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1938-1939 WILL BE SYMPHONY ORCHESTRAS' GREATEST SEASON

ANNOUNCED PLANS SHOW CONTINUED PROGRESS

St. Paul Inaugurates a New Type of Summer Concerts

There was a time in the heyday of silent pictures when in almost every city, town and hamlet on the North American continent people could listen to good music played by orchestras ranging all the way from competent to fine symphonic proportions.

Almost overnight this condition changed with the advent of the talking picture. In their haste to get rid of the stage hands, actors and musicians, theatre managers did away with these orchestras. Many music lovers had been created in the interim and they naturally looked to other sources in their desire to hear good music.

Radio satisfied many of them and in addition educated many more listeners in the understanding love of symphonic music. As the desire of the American people is not only to listen, but to see performances, these

people have, during the last several years, turned to actual symphonic concerts. More and more orchestras are being formed and more concerts given by the orchestras already in existence. The people will have their good music and the theatre's loss is the symphony orchestras' gain.

The 1938-39 symphony season promises to be brilliant and varied throughout the country with outstanding conductors and world-famous guest artists scheduled from San Francisco to New York. Enthusiasm runs high for the coming concerts, according to advance reports on seasonal subscription sales, and public response has been warmly co-operative.

Carnegie Hall will open its doors to the first seasonal program of the New York Philharmonic Symphony Orchestra on Thursday evening, October 20. Under the direction of John Barbaro, permanent conductor, Weber's "Freischutz" overture, Sibelius's "Swan of Tuonela" and "The Return of Lemminkainen," Stravinsky's "Firebird" suite, Mozart's adagio and fugue for strings (K. 546) and Beethoven's Fifth Symphony will be heard. "The Return of Lemminkainen" will be welcomed on the Philharmonic program after an absence of thirty-six years, and will be repeated with the entire program on Friday afternoon, Oct. 21.

October 27-28 will begin the Philharmonic even concert series with Mr. Barbaro again conducting, and Gulomar Novas at the piano. Handel's "Concerto Grosso" for strings in B minor, Opus 6, No. 10; Beethoven's G major concerto, No. 4, and Brahms's Symphony No. 2 will be included on the program.

Georges Enesco, as guest conductor,



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will replace Mr. Barbaro for his mid-season vacation, when Yehudi Menuhin will be heard as guest artist. Mr. Enesco will introduce his latest work, "La Villageoise," which has been dedicated to the Philharmonic.

The Philadelphia Orchestra announces its twenty-first New York opening, October 18th, in Carnegie Hall, with a splendid series of ten concerts planned through April 26. The concerts will fall upon Tuesday evenings, with the exception of the final concert, listed on a Wednesday night. The impressive schedule of soloists and conductors will be: October 18, Eugene Ormandy, conductor; November 8, Serge Rachmaninoff, pianist, Eugene Ormandy, conductor; November 22, Richard Crooks, tenor, Eugene Ormandy, conductor; December 27, Eugene Ormandy, conductor; January 24, 1939, Efrem Zimbalist, violinist, Eugene Or-

(Continued on Page Four)

International Executive Board to Meet With Motion Picture Producers

Theatre Employment Will Be Discussed at Meeting to Be Held in New York.

On October 20 the International Executive Board will meet in New York City with the motion picture interests to discuss with those interests the problem of trying to return musicians to theatres. No agenda for the meeting has been announced by President Weber.

It is expected that representatives of Paramount Pictures, Inc., Twentieth-Century-Fox, Warner Brothers, R. K. O. Pic-

tures and Metro-Goldwyn-Mayer will attend the meeting.

It has been previously announced that these meetings would be held in Hollywood, but the trade papers were misinformed. Members of the Federation can always secure authentic information about their affairs by reading the columns of the INTERNATIONAL MUSICIAN.

THE LABOR PARADE

WASHINGTON, D. C.—The "Labor Parade" for October presents I. M. Ornburn, secretary-treasurer of the Union Label Trades Department of the A. F. of L., reporting to the convention which will convene in Houston next week, on "56 years of progress with the A. F. of L." It also deals with dramatic incidents of that period including child labor legislation and a dramatization of the Triangle Shirt Waist Factory fire which the A. F. of L. claims helped lay the foundation of modern housing programs.

CHEAP LABOR GOODS MADE ABROAD DOOM U. S. A.

Convincing Plea by I. M. Ornburn for Buying Union-Made U. S. A. Products.

WASHINGTON, D. C.—A convincing plea for the buying of union-made products coupled with a warning against the disastrous results of purchasing cheap labor goods from abroad, featured a Labor Day radio address by I. M. Ornburn, secretary-treasurer of the Union Label Trades Department, American Federation of Labor.

Another feature was a warning against the growth of paternalistic control of industry and labor by government agencies.

"Millions of dollars in wages," said Ornburn, "are lost to American workers as the result of purchases of unfair and foreign-made merchandise. The union label is the best guarantee that products are made by unionized firms in the United States and Canada. Patronize unionized American industries. Buy American! Demand the union label on all goods and the shop card and button for all services.

Warns of 'Tailspin'

"If, on the other hand, the American consumer fails to buy union label products, and instead purchases merchandise made by cheap labor in Europe and the Orient, America will take another tailspin, spiralling into the depths of a depression from which we shall never recover."

The speaker emphasized the value of union label buying in promoting the organization of labor, saying:

"Every union-earned dollar spent for union label goods and union services is a vote for collective bargaining agreements. Promises of political candidates cannot bring you the practical results that can be obtained through the collective purchasing of union label and union-made American products and the united patronage of union firms that employ service trades.

Danger of Too Much Control

"The buying of union label and union-made products and the patronage of union services are a continual boycott against foreign and unfair products. They are a perpetual strike against non-union working conditions."

Ornburn pointed out that it is the purpose of collective bargaining to make it possible for organized workers, through representatives of their own choosing, to take up their grievances and to better their conditions. He went on to say:

"It is when organized workers and organized employers cannot settle their differences that it is necessary for the government to take a hand. However, there is a limit to the extent that government should assume control of activities which fundamentally belong to a labor union, itself. Too much dictatorial control and regulation would destroy organized labor as a free agency of the workers.

"This nation is dedicated to the great-

(Continued on Page Two)

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SPECIAL MEETINGS

New York, N. Y.,
September 23, 1938.

President Weber calls the meeting with the Independent Radio Committee to order at 10:00 A. M.

Present: President Weber and Secretary Birnbach, representing the Federation; Lloyd R. Thomas, S. S. Sprague, Gregory Gentling, Jack Howard, H. B. MacNaughton, Frank Smith, C. A. Baker, Ed. P. Shutz, E. Revercomb, representing the Independent Broadcasters.

President Weber reports as follows:

Stations reported to Committee.....	209
Quotas established.....	84
New contracts received.....	38
Contracts entered into by Locals before negotiations were begun.....	23
Contracts in existence renewed.....	3
Contracts returned for changes.....	3
Stations in negotiation.....	35
Stations in controversy (approx.).....	10
Exempt stations so far reported (approximate).....	50
Stations where there are no Locals (approximate).....	50

The general conditions are discussed at length. President Weber explains the new recording conditions, and the necessity thereof. He also explains that the recorders' licenses expired on September 15, but he told the manufacturers to go ahead as we were still negotiating with the Independents.

The negotiations now being conducted involve approximately \$200,000.00 per year in employment for musicians. A number of Independent stations are trying to secure reduction in allocations to which the Federation will not agree. This matter is covered by the agreement between the Committee and the Federation.

Chairman Thomas explains the situation from the standpoint of the Independent Committee. He states the increased cost of recordings is a serious problem to the Independents and is a burden that must be taken into consideration in the conduct of negotiations. Messrs. Gentling, Howard and Smith cite the difficulties encountered while trying to bring the various stations under the agreement.

President Weber states that we understood their problem. However, there will always be, under our agreement, scores of small stations with exceedingly low income that never will be required to agree to a quota. The larger stations have employed musicians continuously and in the main, we do not stand to gain employment in any proportion to the amount of recorded music used, and for this reason alone, the Federation cannot modify transcription and recording prices as agreed to by the last Convention. Despite the mechanization of music the theatres spend more money each year for employment of musicians than do the radio stations.

A member of the Committee stated that they have been advised by a manufacturer that the increase in the price of recorded music would be from 100 to 250 per cent.

Secretary Birnbach asks the name of the recorder that made such statement. The Committee states that the Earnshaw firm sent out such notice. He explains the proportionate cost of making transcriptions under the new plan, which does not reach by a considerable margin the percentage named.

A lengthy discussion ensued which included consideration of the problem, and in the event that negotiations with the Independent Broadcasters and the American Federation of Musicians would fail, that no contracts could be exchanged. The President fully explained the problem and the respective positions of the Broadcasters and the Federation in such case.

Recess is taken at 12:30 noon.

The session resumed at 4:00 P. M.

The Committee is ready to interchange contracts but under the conditions as set forth in a letter addressed to the Federation. This letter contains reference to the increase in price of electrical transcriptions and stated that the contracts which the Independent Broadcasters entered into were entered into with the understanding that such price would not be increased. President Weber fully explained that the question of increase in wages at the time negotiations with the Committee of Independents were concluded, did not include any reference as to the position of the Federation concerning the conditions under which its members would work for recordings. Furthermore, that the question of wages is one between the Federation and recorders and the question of the price for transcriptions is one for the broadcasters and recorders. The Federation does not agree that negotiations with the Committee were based

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upon the understanding that the price for electrical transcriptions would not be increased through an increase for musicians working for musical recordings. Furthermore, the matter was not discussed at all during the conferences with the Committee. For this reason, the President refused to exchange the contracts unless the letter was modified or entirely withdrawn.

