatre.
 Fountain City: Palace Theatre.
 Johnson City: Criterion Theatre. Liberty Theatre. Majestic Theatre. Tennessee Theatre.
 Knoxville: Bijou Theatre.
 Maryville: Capitol Theatre. Palace Theatre.
 Memphis: Princess Theatre. Suzore Theatre, 869 Jackson Ave. Suzore Theatre 279 N. Main St.

TEXAS
 Abilene: Ritz Theatre.
 Brownsville: Capitol Theatre. Dittman Theatre. Dreamland Theatre. Queen Theatre.
 Brownwood: Queen Theatre.
 Burkburnett: Palace Theatre.
 Edinburg: Valley Theatre.
 Fort Worth: Little Theatre. Pearl Theatre.
 Galveston: Dixie No. 1 Theatre.
 Greenville: Gem 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: Sam Houston Theatre. Zaragoza Theatre.
 San Benito: Palace Theatre. Rivoli Theatre.
 Sherman: Texas Theatre. Washington Theatre.
 Temple: High School Auditorium.
 Tyler: High School Auditorium Theatre.
 Wichita Falls: Queen Theatre.

UTAH
 Logan: Capitol Theatre. Lyric Theatre.
 Provo: Crest Theatre.
 Salt Lake City: Rialto Theatre. State Theatre. Town Hall Theatre.

VIRGINIA
 Lynchburg: Belvedere Theatre. Gayety Theatre.
 Norfolk: Arcade Theatre. Manhattan Theatre. Wells Theatre.
 Roanoke: American Theatre. Park Theatre. Rialto Theatre. Roanoke Theatre. Strand Theatre.
 Winchester: New Palace Theatre.

WASHINGTON
 Tacoma: Riviera Theatre. Roxy Theatre.

WEST VIRGINIA
 Charleston: Capitol Theatre. Kearse Theatre.
 Clarkburg: Opera House. Robinson Grand Theatre.
 Fairmont: Nelson Theatre.
 Grundy: Lynwood Theatre.
 Hellsingrove: 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.
 Menasha: Orpheum Theatre.
 Merrill: Cosmo Theatre.
 Wausau: Ritz Theatre.

DISTRICT OF COLUMBIA
 Washington: Rialto Theatre. Universal Chain Enterprises. Wardman Park Theatre.

CANADA
ALBERTA
 Lethbridge: Empress Theatre.

MANITOBA
 Winnipeg: Beacon Theatre. Bijou Theatre. Dominion Theatre. Garrick Theatre. Province Theatre. Rialto Theatre.

ONTARIO
 Hamilton: Granada Theatre. Lyric Theatre.
 Niagara Falls: Webb Theatre.
 Ottawa: Center Theatre. Little Theatre. Rideau Theatre.
 Peterborough: Regent Theatre.
 St. Catharines: Granada Theatre
 St. Thomas: Granada Theatre.
 Toronto: Arcadian Theatre. Capital Theatre. Century Theatre. Cum Bac Theatre. Granada Theatre. Hart House (Theatre in connection with the University of Toronto).
QUEBEC
 Hull: Laurier Theatre.
 Montreal: Capitol Theatre. Imperial Theatre. Palace Theatre. Princess Theatre. Stella Theatre.
 Quebec: Cartier Theatre. Imperial Theatre. Princess Theatre. Victoria Theatre.
 Sherbrooke: Granada Theatre. His Majesty's Theatre.
SASKATCHEWAN
 Regina: Broadway Theatre. Grand Theatre.
 Saskatoon: Capitol Theatre. Daylight Theatre.

FIFE AND DRUM CORPS
 Drum and Bugle Corps, Walter R. Craig Post of the American Legion, Rockford, Ill.
 Perth Amboy Post 46, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.
 Veterans of Foreign Wars Drum Corps, Janesville, Wis.

AT LIBERTY
AT LIBERTY—Pianist; would consider travelling with a reliable show. Harry Forman, 2963 Grand Ave., Bronx, New York, N. Y.
AT LIBERTY—Trumpet player; can double on clarinet and sax; reliable, sober and willing to go any place; prefer old-time music. Will J. Petra, Box 708, Traer, Iowa.
AT LIBERTY—String Bass and Guitar player; young, sober and reliable; desirous of connecting with good dance unit; willing to travel. Gene Kane, 514 Westfield Ave., Elizabeth, N. J.
AT LIBERTY—String Bass and Cello; symphony, theatre and dance; reliable; age 35; will consider all propositions. Musician, % Harry Gols, Apt. 53, 604 West 140th St., New York, N. Y.
AT LIBERTY—Drummer, colored, open for steady engagement; young, reliable and sober; read and fake; "ace on swing"; Union, American Federation of Musicians, Local 891; 15 years' experience in all lines. George Petty, 317 West 121st St., New York, N. Y.

AT LIBERTY—String Bass; concert, theatre, dance; would like to locate with factory having concert orchestra, doing light work in factory. Charles E. Weed, 783 Broadway, Kingston, N. Y.

AT LIBERTY—Baritone, doubling String Bass; desires position with municipal or factory band; am Ed Laster in shoe factory; will go anywhere. H. S. Fisher, 309 High St., Hanover, Pa.

AT LIBERTY—After April 1. Drummer; aged 21; read or fake; experienced small and large bands; full equipment; will go anywhere for steady work. Anthony Flack, 1103 Atlantic St., N. E., Warren, Ohio.

AT LIBERTY—Flute and Piccolo player; middle age; experienced in band and orchestra work; industrial, qualifications as toolmaker, machinist, or operating engineer; will go anywhere. Thomas Metzger, 2374 Ave. D, Beaumont, Texas.

AT LIBERTY—Swing Drummer; age 23; single, sober, reliable; experienced in all types of dance bands; read or fake; will take any reliable proposition, travel or locate anywhere; can give reference. William S. Tice, 125 Spruce St., DuBois, Pa.

For Sale or Exchange
FOR SALE—Conn Bb Trumpet, streamlined model and case; used very little; perfect; will sacrifice for \$42; trial. R. Koshland, 268 S. 68th St., Philadelphia, Pa.
FOR SALE—Oversize Violin, good for concert orchestra, estimate value \$150; will sacrifice if sold at once. John Migliaccio, 273 Moore Ave., Clarksburg, W. Va.
FOR SALE—J. Schmidt Double French Horn, Brass, German Silver trim, used very short time; cost \$285, sell for \$115. L. F. Gaetz, 53 W. Long St., Columbus, Ohio.
FOR SALE—Collection of rare old Italian Violins and Bows, with certificates; prices reasonable. R. Menzies, 399 Queen St., So., Kitchener, Ont., Canada.
FOR SALE—Flute "C" Bettoney, solid silver, good springs, Boehm System, open G sharp; looks and plays like new; first \$40 takes it; rush. F. R. Hirsch, 15 Abington Sq., New York, N. Y.
FOR SALE—Bassoon (Bettoney), excellent condition; French System, and case, low pitch, \$45; trial; fine instrument. J. Hamberger, 1895 Morris Ave., Bronx, New York, N. Y.
FOR SALE—Bassoon, Cabart, Conservatory French System; perfect instrument; with case, \$65; will send subject to trial; C. O. D. G. Scache, West Ave., R. D. No. 4, North Vineland, N. J.
FOR SALE—Will sacrifice \$400 Sopranino Piano Accordion for reasonable amount cash; has been played upon a few times only; never on a job; make me an offer. Fry, Box 151, Denver, Colo.
FOR SALE—Fine Sterling Silver Wm. S. Haynes Flute, like brand new; used only twice; will accept \$95; and will send C. O. D.; 5 days' trial. Leach Rubin, 39 1/2 Blue Hill Ave., Roxbury, Mass.
FOR SALE—"Kruspe" Double French Horn, Fb and case, new \$300; positively like new, \$145, trial; and "Schmidt" Single Horn, Marlon Shea, 2635 Henthorne Rd., Columbus, Ohio.
FOR SALE—"A" Clarinet, Boehm System, Ebonite; just overhauled and in perfect condition; will sell with double French model case for \$22.50; sent C. O. D.; 3 days' trial. C. Davis, Grove Rd., Vineland, N. J.
FOR SALE—Wm. S. Haynes Flute and Piccolo, both silver; closed G, in C, \$250.00; Flute is special, French model with gold embroidery and wall, less than 6 months old. Otto E. Krueger, 100 West Larned St., Detroit, Mich.
FOR SALE—Accordion, 120 Bass; make "Maraviglia"; excellent condition; with fiber case; cost \$300; beautiful voice tone; bargain at \$85; piano keyboard. Frank Kadick, 606 N. Dearborn, % Pasadena Hotel, Chicago, Ill.
FOR SALE—Saxophone, Baritone, Conn, silver and case, perfect, \$55; also have Eb Clarinet, Boehm, wood and case, \$23, "Theobius" make; trial on either. I. Danzig, 18 E. 177th St., Bronx, New York, N. Y.
FOR SALE—Conn Bb Clarinet, Grenada wood, no cracks, first-class shape, 18 keys, 7 rings, 1957 model with French style case and canvas zipper cover for \$100. Flavins Bartlett, 210 W. 14th St., Cincinnati, Ohio.
FOR SALE—French Horn, York make, single F and Eb, silver, like new; with case; \$38.50; also Kalaashen French Horn, F and Eb, brass, \$39; send either on trial; C. O. D. A. Stina, 924 McAdams Blvd., Collingdale, Pa.
FOR SALE—Buescher Bbb Sousaphone, silver, 24-inch gold lacquered bell and waterproof cover; will sell all for \$130; perfect condition; no dents; 3 days' trial. R. Shatten, 6212 Chestnut St., Philadelphia, Pa.