The meeting adjourned at 6:00 P. M. until Saturday morning, September 24, at 10:00 A. M.

The meeting is called to order at 11:00 A. M. Saturday, September 24, 1938.

At this meeting the contracts between the American Federation of Musicians and the Independents were exchanged. The Committee has modified the letter upon which they based the offer to exchange their contracts at the previous meeting. This modification was accepted as satisfactory.

The Committee agreed to continue to be helpful in concluding negotiations with stations which have not as yet signed contracts with the Locals.

President Weber advised the Committee that he fully recognized the valuable services each member thereof had rendered in bringing the matter to a successful conclusion and also appreciated their readiness to continue to serve as long as contracts are under negotiation.

The meeting adjourned at 12:15 P. M.

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...violinist; February 3-4, special orchestral features; February 10-11, Lawrence Tibbett, baritone; February 24-25, Maurice Marechal, violoncellist; March 3-4, Igor Stravinsky, composer-conductor; March 10-11, Artur Rubinstein, pianist; March 17-18, gala closing concerts. Other special features will be Col. W. de Basil's Ballet Russe, with the St. Louis Orchestra, for four performances, January 6-7-8, and the annual pension fund concert, presenting Nino Martini, popular tenor, on Sunday afternoon, April 10, at 3 o'clock.

Enthusiasm and interest run high for the observance of the Detroit Symphony Orchestra's silver jubilee season. In honor of the anniversary there will be seven Friday afternoon concerts, consisting of repeat performances of seven of the fourteen preceding Thursday evening concerts, with internationally eminent artists as soloists. Scheduled added attractions are ten Saturday night "pop" concerts, five Saturday morning concerts for young people, and the annual ten free concerts for children of Detroit's public and parochial schools.

Music lovers of Pittsburgh will anticipate the coming twenty-week symphony season, as the Pittsburgh Orchestra enters its second year of reorganization, and Fritz Reiner takes over the baton as the first permanent conductor since Emil Paur in 1910. Distinguished guest artists head Pittsburgh's 1938-39 program, which promises to aid in the restoration of the orchestra to one of the leading symphony societies. Scheduled concerts are the following: November 18-19, Fritz Reiner, conductor; November 25-26, Wagnerian Festival Singers; December 2-3, Fritz Reiner, conductor; December 9-10; Emmanuel Feuermann, cellist; December 16-17, Lotte Lehmann, soprano; January 6-7, the opening of a Beethoven cycle, with Josef Hofmann as piano soloist playing the "Emperor" concerto; January 13-14, Nathan Milstein, violinist; January 20-21, an orchestral program of Beethoven; January 27-28, an unannounced special feature; February 3-4, Lauritz Melchior, tenor; February 10-11, Mr. Gordon, 1st viola of the orchestra; February 17-18, Harold Bauer, pianist, Michel Guskoff, guest conductor; February 22-23, special orchestral features, Fritz Reiner, conductor; March 3-4, Michel Guskoff, guest conductor; March 10-11; Pescha Kagan, pianist; March 17-18, Fritz Reiner, conductor; March 24-25, completion of the Beethoven cycle with Beethoven's Ninth Symphony, Fritz Reiner, conductor; four unannounced soloists and the Mendelssohn Choir. Special features include three performances of the Ballet Russe de Monte Carlo in the week of March 6; two other special events during the weeks of January 3 and April 3, and a series of young people's concerts to be arranged. Concerts will be held on Friday evenings and Saturday afternoons throughout the season.

Douglas Clarke will again raise the baton as Montreal Orchestra enters its ninth season on October 30. Mr. Clarke has assisted greatly in maintaining Montreal's fine record of artistic achievement, which promises to be upheld during the coming season. Four guest artists, headed by Georges Enesco, violinist, will be welcomed anew by the Montreal audience, including Beveridge Webster, Eugene List and Harriet Cohen, pianists. Soloists to make their first Montreal appearances will be: Harold Bauer and Webster Aitken, pianists; Efrem Zimbalist and Robert Vrovi, violinists; Ria Ginster, soprano, and William Hain, tenor. Concerts will be held Sunday afternoons throughout the winter.

November 3-4 marks the fall opening of the Los Angeles Philharmonic Symphony when Yehudi Menuhin will be heard as guest soloist, with Dr. Otto Klemperer conducting. Other illustrious guest artists listed for the orchestra are: Marian Anderson, contralto; Gregor Platigorsky and Emmanuel Feuermann, cellists, and Serge Prokofeff, composer-pianist. Bi-weekly concerts will fall on Thursday nights and Friday afternoons, and the popular-priced series on Friday afternoons and Saturday evenings, beginning November 11-12. Two Saturday afternoon children's concerts and a series of ballet performances with the orchestra are also scheduled. Out-of-town concerts will be given in San Diego, Santa Monica and Claremont.

Twelve years of symphony are proudly claimed by Youngstown, Ohio, with promises by the Society of a new "high" during the 1938-39 season. The program as announced fulfills expectations for renowned guest talent: October 13, Bidu Sayao, soprano; November 10, Amparo Iturbi, pianist; December 7, Charles McBride, cellist; January 19, Richard Crooka, tenor; February 23, Michael and Carmine Ficoelli, conductors; March 23, winners

Symphony Orchestras

(Continued from Page One)

mandy, conductor; February 14, Kirsten Flagstad, soprano, Eugene Ormandy, conductor; March 7, Boris Golschmann, pianist, Vladimir Golschmann, guest conductor; March 28 and April 11, concerts which Leopold Stokowski has agreed to conduct; April 26, Coolidge String Quartet, Eugene Ormandy, conductor.

October 13 and 15 will mark the beginning of the Cleveland Orchestra's 21st season. It has achieved recognition as one of the nation's leading orchestras, under the direction of Artur Rodzinski. Noteworthy programs include the engagement of Georges Enesco, Cleveland's favorite guest composer-conductor; a symphony presentation by Albert Stoessel; Artur Rubenstein and Artur Schnabel leading the list of pianists; the young 13-year-old Ruth Slenczynski, who has received warm praise from international reviewers; Jan Smeterlin and Boris Goldovsky as the remaining two pianists. Further features will be four performances of the Ballet Russe de Monte Carlo, December 2, 3 and 4, with the Cleveland Orchestra providing the musical background.

Music lovers of the air will rejoice in the resumption of the N. E. C. Symphony Orchestra broadcasts on October 16. The series will again be under the baton of Toscanini, with an increased schedule in order to insure at least twelve concerts by the renowned conductor. The pro-

grams will be given on Saturday evenings as of the 1937-38 season.

Chicago symphony audiences are promised a complete and interesting winter when the season opens on October 13, since Frederick Stock, conductor of the orchestra, has announced the appearance of several new artists as well as former favorites for the coming months. Musicians to make their first bow with the Chicago Symphony are Storm Bull, Jose Echanis and Ida Krehm, pianists; Louis Krasner, Yehudi Menuhin, Robert Virovi and Robert Quick, violinists; E. Power Biggs, organist; Ernest Krenek, composer-conductor, and Charles Kullman and Enid Szantho, singers. Further newcomers will be the Harvard Glee Club and the Pro Arte String Quartet. The remaining soloists already known to the Chicago audience include: Gitta Gradvova, Myra Hess, Josef Hofmann and Ernest Schelling, pianists; Fritz Kreisler, Albert Spalding and John Weicher, violinists; Edmund Kurts and Gregor Platigorsky, cellists, and Igor Stravinsky, composer-conductor. There will be twenty-eight weeks devoted to the regular Thursday-Friday series, and twelve weeks to the Thursday afternoon programs, starting the second week in October. In addition, there are to be six children's programs on the third Wednesday of each month commencing in November, and a series of popular programs offered on alternate Saturday nights.

November 4 will be the opening date for the Minneapolis Symphony Orchestra, when it begins its series of sixteen Friday night concerts under Dimitri Mitropoulos, sole conductor for the season. Guest artists who rank high in the musical world insure a diversified winter program, with John Charles Thomas,

baritone, as the first assisting soloist, on November 11. Serge Rachmaninoff, composer-pianist, is scheduled for December 9 in a program of his works; Paul Althouse, Wagnerian tenor, will be heard on January 6, and Kirsten Flagstad will close the season on April 21. Other soloists will include Artur Schnabel and Dalles Frants, pianists; Albert Spalding and Mischa Elman, violinists, and Gaspar Cassado, violoncellist, who will present his own transcription of the Arpeggione Sonata by Franz Schubert. On November 18, the Malipiero concerto will be heard for the first time in Minneapolis when Mitropoulos will play and conduct this work. December 16 will feature the new Ballet Russe de Monte Carlo, to the accompaniment of the entire Minneapolis orchestra.

Gala opening concerts are scheduled by the St. Louis Symphony Orchestra for October 28-29, when Vladimir Golschmann enters his eighth year as conductor. An impressive program has been planned for the eighteen pairs of concerts, which will fall upon Friday afternoons and Saturday evenings with the exception of the week before Christmas and New Year's, when concerts will be given on Thursday evening, December 23, and Friday afternoon, December 24, and Thursday afternoon, December 29, and Friday afternoon, December 30.

After the opening concerts, the program is as follows: November 4-5, Serge Rachmaninoff; November 11-12, all symphony program; November 18-19, Fritz Kreisler, violinist; November 25-26, Maria Reining, soprano; December 2-3, orchestral program; December 9-10; Lotte Lehmann, soprano; December 16-17, orchestral concert; December 22-23, Myra Hess, pianist; December 29-30, all orchestral concert; January 13-14, Boris Golschmann,

of "The Young Artists Preview," and April 20, Zlatko Balokovic, violinist. Michael and Carmine Ficocelli will regularly conduct the Thursday evening concerts.

According to subscription renewals, the 1938-39 season for the Indianapolis Symphony Orchestra will be superior to their remarkable winter of last year. Fabien Sevitsky will resume his second year as conductor of ten pairs of concerts to be held Friday afternoons and Saturday evenings. The program runs as follows: November 18-19, Fabien Sevitsky, conductor; December 2-3, Dallas Frantz, pianist; December 16-17, Fabien Sevitsky, conductor; January 6-7, Mischa Elman, violinist; January 20-21, Lauritz Melchior, tenor; February 3-4, Ferdinand Schaefer, guest conductor; February 17-18, Gaspar Cassado, cellist; March 3-4, Margaret Halstead, soprano; March 17-18, Josef Hofmann, pianist; March 31-April 1, Fabien Sevitsky, conductor. As an additional feature to this outstanding program, the Indianapolis Symphonic Choir will make several appearances.

Dr. Hans Kindler will again conduct the National Symphony Orchestra throughout the coming Washington symphony season. Two guest conductors will be Bruno Walter, formerly director of the New York Philharmonic-Symphony Orchestra, and Ernest Schelling, who will be heard on January 11.

Leon Barzin, musical director of the National Orchestral Association, New York City, has announced the following list of soloists for the 1938-39 program: Michel Piastro and Joseph Schuster, November 14; the Vienna Choir Boys, December 12; Emmanuel Feuermann, January 23; Webster Aitken, February 27; John Charles Thomas, March 20, and Elisabeth Schumann, April 24. The concerts will be held regularly on Monday evenings in Carnegie Hall, with admission open to members only. Information may be obtained at the association's offices.

Four pleasant Sunday afternoon concerts have been planned by the Reading Symphony Orchestra, under the baton of Hans Kindler, now in his eighth year as conductor. The four guest artists include: November 20, Orlando Barera, violinist; January 22, Gertrude Pitzinger, lieder singer; February 19, Walter Gleesking, pianist; April 23, Percy Grainger, composer-pianist.

Five concerts constitute the series which will be heard in Elizabeth, N. J., beginning Friday, October 28, with the University of Pennsylvania Choral Society, under the direction of Dr. Harl McDonald, and accompanied by the Elizabeth Philharmonic Orchestra. The remaining concerts are scheduled on: Sunday, December 4, Lois Bannermann and Virginia Johnson in a joint recital for harpist and soprano; Friday, January 20, Georges Enesco, violinist, August May, conductor; Friday, March 10, Maurice Marechal, cellist, August May, conductor; Friday, April 28, August May, soloist, guest conductor to be announced.

San Francisco will have its twenty-sixth opening on December 10-11, when that city's symphony orchestra begins its first pair of concerts. Pierre Monteux will direct twelve Friday afternoon concerts and twelve Saturday night concerts throughout the season.

The San Francisco Music Project of the WPA has already sponsored two series of "Everybody's Symphony Concerts." In the first series, the "Tannhauser March and Chorus," Tchaikowsky's Fifth Symphony, the Bach Concerto for three pianos and Ravel's "Bolero" were heard. In the second, Wagner's "Prelude to Lohengrin," Rimsky-Korsakov's "Suite Scheherazade," Opus 35; Grainger's "Tribute to Stephen Foster," Elmer Keaton's Federal Colored Chorus, soloists, piano and orchestra; Leoncavallo's "Prologue to I'Pagliacci," Burleigh's "Deep River," Marcus Hall,



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baritone, and Cesana's "Negro Heaven" were scheduled.

In Milwaukee, the WPA Symphony Orchestra will give concerts during the winter months under the sponsorship of the Ladies' Auxiliary of the Federated Trades Council. The orchestra wishes to continue the precedent set by the Milwaukee County Park Commission by its successful summer concerts at popular prices, and seeks a program whereby musicians and public will be mutually benefited.

Growth of interest in the world of symphony is emphasized by the Dallas Symphony Society's successful struggle for existence. The story begins in 1900 when an amateur symphony club gave a concert directed by Hans Kressig, a local musician. After a musical silence of ten years, Walter Fried presented a Beethoven concert with thirty-four of his violin students; and in 1912, the Dallas Symphony was born of local musicians and a dozen New York professionals. Through unfortunate circumstances, this group did not proceed with any degree of constancy until 1925, when, under the leadership of Dr. Paul Van Katwijk, it carried on

steadily up to 1936. The resignation of Dr. Van Katwijk called for time out until December 1937, when Jacques Singer became conductor for a three-month probationary period through the suggestion of Leopold Stokowski. Mr. Singer's success as conductor granted him a five-year contract and a five-figure salary, and a milestone for the Symphony was accordingly established. All of Dallas has combined forces to plan for the 1938-39 concerts, so that the future of the Dallas Society seems well assured.

Another success story in the annals of symphony comes from Schenectady, N. Y., where civic interest and co-operation have fostered an orchestra since November, 1934. Previous to that date, on various occasions, orchestral music has been received with approbation, both privately and publicly. With the musical groundwork thus partly laid, attempts were made for community mobilization through a proposal offered to the Schenectady Chamber of Commerce in September, 1934. The proposal presented a plan for civic orchestras, with the stipulation that they be operated on a self-supporting cooperative basis. With the speedy endorsement of the Chamber of Commerce, its

Cultural Life Committee appointed a special orchestra committee of about 50 citizens, representative of Schenectady's interests and organizations, who acted as sponsors and canvassers for public support. The readiness with which an orchestra was organized was in itself an indication of enthusiasm, for in November a group of musicians, both professional and non-professional, began rehearsals in preparation for two concerts during that first season.

Within the past two winters, nationally famous guest soloists and several non-commercial radio programs, including some short-wave broadcasts to Latin America, have helped spread the Schenectady Orchestra's musical fame, with encouragement also for the appearance of local artists on the various programs. In 1936, the name of the orchestra was changed to the Schenectady Symphony Orchestra, omitting the word "Civic," to avoid the confusion with another local concert orchestra sponsoring organization.

The orchestra has remained true to its original aims for a cooperative, non-commercial and non-competitive society. About an equal number of professionals and non-professionals make up a total of 70 members, since its non-commercial

basis makes the inclusion of professionals permissible. Six to 10 rehearsals, some of them sectional, are scheduled before each concert, and when vacancies occur, auditions are held for new candidates. The Orchestra Association, which acts as sponsor, raises funds through the sale of concert tickets, and all proceeds above running expenses go to the orchestra, allowing professional musicians preferred claims.

Under the leadership of Kenneth G. Kelly and Anthony R. Stefan, concert master, three regular concerts and a special series for children on Saturday mornings will be heard this coming season. Throughout the past four years the Schenectady Orchestra Association, David K. Blake, president, has successfully maintained its two-fold purpose: first, to present superior concerts at reasonable prices, and, second, to provide musicians with the opportunity for serious and thorough musical participation.

The Metropolitan Opera House Orchestra will assist the Ballet Russe de Monte Carlo when it opens at the Metropolitan for a 19-day engagement with nine new productions, the introduction of a number of distinguished dancers, and the bow of Leonide Massine as artistic director.

Entertainment for everyone is the keynote of the Seattle Symphony Orchestra series this season. Inaugurating a new policy of combining the artist series and the traditional Monday night programs into one series of eight concerts at the Music Hall is meeting with hearty response according to Ruth Allen McCree, symphony executive and secretary. Tickets are selling now for this series which promises to eclipse those of past seasons.

Seattle is due to become acquainted with one of the foremost musical figures in the country when Dr. Nikolai Sokoloff makes his official bow as conductor in the opening symphony concert, November 14. Leader for 15 years of the Cleveland Symphony Orchestra, Dr. Sokoloff will bring an inspiring combination of modern and classical musical literature to local music patrons.

Richard Bonelli, who has been kept constantly busy with opera, concert and screen performances will bring his rich baritone voice to Seattle patrons on November 21. On January 16, Rose Bampton, whose vocal conquest of Europe and the east coast last season placed her among the truly great singers, comes to Seattle for the first time in her meteoric career singing "The Blessed Damosel."

On February 6, Josef Hofmann, that beloved master of the piano, returns for another engagement with the symphony. The climax of the season comes on February 17 with the presentation of the greater Ballet Russe, which brings new dancers, new productions and new settings to Seattle. This season symphony goes will see the idol of the English ballet stage, Alicia Markova, who joined the gigantic company last spring in Europe.

Live music in the northwest was given an added impetus during the summer months when a four-week series of "Pop" Concerts was presented in St. Paul in the huge arena of the Municipal Auditorium.

Combining the elements of good symphonic music, an ice skating revue on an artificial rink, refreshments at table and vocal and instrumental soloists, the unique project is undoubtedly in a class by itself. The 65-piece symphony orchestra was made up of Twin Cities' musicians, many of them members of the Minneapolis Symphony Orchestra, which is disbanded during the summer months. Leo Kopp, staff conductor with the Chicago City Opera Company, was brought to St. Paul as guest conductor; Cliff Rechow, a member of the Minneapolis Symphony, was assistant conductor and directed the orchestra for the ice skating revue, and Max Schellner, another symphony member, was personnel manager of the "Pop" group.

The first floor in the auditorium was terraced with tables and reserved seats. Seats were 50 cents on the first floor and 25 cents in the balcony. Refreshments were served at the tables. Many people who have attended similar concerts in Europe say that the set-up was the most beautiful that they have seen anywhere.