(Continued on Next Page)

FOR SALE OR EXCHANGE

(Continued from Page 23)

FOR SALE—Flute, D♭ silver "Bettoney," open G sharp key, in good condition; with case; price \$30. Albert Tirmacco, 128 Murdoch St., Canonsburg, Pa.

FOR SALE—A fine old Double Bass attributed to Stradivarius; one-half size; swell back; wonderful tone; combining quality with volume; terms: Owner, 25 Stearns Rd., Watertown, Mass.

FOR SALE—Dance Library of standard hits only (10 books); waltzes, tangos, rumbas and show tunes; numbers are from 1928-37; very reasonable. Ray T. Sadler, 70-05 Woodside Ave., Woodside, L. I., N. Y.

FOR SALE—Olds Trombone, gold plated, 7-inch bell, medium bore, fine instrument, and case, \$55; King Trombone silver 7-inch bell, good condition, with case, \$40; shipped on trial. B. Permeke, 180 W. Allegheny Ave., Philadelphia, Pa.

FOR SALE—Baritone, King; four valves (side action), top bell, silver plated, perfect, \$55, including case; have also Holtsen Baritone, three valves, silver, and case, \$42; trial allowed. F. Bales, 308 Lawn Ave., Sellersville, Pa.

WANTED

WANTED—Good used Boehm System B♭ Bass Clarinet; good tone and intonation; prefer Selmer or Buffet; also Eb Soprano Clarinet; reasonable. H. O., 54 Wink, 4013 Georgia Ave., N. W., Washington, D. C.

WANTED—Full three-quarter size String Bass, prefer German make bass; it must be good at very lowest price; no dealer need answer. James Lepora, 51 Lincoln St., North Adams, Mass.

LOST OR STOLEN

LIBERAL REWARD for information leading to recovery of Peter Guarrius Cello made in 1702 and stolen from auto near Detroit in October, 1936. Russian initials M. G. engraved on bottom of Cello in center. Notify Detroit F. & M. Insurance Company, 625 Shelby St., Detroit, Mich.

So Generous

"Tommy, did you give your little brother the best part of the apple, as I told you to?"

Tommy: "Yessum; I gave him the seeds. He can plant 'em and have a whole orchard."

Isn't it So.

It is the little things that are so bothersome: You can sit on a mountain, but not on a tack.

Can't Lose

Rev. Ivan H. Hagedorn, Lutheran pastor of Bethel, Pa., advises bachelors:

Marry. If you get a good wife you will become very happy. If you get a bad one you will become a philosopher.

TREASURER'S REPORT

FINES PAID DURING FEBRUARY, 1938

Adams, Frederick D.	100.00
Arnold, Robert	25.00
Awalt, William	25.00
Arpa, Sherry	10.00
Bennett, Robert	24.00
Becker, Bubbles	5.00
Bendolato, James	5.00
Blus, Earl	75.00
Bladick, Guy M.	5.00
Bristowa, Bruce	5.00
Buckner, Ted	15.00
Castellano, Don	10.00
Colea, William	24.00
Caceres, Emilio	40.00
Connolly, William	10.00
Cole, Winfield	10.00
Calloway, Blanche	10.00
Childers, Emery	10.00
Cobb, Julie C.	10.00
Canais, Harry	10.00
Carbonelli, Robert	10.00
Crockett, Nelson	10.00
Deck, Ronald	10.00
Deland, James	14.00
Dorriacott, George	2.00
Daniels, Albert	25.00
Dunbar, Ralph	20.00
Davis, Coleridge	10.00
Dye, James	15.00
Delaney, John	19.00
Eckhardt, Howard C.	25.00