The success of the venture can be measured by the fact that 75,000 attended the 12 regular and three special concerts given during the four-week period.

They were presented on a purely cooperative and civic basis with four organizations sponsoring the undertaking. Those taking part in presenting the concert series were the Department of Education and the Municipal Auditorium of St. Paul, the musicians, represented by the St. Paul Musicians' Association, the St. Paul Civic Opera Association and the St. Paul Figure Skating Club. Each of

the sponsoring organizations furnished the services needed to present the event and in return were repaid by a percentage share of the gross receipts. The concerts are a fine example of the soundness of cooperative management in the presentation of a musical event.

Actual affairs and management of the "Pops" were in the hands of an executive committee which included E. A. Furni, auditorium manager; Lyle W. Hines, president of the Civic Opera Association; Lyman E. Wakefield, Jr., president of the Figure Skating Club, and Edward Ringius, secretary of the Musicians' Association.

Musical programs, arranged by Conductor Kopp maintained a nice balance between the symphonic and numbers that had a definite popular appeal. Each program was thematic in nature with both the music and the skating revue built around the central motif in a unified production. Concerts which drew the best audiences were "A Night in Old Vienna" which featured Strauss waltzes and other Viennese music; "Symphonic Swing Night," which presented special arrangements of modern tunes by Cliff Rechow, who also conducted an "Request Night."

Four of the concerts were complete sell-outs, with a capacity of more than 8,000 seats. This number included a special civic appreciation concert at which the business men and regular patrons requested an extra concert in which they could express their gratitude for the entire series and the fine entertainment it offered during the month of August. Concerts were given three evenings a week on Tuesday, Thursday and Friday nights. In addition, a children's matinee was given and a special free concert for under-privileged children was sponsored by the St. Paul Dispatch-Pioneer Press.

A combination of circumstances was responsible for the success of the concert series. All promotion material used the slogan "Keep Cool at the 'Pop' Concerts." With the heat of summer at its height in the Twin Cities, the idea of listening to good music and seeing an excellent ice skating revue in the formal setting of an old world cafe immediately took hold. Extremely low prices—50 cents at table on the main floor and 25 cents for balcony seats—was another factor which attracted patrons not ordinarily customers of musical events.

Not only residents of the Twin Cities were attracted to the series but visitors from as far away as the Pacific coast, Texas, Winnipeg and New York. Additional attention was secured for the concert series by four half-hour broadcasts on Friday nights over the Red Network of N. B. C.

Repeat business was invited because of the fact that each program was entirely new. During the series more than 150 numbers were played which does not include the numbers played for the skating revue. The popularity of the Viennese program required its repetition with capacity business on the repeat performance.

Plans are already going forward for the presentation of the "Pop" Concerts again next summer on an enlarged and enhanced scale.

The 1937-1938 American Composer Awards have recently been announced by the Philharmonic Symphony Society. The prize of \$1,000 has been given to David Van Vactor, 31, an instructor of instrumentation at Northwestern University, for his Symphony in D; and the \$500 prize was divided between Charles Haudiel and Robert L. Sanders. "The King of Babylon," a symphonic poem by Mark Wessel, 44, well-known pianist and composer, received honorable mention. The society plans to present the winning compositions in Carnegie Hall during the coming winter, program schedule permitting.

The 10th anniversary of Mexico City's Symphony Orchestra was observed recently by a special program, featuring Chaver's concerto for four horns. The celebration marked the close of the symphony season.

Three concerts are on schedule for the Y. M. H. A. Symphony Orchestra with Heida Hermanns, pianist; Alice Ehlers, harpsichordist, as soloists; and A. W. Binder as director. Wednesday nights have been set aside for auditions for membership in the orchestra at the Y. M. H. A., Lexington Avenue and 92nd Street, New York, N. Y., from 7 to 9 o'clock.

The elements, the orchestra and the audience held an endurance contest at the last "Sunset Symphony" of the season held at the Watergate, Washington. Fifteen thousand enthusiasts watched and listened to a rain-soaked orchestra until the elements prevailed and a splattered conductor had to admit defeat.

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Television

The American Television Corporation has recently published an interesting pamphlet entitled "Facts About Television," wherein we learn that within the past year television has made ten times as much progress as in any previous year of effort. In the *Foreword* it is emphatically stated that "practical televising is here to stay," and a "new major industry is on the threshold of influence and greatness."

Within the range of major television stations now licensed by the Federal Communications Commission there are more than 20,000,000 potential viewers, we are informed, and four transmitters will be equipped soon to "create two overlapping 'circles' of television radius" in the New York and Philadelphia regions. Thus, two-thirds of a population of sixteen millions in that territory will be served.

As for the range of existing television stations, the most recent forward move was reported in England. When television service was first opened in London in November, 1936, the reception of programs was not guaranteed beyond a 25-mile radius. Recently, a receiving apparatus in Manchester picked up sound-transmissions of a public event 220 miles distant.

New York tests have been picked up faintly in New England, and Camden, N. J., reported that trans-oceanic signals have been recorded on screens there.

Of course, the great area of these United States creates a very grave problem for network telecasting. However, it is believed that perhaps the French have discovered the eventual solution to this major drawback. It is reported from the Eiffel Tower television transmitter that three sections of France are being linked with the tower by a special cable through which telephone conversations, broadcasts and television can be transmitted at the same time over great distances. In such a case, it is quite possible that our phone cable network will be the means of providing the relay of televised images throughout the country.

It is expected that Philadelphia will probably provide one of the largest in "pioneer audiences" for television, as there are three important transmitters in its immediate neighborhood—the Farnsworth, R. C. A. and Philco.

In Boston the General Television Corporation is prepared for tele-broadcasts in that area. And on the lower west coast is the Don Lee Broadcasting Station at Los Angeles, heading a chain of 29 western links, which is within call of the transmitter.

Four projects place General Electric Company among the engineering leaders in the development of a nation-wide television circuit—they are constructing one large station in Albany, two experimental units in Schenectady and one in Bridgeport.

In the Middle West the Zenith Radio Corporation is erecting its transmitter in Chicago, and numerous universities throughout the country are engaged in or planning television tests.

With such an assorted and enthusiastic amount of activity in the television field being demonstrated it would seem to be true that "practical televising is here to stay."

A marked difference between British and American television methods is reported by Thomas H. Hutchinson, N. B. C. television program director, who recently returned from a six-week inspection tour of European television projects.

The chief difference, he states, arises primarily from "different conceptions of the purpose of the new art." It appears that the English producers are only interested in a simple and straightforward visual account of what is taking place in front of the cameras. They assume that the performer is more or less static, and move their cameras around very little. In the N. B. C. experimental studios extreme mobility of cameras is advised, and numerous cameras are used on one subject in an effort to pick up different angles to give variety to the image.

Mr. Hutchinson explains that the American method has been helped much by the instantaneous switching system which is used and which enables them to cut from one camera to another without a second's loss of viewing. A superimposed fade is used by the British and requires considerably more time for switching, although in certain types of production it has advantages.

In conclusion, he states that neither the coaxial cable nor the radio relay exists in a practical sense today, however, and whereas Great Britain's problem is to extend television to an area a little smaller than the State of Oregon,

the American problem includes a spread over an area of 3,026,789 square miles.

Little has been discussed in this column, or elsewhere, concerning Germany's progress in television. Just why Germany has been overlooked one begins to wonder, now that Marshall P. Wilder, television engineer of the National Union Radio Corporation, has returned from Europe with the news that television has reached its highest peak of perfection to date in that country.

Although there are no receivers now on the market in Germany, Mr. Wilder states that it has been publicly announced by Dr. Goebbels, minister of propaganda, that Germany will begin active television broadcasts on regular schedules beginning October 1st. Sets will be available to the public at costs ranging from \$175.00 to \$1,000, and are the best in the world. They far surpass England's sets, and give a much better defined picture than those used in our country.

One of the most important developments in the television field in Germany is the development of a new camera which takes pictures, develops them and dries film in 80 seconds, and the film is ready to be shown over the television set in that time. This is of great importance to the picture world also.

There can be no doubt but that television will play an important part in German politics, and realizing this fact, the government is encouraging private construction, and is lending a helping hand to these concerns in an effort to build the best in equipment.

It would seem that London's Radiolympia has turned out a double-header conflict when attempting to put television into its stride by giving it the biggest boost yet in its history. Now, a tremendous battle is being waged on the inside of England's radio industry to decide whether tele-casting is to go forward, or is to be kept in the background until radio has run its full course. And to make the conflict more intricate the British Broadcasting Corporation finds itself divided into two opposing groups on the same issue.

The big business interests who are forcing television ahead are being criticized bitterly, and are being unmercifully assailed by radio manufacturers, who claim that customers are no longer buying new radios, but holding on to the old sets in the belief that by next year they will be getting visio-radio for the same price they are now paying for sound sets only.

Although interest in the Radio Show has decreased considerably during the past few years, and in spite of the fact that the radio industry needed a stimulus, this exposition has misled the public, claim the manufacturers. It has concealed the fact that television still remains in a premature stage, and it will be some time before it can possibly become a national feature.

Only the Television Advisory Committee, a government controlled body, can decide what will happen to television as a public service. With the resignation of Sir John Reith, the State's stranglehold on B. B. C. becomes more powerful each day. Reith ruled B. B. C. according to his own regulations and refused to be dictated to by the government. Now that the latter has directly appointed his successor, the case is altered.

And, as all of us know, national progress moves at a tediously slow rate, so that whatever television progress is to be made in England will be a gradual one.

On August 18th, B. B. C. televised a complete feature length film, "Student of Prague." This is not the first time the corporation has ethered a film, but the importance of such a demonstration lies in the fact that it was the first serious attempt to gauge the reaction of the viewers to such film entertainment. Needless to say, this is not producing a very pleasant effect on the members of the motion picture industry. They recog-

nize the menace of such a program to the theatres, and are literally on their toes, prepared to plunge in head-first if a regular picture policy seems likely to be adopted.

B. B. C. has also purchased a complete mobile film unit to aid in extending its picture activity. This unit comprises a camera and recording equipment on a sound truck similar to those used by newsreels. The chief function of this unit, however, is to shoot background and exterior material for their drama programs, and not for the production of pictures to compete with theatres.

Paramount, whose contract with DuMont Laboratories of New Jersey was announced in an earlier edition, has sent one of its men, Paul Ralibourn, to Europe to study the latest developments in television in France, England and Germany.

It is understood that Paramount invested about \$50,000 in the DuMont television activities for first year research, with the expectations of being a partner in any television discoveries or developments of the future.

The first public television tour by N. B. C. was started September 1st, after many postponements, and the patrons were conducted through all the television studios located on the ninth floor of the R. C. A. building. The move has been planned as an educational feature, but it is also hoped that this will be a means of stimulating greater public interest in commercial television.

The following television apparatus is being viewed. Studio 1: An iconoscope, loom microphone and other equipment for broadcasting sight and sound plus two television stages. The visitors are also allowed to focus the cameras and perform on the television stage; Studio 2: A complete engineer's control panel, four receiving sets and one unfinished chassis; Studio 3: Television museum.

Having discontinued its programs since June to install new devices, the National Broadcasting Company resumed its experimental television series beginning the first of September. It is now demonstrated that the radio eye, or iconoscope, in the electric camera has been made more sensitive and all-penetrating.

Scenes are now transmitted with approximately 1,000 less foot-candles of illumination than were required in the earlier demonstrations—a foot-candle of light being equal to the radiance cast by a candle on an object one foot away.

Such a reduction in light is not only an advantage to the actors, lessening the oppressive heat generated by the high-powered lamps, but it also improves telecasts under "cloud" conditions.

The showmen are striving for variety, as the experimental programs now on the air Tuesdays and Fridays from 8 to 9 P. M. prove. An hour show now includes many diversions, such as an animated cartoon, a novelty act, a news reel, a short subject such as a travogue or dance band, and a twenty to thirty minute play.

The increased detail and brilliance in the reproduced images was enthusiastically commented upon by the observers, though some stated the camera was a flatterer. Spectators were also amazed at the studio's scenes, which were comparatively crude, but appeared most luxurious on the television screen. Miniature sets are also part of the "tricks of the trade," as they appear on a life-like scale when transmitted.

In the control room there is maintained a constant telephone communication with the electric camera men by the engineers, and if a scene appears somewhat out of focus, the engineer relays the information to the camera operator immediately for correction.

France has just standardized its television system, and is running a close second with Germany as far as perfection in televised pictures is concerned. Programs are being transmitted out of Paris for two and one-half hours daily—these being part studio shows and partially made up of films.

In Holland only one independent commercial company is interested in television—the Phillips Company, also active in radio. This firm admits it would like to do something with television, but sees no possible way of making money with it at the present time.

Are television sets expensive to run? That is another of the paramount questions today. In answer, it is stated that although a big-screen television does use more current than the average sound set, the cost of running remains too small to make any great difference in the monthly electricity bills. Then, too, the expense is offset by the fact that most people put out their lights when a program is on.

At the Radio Manufacturers' Television Convention, held in conjunction with the Radiolympia, more television programs, as well as "sound propaganda" for tele-

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and anti-interference legislation, were requested.

Sir Frank Smith, chairman of the Television Advisory Committee, predicted a television turnover of one hundred million pounds in ten years' time, and stated that beyond a doubt England would take the greatest share of such sales.

Sir Noel Ashbridge of the B. B. C. stated that upsetting technical changes appeared unlikely for many years.

In summing up the progress of television, C. G. Graves, Deputy Director-General of the B. B. C., gives us a clear picture in the final paragraph in his article published in the August edition of the "Listener."

He states: "In television, Great Britain, with its established home service, has a two-year lead on any other country. American and other foreign friends of ours are impressed by what has been done here. We are creating a great national industry. It is true to say that television offers you the enjoyment of a unique service of interest and entertainment, while you are helping to build up this new industry. The wireless trade are doing their share with courage and energy by providing thoroughly reliable sets at very reasonable prices. We want you to wake up to the fact that the so-called fairy story of television has come true."

Stage Shows

News from all quarters this month should be most encouraging to those who are interested in the return of flesh to theatres. Following the great success of the vaudeville policy at the Strand Theatre in New York, the Strand Theatre in Brooklyn opened with full-week vaudeville shows on September 16th. The last week of straight pictures in this theatre produced a measly gross of \$4,500. On the opening day, the vaudeville performance was greeted by an ovation such as is seldom heard in the theatre. The audience not only applauded; they yelled and stamped for fully five minutes after the close of the show. In contrast to the \$4,500 for the week previous, the first week of the new policy grossed \$15,000. The Strand Theatre in New York grossed \$35,000 on its first week, \$30,000 on its second week, \$37,000 on its third week and \$27,000 on its fourth week. This is just about 50 per cent. more than average for four weeks straight pictures. The Century Theatre in Baltimore opened up its first week with its streamlined diversification and collected \$18,900. The show was held over and grossed \$10,000 in its second week. The second figure is at least \$3,000 above the average for the straight picture policy during the past many months.

Kurt Robitschek, the English producer, is ready to close a contract for the Broadway Theatre at 53rd St. and Broadway. Robitschek will put this house into a two-day policy with what he describes as "produced vaudeville." R. K. O. booked its first full week of vaudeville in nearly two years into the Albee, Brooklyn, for September 28th, when Arthur Murray's Dance Cavalcade played the ace Brooklyn de luxe theatre. R. K. O. is also adding vaudeville at its 58th and 86th Street Theatres. The 58th Street Theatre will play a week-end policy and the 86th Street Theatre units one day a week. When it is remembered that the Brooklyn Strand Theatre started with week-end performances, this certainly should be encouraging.

Loew's Theatre in Montreal resumed vaudeville on Friday, September 23. The Broadway Theatre, Pitman, N. J., the Runnede Theatre, Runnede, N. J., and Fay's Theatre in Philadelphia opened early in September, as did Fay's Theatre in Providence and the Capitol Theatres in Wilkes-Barre and Scranton. The Palace Theatre in Youngstown, Ohio, the Lyric in Birmingham, Ala., the Uptown Theatre in Racine, Wis., and the Paramount Theatre in South Bend, Ind., are other recent additions to the stage show houses.

We have frequently called attention to the fact that the independent houses in the smaller cities were a stronghold for stage shows. Theatres that have already opened or will open with stage-show policies include the Columbia Theatre, Alliance; Weller Theatre, Zanesville; Paramount, Fremont; George Planck Palace Theatre, Marion; Palace Theatre, Ashtabula; State Theatre, Cambridge; Logan Theatre, Logan; Murphy Theatre, Wilmington; State Theatre, Greenville; New Colony Theatre, Hillsboro; Ohio Theatre, Springfield; Palace Theatre, Lancaster; Paramount Theatre, Middletown; Paramount Theatre, Hamilton; Majestic Theatre, Chillicothe; Memorial Theatre, Mt. Vernon; Auditorium Theatre, Newark; Union Theatre, New Philadelphia; State Theatre, Sandusky; Sixth Street Theatre, Coshocton; LaRoy Theatre, Portsmouth, and the Ohio Theatre, Mansfield, all in Ohio, and the Indiana Theatre in Richmond, Indiana.

Lionel L. Keane, former division manager for Loew's, has taken over the Georgia Theatre in Atlanta, Ga., which he will reopen with stage shows about October 1. If Mr. Keane can secure the right class of attraction, this house will play two-a-day big-time vaudeville. In the Southwest, Byron F. Moore has been appointed manager of the Standard theatres in Oklahoma City. Mr. Moore intends to install stage shows in a number of the Standard's eleven theatres, which include the Criterion, Liberty and Midwest in Oklahoma City. The Orpheum Theatre in Kansas City is being redecorated and will play occasional stage shows which R. K. O. formerly booked into the Main Street Theatre. Rumors have it that the Harris Amusement Co. will reopen the Aldine Theatre in Pittsburgh with a vaudeville-motion picture policy within a short time. This theatre has been closed for several years.

In Milwaukee, Wis., the reopened Palace Theatre has become stiff competition for the independent Riverside Theatre. Both

houses are booking fine shows and as a result are enjoying excellent business.

Billy Rose's Casa Manana continues to do tremendous business in New York City and it is said that he is now negotiating with the Brandt chain in order that his acts may play four weeks of break-in dates in four of Brandt's neighborhood houses. Fort Worth's Casa Manana grossed \$87,000 in its four weeks of vaudeville in August, making a profit for the first time. The promoters are already laying plans for a much larger season next summer.

Crowds hungry for stage shows brought a wonderful \$19,000 into the Palace Theatre in Cleveland, Ohio, for the first week ending September 22. This is more than \$9,000 over the gross of the last week of straight pictures. Horace Heidt was booked for the second week of stage shows in Mort Singer's Minneapolis Orpheum Theatre and broke the house record with \$24,847. It is to be remembered that Heidt also broke the record during a recent appearance at the Lyric in Indianapolis, Indiana.

In England another theatre reverted to the two-day policy when the Coliseum, which is said to be the most beautiful variety theatre in Europe, went into competition with the Palladium early last month.