Ellick, N. R.	25.00
Eaton, Tim	25.00
Espiritu, Alfred	5.00
Grier, W. H.	5.00
Griff, Herbert F.	25.00
Gasparino, Thomas	25.00
Grey, Joseph W.	10.00
Green, Mark Abbie	5.00
Goldberg, Solomon	25.00
Haywood, Nicholas	10.00
Hart, Clyde	24.00
Handelman, Phil	10.00
Hogan, Charles B.	5.00
Jones, Elliott	24.00
Jacobson, Herbert	25.00
Jett, Guy	25.00
Jacobs, Norman	5.00
Knowles, Lewis	15.00
Klaisa, Viola	25.00
Kroske, Karl	10.00
Kelleher, Henry	50.00
Lewis, Kenneth	10.00
Lalaloha, Henry	5.00
LaBrie, Lloyd	10.00
Mathieu, Alphonse	10.00
Malloney, Jack	20.00
Mellinger, Freeman	5.00
Mann, James A.	2.00
Masaco, Joseph	7.00
Migliaccio, Ralph	20.00
Morae, Burton	25.00
Maurer, Oscar	10.00
McConkey, T. W.	10.00
Neudauer, Michael	10.00
Neglia, John	10.00
Pollack, Herman	15.00
Pollack, Richard	15.00
Pakain, Henry	25.00
Rowles, Jimmie	10.00

Reilly, Louis	5.00
Rugulo, Peter	25.00
Robbins, Alice	10.00
Sharpe, Paul	5.00
Starkes, William	25.00
Schwartz, Don F.	10.00
Simpson, John F.	25.00
Scherrer, Robert	5.00
Squires, Wayne	25.00
Sprigg, Claude	5.00
Stock, Charles III	20.00
Sandry, Murray	10.00
Schotoff, Dave	12.50
Snowden, Elmer	10.00
Spading, Anthony	10.00
Trudeau, George, Jr.	10.00
Thomas, Howard	5.00
Toots, Hartley W.	10.00
Thornton, Roger	10.00
Winburn, Ernie	10.00
Walker, Mack	24.00
Weaver, Joe	10.00
Wilson, Donald	5.00
Woodman, Bill	10.00
Wiltstein, M.	10.00

Creatore, Giuseppe	5.00
Chandler, Hollis B.	20.20
Contreras, Manuel	5.00
Dee, James R.	50.00
Dixon, Leonard	3.75
Davis, Coleridge	12.17
Davis, Ches.	23.04
Dixon, Dick	20.00
Dixon, Ike	25.00
Emerson, Howard	10.00
Gemelli, Angy	12.50
Kerr, Charlie	10.00
Knights of Columbus of San Luis Obispo	175.00
Katz, George	25.00
Lown, Bert	15.00
Music Friends Service	27.50
Nason, Connie	30.00
Pollock, Ben	9.00
Phillips, Anthony	54.00
Radio Orchestra Corp.	25.00
Redeau, Tracy	5.00
Rodman, Don	50.00
Rose, Billy	40.00
Stanley, Stan	16.47
Schleicher, Bill	.50
Scherr, Jack	2.17
Waller, Thomas "Fats"	267.64

CLAIMS COLLECTED DURING FEBRUARY, 1938

Andre, Mildred	10.00
Anderson, Clarence	5.00
Becker, Bubbles	5.00
Bobala, A. E.	15.00
Bateman, Clyde	10.00
Calloway, Blanche	50.00
Carter, Chick	15.00

\$1,478.59

\$1,176.97

Respectfully submitted,
H. E. BRENTON,
Financial Secretary-Treasurer.

A PLEDGE OF FAIR PLAY

Since May, 1932, the above pledge has been prominently featured in Conn advertising. It sets forth a factory policy which is rigidly enforced and which guarantees "fair play" to every one concerned in the purchase or sale of band instruments.

Testimonials are conceded to have real value when they represent the honest opinion of users who have chosen their instruments solely on merit. But such opinions cannot be taken seriously if influenced by gift instruments, special discounts or other secret inducements. We believe testimonials so secured are a reflection on the sincerity of the artist who gives them and an imposition on the reader who trusts them.

So Conn makes it an inviolable rule to sell

Conn instruments only on merit. No instruments are given away nor sold by special inducements. The only incentive extended to any artist for using a Conn is the promise of better performance and superior quality made possible by Conn's unique experience, equipment and facilities for producing better band instruments.

The whole idea behind the Conn Institution is to build the best instruments that can be produced and to offer them on the same fair basis to every prospective purchaser. With such a policy, it is doubly significant that Conn's are known the world over as the "choice of the artists".

C. G. CONN, LTD., ELKHART, IND.
World's Largest Manufacturers of Band Instruments