Kicking all previous arguments in the face and backtracking from a previous note, "Variety," in its issue of September 21, states there will be no shortage of vaudeville acts no matter how many theatres decide to revert to flesh in the next few months. "Variety" states that the night club has developed many acts that are entirely new to theatre-goers and that many of these acts are chock full of fine talent. "Variety" does, however, say that there may be some shortage of comedy acts, but feels that they will appear on the scene the minute the demand is sufficient. "Variety" confirms the report contained in the September issue of the "International Musician" to the effect that to bring vaudeville back to its former sphere of influence it will be necessary for the circuits to set aside a number of small theatres for break-in purposes in order that the shows may be running smoothly by the time they get ready to play the de luxe houses.

The name-band demand shows no sign of diminishing, and our members continue to pile up splendid grosses in every part of the country. For the week ending September 9, Mal Hallett opened the new policy at the Fox Theatre in Philadelphia, Pa., and surprised even the most optimistic by bringing in \$27,000. The previous week in straight pictures drew only \$12,200. For the same week, Jan Garber drew \$15,000 at the Tower Theatre, Kansas City, Mo.; Phil Harris a big \$19,000 at the Earle Theatre in Washington, D. C.; Benny Goodman a socko \$49,500 at the Chicago Theatre, Chicago, and Tommy Tucker \$11,000 at the Hippodrome, Baltimore. Tony Martin gave the Stanley Theatre in Pittsburgh its best gross in many months with \$26,000. During the same period Phil Spitalny, in the third and final week of his run at the Paramount, New York, drew \$41,000, topping the second week's gross by \$3,500, the first time that this has happened in the theatre's history. Ben Bernie's first week at the Strand Theatre, New York, as previously stated, brought in \$35,000. For the week ending September 16, Benny Goodman drew \$39,000 at the Chicago Theatre in Chicago, and Ozle Nelson in his first week at the Strand Theatre in New York drew \$37,000. Eddy Duchin opened up at the New York Paramount with a sizzling \$63,000. The Schnickel-frits band drew \$15,500 at the Stanley Theatre in Pittsburgh and Horace Heidt established a new record at the Orpheum Theatre, Minneapolis, with \$24,850. Tommy Tucker in a hold-over week at the Hippodrome in Baltimore drew \$9,000 and Larry Clinton drew a nice \$19,500 at the Earle in Philadelphia. Jan Garber grossed

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a very good \$13,500 at the Lyric in Indianapolis.

For the week ending September 23, Garber moved into the Stanley Theatre in Pittsburgh and brought in a profitable \$20,000. Eddy Duchin's second week in the New York Paramount brought in \$40,000 at the box office and Ozzie Nelson's second week at the Strand \$27,000. Ben Bernie grossed \$18,500 at the Earle Theatre in Washington and the Schnickelfritz band \$10,200 at the Lyric Theatre, Indianapolis. Kay Kyser and his orchestra gave the Earle Theatre in Philadelphia its biggest week in many a month with \$30,000, and Benny Goodman broke the house record at the Tower Theatre, Kansas City, Mo., by giving five and six shows a day, bringing \$18,000 into this small capacity theatre.

For the week ending September 29 Buddy Rogers and his orchestra grossed \$18,000 at the Earle Theatre, Philadelphia, Pa., while Ina Ray Hutton drew a good \$14,000 at the Hippodrome in Baltimore. The third week of the musical divertissement at the Century Theatre, in the same city, in conjunction with "Boy's Town," flashed back to a solid \$16,000. In Omaha, Horace Heidt did five shows a day at the Orpheum and brought in \$19,000, some \$10,000 above the average for straight pictures. In New York, Eddy Duchin piled up \$30,000 for a third week at the Paramount, giving the house \$123,000 for his three-week stay. Roger Pryor drew \$36,000 at the Chicago Theatre in Chicago, and Gene Krupa \$10,000 at the Lyric in Indianapolis. In Pittsburgh, Kay Kyser set a new high for band shows at the Stanley Theatre, going well over \$32,000. This is also a new mark for the theatre under its present scale of admission.

The 1938-39 legitimate season got off to a late start, the week of September 19 showing its first real activity of the fall season. During this week "You Never Know," "Hellzapoppin'" and "Sing Out the News," all three big musical shows, opened on Broadway in New York. One dramatic hit appeared on the scene when "Missouri Legend" opened at the Empire Theatre on September 20.

Indications are that the legitimate managers have purposely delayed their openings in order to have the season lengthened out to run up and into the opening months of the New York World's Fair. It is generally recognized that legitimate producers expect the end of the 1938-39 season and the 1939-40 season to be a veritable bonanza. They are laying plans to advertise all over the country and to cash in on the great number of visitors who will undoubtedly come to New York for the greatest World's Fair in history.

Final figures on the St. Louis Municipal Opera show that the Forest Park attractions played 85 performances in 12 weeks to 764,131 paid admissions, a gross of \$460,000. This is a decrease of 10,827 patrons from the 1937 all-time record, but nevertheless is considered remarkable as there were many more days of threatening weather and rain than during any of the 20 years of this company's history.

From the musician's standpoint, the 1938-39 season is the most promising in years. Four musical shows are already running on Broadway, and the producers are rehearsing many more which undoubtedly will open in the near future. If a fair percentage of these musicals are successful, many more musicians will be required than for the past two seasons.

For the week ending September 10, "I Married An Angel" again played to capacity and grossed \$27,600 at the Shubert Theatre, New York City. The New York "Pins and Needles" company drew \$6,000, and this attraction's continued good business indicates an indefinite stay in the metropolis. In Los Angeles, Tallulah Bankhead in "I Am Different" grossed \$8,000 for her second and final week. In San Francisco "Pins and Needles" in its fourth week grossed \$8,000, and "Susan and God," with Gertrude Lawrence, in its fourth week grossed \$21,000.

For the week ending September 17 "I Married An Angel" increased its gross to \$28,000, and the New York "Pins and Needles" company again drew \$6,000. Boston opened its winter season with "What a Life" at the Wilbur Theatre, which drew \$8,000. The second break-in week of "Sing Out the News," in Philadelphia, drew \$14,000 at the Erlanger Theatre. This was quite an increase over the first week and is accounted for by cooler weather. In San Francisco the western "Pins and Needles" company, in its fifth and final week, grossed \$7,500, and Gertrude Lawrence drew \$22,000, giving her a total gross for five weeks of about \$115,000.

For the week ending September 24 "I Married An Angel," despite competition from the other musicals which opened

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during the week, again grossed \$28,000, and the New York "Pins and Needles" company increased its take to \$6,500. Gertrude Lawrence moved her "Susan and God" company to Los Angeles, opening at the Biltmore Theatre and drawing \$17,000 for her first week. In Chicago "Golden Boy" opened at the Selwyn and drew a tremendous \$14,000, an unusual figure for a dramatic show. The western "Pins and Needles" company moved to Seattle and vicinity and grossed \$6,000 for the week. In Boston "What a Life" drew \$8,000 in its second week, while "Hellzapoppin'" in its five break-in performances, drew \$5,000. Tallulah Bankhead and her "I Am Different" company in her first week at the Curran Theatre in San Francisco drew \$10,000 and "Sing Out the News" ended another half-week in Philadelphia with \$5,300.

In New York City, in spite of the competition from "Hellzapoppin'" and "Sing Out the News," which opened during the week, "I Married An Angel" for the week ending October 1 went back to standing room only with a \$28,000 gross. The New York "Pins and Needles" company drew \$6,400 for the same week.

In Chicago "Golden Boy," in its second week, drew a terrific \$16,000. Boston's season got in full swing when Ethel

Barrymore opened at the Plymouth Theatre in "White Oaks" and drew \$8,500. "What a Life," at the Wilbur Theatre, suffered some from the storm in its third week, but nevertheless drew \$8,000. In Washington the legitimate season opened at the National and did a splendid \$12,000 with "Kiss the Boys Goodbye." Philadelphia, for the same week at the Erlanger Theatre, drew only \$4,500 with "A Woman's a Fool—to Be Clever." In Newark, N. J., "Golden Boy" with a road cast did exceptionally well with a gross of \$6,000.

On the West Coast Gertrude Lawrence, in her second week at the Biltmore in Los Angeles in "Susan and God," accounted for \$13,500, while in San Francisco Tallulah Bankhead, in a rewritten "I Am Different," grossed \$9,500 in spite of the strike.

WHAT NEXT?

The latest idea in electric fans stands on the floor, draws in cool air at floor level and sends it toward the ceiling. It is said to provide air motion without drafts. The fan is entirely enclosed and

can be handled in operation without danger.

The talking letter is the latest innovation in the German postal service. The sender steps into a special booth, speaks his message into a microphone while an office employe watches it recorded on a wax disc. The record is delivered with three phonograph needles in a special envelope provided as part of the service.

A cable-laying plow, which may spell the doom of the telegraph pole, has been tested in Ohio. The plow digs a furrow and drops in its wire, which feeds through from spools like thread through a needle. Along with the telephone wire, the plow lays a tin-covered copper strand which acts as a ground wire. A drag fills the furrow. The plow is pulled by a truck or tractor.

A new tooth brush has synthetic bristles, which are made of a plastic material extruded through holes of the desired size. The bristles can be made of virtually any length. It is said they are not softened by water or saliva and stiffness can be accurately controlled.

Name Bands

We have, in the past, published in this column various viewpoints on swing, with a number of predictions that it was to be a permanent feature of American music, that it was on the wane, that it was true American music, etc.

As mentioned last month, one of our biggest hotel chains, in a poll of its customers, found that the preponderance in favor of so-called sweet music among its patrons was fifteen to one. In trying to form a definite opinion upon all the contradictory information we are inclined to sum the matter in the following manner: That swing in its present form is a craze that will, like every other radical departure, in time die out. That it is particularly popular among the extremely young dance fans. That what will be left of it after the fad does die down will be a modified sort of sweet swing such as presented by Tommy Dorsey and Paul Whiteman.

We have watched with great interest the attempt of various groups of the popular music trade who have tried to insert in code, or so-called fair practice act, a provision that would prevent music publishers from paying leaders for playing their tunes over the air. An attempt to correct the situation by law through indictment failed as the Government did not seem to feel that this practice was any different than any other form of tips or gratuities.

In a summary of articles on this subject matter that have appeared in the trade papers in recent months Gene Hodges writes as follows:

"Since ASCAP was formed and the music publishers taken into hand numerous attempts have been made by both publishers and orchestra leaders to get around some of the rules and regulations of that organization. Such efforts have been quite successful. As is always the case, there are 'tricks to all trades,' and no matter how tightly the lid is clamped down, there are always ways and means of seeping through the kettle of regulations.

"The larger music publishers make it a point to buy up all the original theme songs on the air, when possible. Whether the theme consists of only eight bars, or the usual thirty-two, these publishers are Johnny-on-the-spot to acquire the allotted measures.

"The usual price for these is \$250.00. However, if the composer is not a member of ASCAP he is approached in a different manner. In this case the benevolent publisher offers him a much lower price for the theme number, with the promise of a membership into, or at least an excellent recommendation to ASCAP.

"Many independent companies have sprung into existence as a result of ASCAP. Some of these smaller organizations are backed by performers on the air who plug their own songs until they are able to reap rewards from the society. But it is the small independent publisher, completely on his own, who has been getting the tough breaks in the business.

"It is claimed that the large music concerns pay (it has been termed 'bribe') the orchestra leaders a stipulated sum on the agreement that these leaders will use a certain number of their songs within a given time. The report further states there are plenty of leaders who are willing to sacrifice the reputation of their bands for a few paltry dollars by playing second-rate material. Many of our top-notch leaders are said to be also making 1 cent royalty off of each copy sold of the songs they plug.

"These same big-timers, says ASCAP (the 'gimme guys'), are not satisfied until they have bled the smaller publishers for all they can get from them. Thus, the competition between the large companies and the small publishers is tremendously unfair—and unethical. But then ethics, as someone recently stated, 'is an unknown word in the music and radio business.'

"However, a gradual change is becoming effective. The competition is getting too keen among name bands—the chiseling leaders are learning that good material is more important than the few extra dollars. It is very seldom that these 'bribed plugs' turn out to be best-sellers. Of all such tunes played last year only four ever reached the 'hit' class.

"Certain leaders are banding together to end this racket in the music and radio industries—a small publisher or a large publisher can approach these men on the same basis. Quality, not cash, is the

password. If the song is good they'll use it—if not, it's out.

"This trend is due to the newcomers in the name band world. They are realizing the importance of being discoverer of a good song, and becoming associated with a 'hit.'

"For by his 'hits' ye shall know him—and we aren't speaking of baseball!"

Most of our readers have probably read Paul Whiteman's list of names he chose for "The All-American Swing Band," which was published in Collier's Magazine September 10th, in an article by the same title. For the benefit of those who missed it, we herewith repeat the list: Guitar, Carl Kress; alto saxes, Jimmy Dorsey and Benny Carter; tenor saxes, Chu Berry and Ed. Miller; C melody sax, Frankie Trumbauer. For trumpeters he picked Mennie Klein, Charlie Teagarden, Roy Eldridge and Louis Armstrong; trombonists consist of Tommy Dorsey, Jackson Teagarden and Jack Jenney; pianists, Art Tatum and Bob Zurke, and Tito as accordionist. In the string section Mr. Whiteman has chosen Joe Venuti, Al. Duffy, Matt Malneck and Eddie South as his violinists, and Bobby Haggart on the bass violin. The clarinets would be played by Benny Goodman and Artie Shaw in this "dream band" of Mr. Whiteman's, with Adrian Rollini at the vibraharp and Gene Krupa and Ray Bauduc beating away on the drums.

If only these men could be compiled into one unit for one "All-American Swing" session—wouldn't the jitter-bugs go crazy?

In this article Mr. Whiteman emphasizes the fact that a good swing man is a good musician, and states that he feels nothing but contempt for the so-called highbrow music lovers who condemn swing.

"Swing is music," he argues, "and music is the greatest thing in the world."

The third annual celebration of the Kentuckiana festival was held in Louisville, October 2-3, with Buddy Rogers appearing on October 5, Bobby Breen, soloist. Gene Krupa's band was heard October 6, and on the 8th Rudy Vallee's orchestra and special entertainers appeared at the closing event.

Ramona's band has been playing one-niters since leaving the Lakewood Park, Denver, September 11, but is now preparing for a lengthy stay at the Netherland Plaza Hotel, in Cincinnati, arriving there October 20.

After closing at Palomar, Los Angeles, the Casa Lomans started on a theatre tour, opening at the Tower Theatre, in Kansas City, October 7.

In Chicago, Buddy Rogers opened at the Hotel Sherman on October 8, the same evening that Hal Kemp made his debut at the Drake Hotel. Dick Stabile followed Leighton Noble into the Edgewater Beach Hotel on October 15; Abe Lyman is remaining at the Ches Patee until the middle of November, at which time Lou Brees returns. Bob Crosby, who is now playing at the Blackhawk Cafe, leaves there November 9, but will return to play there in January. Jan Garber follows Crosby into the Blackhawk.

A real Christmas treat is in store for all New Yorkers, be they high or low-brow, for on Christmas night Paul Whiteman will appear at Carnegie Hall for a program of American music.

Raymond Scott has been commissioned to write a special jazz concerto for the concert, and Rogers and Hart, those inimitable masters of words and music, are contributing "an imaginary ballet for a red nose." Just what the latter will be like one cannot imagine, but whatever it is, it's bound to be good.

A special suite, "Blue Bells of Harlem," is being written by Duke Ellington, and

from George Gershwin's forgotten one-act opera, "135th Street." Mr. Whiteman has resurrected two numbers which will be performed, entitled "Blue Monday Blues" and "My Joe."

The instrumental highlight of the evening will be Artie Shaw's appearance as clarinet soloist for a medley of blues.

So there—who said there wasn't any Santa Claus?

In diagnosing the decline of swing music in public favor, Whiteman states that the chief trouble with swing is that it has deteriorated into the "three fours—four rhythm, four brass and four saxes." What—no birdie?

Four bands have recently been signed for radio shows in Hollywood: Lud Gluskin returns to Al. Jolson's Lifebuoy program; Skinny Ennis, on Bob Hope's new Pepsodent show, and Ben Bernie on the Half-and-Half broadcast. Carl Hoff returned September 1st for the Al. Pearce Grape-Nuts broadcasts.

Although the South Americans are fond of our jazz music, they admit they find swing in its extreme somewhat baffling, states Andre Kostelanetz.

The famed maestro recently returned to New York after an extensive tour of the South American countries.

The Orrin Tucker orchestra, which closed at the Edgewater Beach Hotel, Chicago, on September 8, will open at the Mark Hopkins Hotel, San Francisco, November 1, following a series of one-night tours to the Coast.

Jimmy Lunceford and band follow the Savoy Sultans into the Kit Kat Club, New York, for 10 weeks beginning October 20.

During the Fall Harvest Festival in Wichita, Kansas, Herbie Kay's orchestra played a five-night engagement. The festival opened September 27.

Nat Brandwynne has succeeded Hal Kemp at the Hotel Astor Roof in New York City.

During the past four weeks Bill Bardo has been playing at the Nicollet Hotel in Minneapolis, having begun this engagement September 20.

Rita Rio, hailed as "the mistress of modern melody," and her all-girl band were co-featured with Dick Jurgens' band at the Aragon Ballroom in Chicago on the afternoon and evening of September 18th.

Abe Lyman and Harry Richman are the headliners of the new revue which has opened at the Ches Patee in Chicago. In the same city Bernie Cummins opened in the Bismarck Hotel's Walnut Room on October 12th.

It is rumored that the big band agencies are becoming quite worried over the fact that less than a handful of orchestras of the big name class have been produced during the past year. As a result, the new comers in the field are rapidly being groomed for top-notch rating. There is no doubt left in many minds but that many of the high-rating combinations are slipping, and fast!

Russ Morgan has finally settled down on location, and opened at the Paradise Restaurant, New York, for a prolonged stay.

Roger Pryor has been playing at the Roosevelt Hotel, New York, since October 6. He will be followed by Frank Novak on October 21st.

Ted Weems played a week's engagement at the Palomar in Los Angeles the first of this month, and Gene Krupa appears there the last week of October.

Even the best of them make mistakes! Bunny Berigan, who was scheduled to close the season at Pleasure Beach Park, Bridgeport, Conn., reported at Lake Compounce, Bristol, Conn., instead, due to a mix-up in routings. Imagine his surprise to find Gene Krupa and band all set up to play. After discovering the error, Berigan and band left immediately for Bristol, but arrived there too late. The dance had been postponed.

Horace Heidt played the Strand Theatre, New York, for a week's session beginning October 14th.

Lou Brees and his orchestra, who closed an engagement at the New Penn Club, Pittsburgh, Pa., and will shortly return to the Ches Patee in Chicago, opened an engagement at the Pittsburgh Stanley Theatre on September 30th.

Billy Swanson and his orchestra, who spent the summer at the Cataract House,

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Niagara Falls, N. Y., opened at the Lowry Hotel, St. Paul, Minn., on September 29th.

Reports from the West Coast state that Shep Fields may remain at the Biltmore Bowl until December 15th. Ken Baker's band, at the Palomar, will be followed shortly by Ted Weems and he in turn by Clyde McCoy.

Sammy Kaye and his "swing and sway" orchestra, after completing a long tour of one-night stands, opened in the Palm Room of the Hotel Commodore, New York City, on September 30th.

Don Bestor and his orchestra opened at the New Kenmore Hotel, Albany, N. Y., on October 7th.

Phil Spitalny and his famous all-girl orchestra returned to the air waves for General Electric on October 3rd. This sterling organization will be heard every Monday night at 9:00 P. M. Eastern Standard Time over the red network of N. B. C.

An old-timer returned to active service recently when Art Landry and his band formed a unit together with the New York Daily News Harvest Moon Ball Champions for a coast-to-coast vaudeville tour. Ann Butler, famous radio and stage star, will be the featured comedian.

Tuesday, September 27, Morton Gould celebrated his fourth year as conductor of the Mutual Network. Among the invited guests who attended the studio party were Paul Whiteman, Mark Warnow, Leon Leonidoff, Vinton Freedley, Jules Glaessner, Andre Kostelanetz, Nathaniel Shilkret, Gene Buck and Arthur Judson.

"Running a band is big business," says Horace Heidt.

The head man of N. B. C.'s Alemite Brigadiers operates his orchestra as a corporation. The orchestra is completely departmentalized, with responsible heads for every department. Even the orchestra's social life is departmentalized.

Heidt has drawn up an organization chart which looks something like the genealogical study of a family tree. Heidt is listed as director. Under him are two staffs (musical arranging and broadcasting staff) and one committee (program planning board).

The musical arranging staff is responsible for library, vocal arrangements, dance arrangements, lighting effects and floor entertainment. The broadcasting staff has jurisdiction over all matters pertaining to the broadcast programs. This staff includes continuity writers, music clearance, radio station relations. The program planning committee originates and develops new ideas.

Band Concerts

On page one of this issue there is a picture of the Grandon Civic Center which was presented to Sterling, Ill., by Mr. D. W. Grandon, one of the city's first citizens. The building, of concrete, light-faced brick and stone, has an opening 44 feet in width, while the apron in front of the shell proper is 53 feet in width. There are dressing rooms on either side, flanked by "garden walls" for ornamental purposes. The extreme dimensions are 78 x 37.6, while the brick walls are five feet in height and 24 feet in length, extending the entire front, a distance of 126 feet.

The Civic Center stands in the southwest corner of Central Park, facing the northeast, this being the direction of the prevailing winds.

The dedicatory services for the Center included concerts by St. Mary's Band of Sterling, Ill., J. J. Richards, conductor; the Milledgeville Band, Ralph Fahrney, conductor; the Chadwick Band, W. Richard Fuller, conductor, and the Polo Commu-

F. Schultz, J. Paul Schenk, Dr. Frank Mayr, Norman K. Brahmstedt, E. C. Moore, Captain F. W. Brunkhorst, Peter Michelsen, Dr. Charles O'Neill.

Instituted in 1875, "Our Band" of Shamokin, Pa., at that time known as the Rescue Band, has earned a coveted place



"OUR BAND," SHAMOKIN, PA.

ity Band, Henry W. Burch, conductor. These concerts were all given in the afternoon. In the evening the Sterling Municipal Band gave the concerts under the direction of J. J. Richards. Guest conductors who participated in these concerts were Captain Howard C. Bronson, Mt. Morris, Ill.; Karl L. King of Fort Dodge, Iowa, and Clate Chenette of Ames, Iowa.

Figures released by the Chicago Park Board state that the attendance at the Grant Park concerts for this summer were 3,561,000 persons, a slight increase over that of 3,379,000 persons last year.

Sunday, August 28, the Municipal Band of Hagerstown, Md., closed its 17 years of consecutive summer park concerts under the direction of Peter Buys. Through his efforts the band was engaged to give two concerts each week during June, July and August in the city park where their newly constructed band shell stands amid scenes of natural beauty.

The personnel of the band are members of Local 770 and the record-breaking crowds that have attended these concerts are evidence enough that the fine musicianship and the programs as arranged are appreciated.

During the season guest conductors, soloists and on one occasion a choral society helped to make these concerts doubly attractive. One of the outstanding events was several choruses from Mendelssohn's "Hymn of Praise" transcribed for chorus and band by Peter Buys, who is vice-president of the American Bandmasters' Association. Mr. Buys has many calls for his services as guest conductor and judge at band contests held throughout the country. On August 10 he was guest conductor with the Washington National Symphony Orchestra.

The band is now preparing for a series of winter concerts to be sponsored by the city officials. These concerts will be held in one of the local theatres. George H. Buys, solo clarinetist and son of Peter Buys, has been appointed assistant director. The future seems very bright for the Hagerstown Municipal Band.

The third semi-annual convention of the Wisconsin Bandmasters' Association was held in Reedsbury, Wis., on September 17 and 18, 1938. On Sunday evening a great concert was presented by the Milwaukee Civic Concert Band under the direction of Joseph Gigante. Guest conductors on the program included E. J. Sartel, Edgar H. Zobel, Sandy Smith, Lawrence E. Kraft, Alen P. Enna, Bernard

in the musical world and is recognized as one of the outstanding musical organizations in central and eastern Pennsylvania.

At the time of its origin the band was composed of 12 members under the direction of Professor William H. Borden. Rehearsals were held in the Rescue Hose House at Lincoln and Liberty Streets. The band members were eager to learn the art of music and rehearsed diligently, with a determined effort to establish a permanent organization. A small one-story structure, situated where the main building of the present Rescue Hose House is located, was the first Rescue Hose House and it was also the town band hall.

The band encountered many obstacles and handicaps but as the members were cognizant of the difficulties they put forth their best efforts to build the future band. At that time band instruments were made in crude fashion as compared with today's models, and they were more or less a hindrance in the advancement of the player. The band did not have music stands for rehearsing, but instead improvised stands and used a long, slanting board on the bottom edge of which a wooden strip was fastened to hold the music, the board being supported by a wooden base. Kerosene lamps were used for illumination. One requisite was necessary to become a member of the band, and that was to be a member of the Rescue Hose Company, as the company supported the band. They serenaded the business men during the warm weather and occasionally there would be an engagement with the fire department or a lodge. It was quite an arduous task to parade in those days for there were no paved streets and the dirt streets were hard to traverse.

The men rehearsed under these adverse conditions with sincere endeavors until 1880 when the Rescue company built the present brick structure, after which it took up quarters in the new building. The band was very much elated to move into the new brick hose house after having been crowded in the small wooden building for many years. There were many advantages enabling the band to expand and progress, and the improved environment was inviting and an incentive to the members.

The officers at the time of inception were William H. Borden, conductor; Lewis Crone, president; Dan McIntyre, vice-president; Lewis L. Eisenhart, secretary; John L. Arter, treasurer; E. E. Smink, trustee, and C. F. Berger, drum major.

During the period from 1875 through 1888, the band was directed by William H. Borden, "Ben" Spicer and Professor Meyers.

In June, 1887, the local fire department engaged "Our Band" to play at the Firemen's Convention in Shamokin. To a band an engagement is regarded as a demonstration of merit. This was especially so in the early days. It was an event for which special preparation was made a long time in advance.

Balconies were in vogue at this time and afforded a good place to play concerts. The most popular was the G. A. R. Opera House balcony, which was used frequently.

The year 1892 was an important one in the history of the band. The most outstanding event was its engagement by the Grand Army of the Republic, Post 140, to participate in the national convention of the G. A. R. at Washington, D. C., in September.

On the band was bestowed the honor of taking part in the services when the Lincoln Street monument, erected in 1897, was dedicated in honor of the United States war veterans. While playing at a convention of the G. A. R. in Philadelphia, during August, 1898, "Our Band" had the unique privilege of serenading Admiral Dewey's fleet which was in the harbor after the Spanish-American War.

The parade was a tremendous one, and Pennsylvania had the distinction of having the largest delegation in line.

Professor Meyers was succeeded as director of the band by John Schatzlein, Lewis L. Eisenhart, Daniel McIntyre and Professor Joseph R. Strickland. Early in 1906, Walter H. Seller was elected to conduct the band.

Walter H. Seller attained an enviable record as band conductor and musician. In his early youth his parents recognized his musical talent and afforded him every opportunity to study. He began his musical career in 1896 when quite young, and received his early instructions on the clarinet from William W. Lewis, who at the time was one of our outstanding instructors. Later he entered the New England Conservatory of Music in Boston, from which institution he was graduated with honors.

Mr. Seller became associated with "Our Band" in 1898, but it was not until 1900 that he played his first engagement and appeared in public. Early in 1906 he assumed the duties of conductor of the band, and with his congenial personality and tireless efforts, the band began improving materially, at the same time adding new members and striving to better the instrumentation.

In July, 1907, the band participated in the national convention of the B. P. O. E. parade in Philadelphia and was awarded the Certificate of Merit by Exalted Ruler Henry J. Walter of Philadelphia Lodge No. 2, B. P. O. E. There were 207 bands from all over the United States and Mexico in the line of march, and "Our Band" was justly proud to have received the award. A year later the band was engaged by Bucknell University to furnish music at its commencement exercises.

This organization was awarded honors also at the I. O. O. F. convention in Danville on April 27, 1909, and the I. O. O. F. Canton anniversary in October, 1910, at Allentown.

During "Old Home Week" celebration in Shamokin early in July, 1914, "Our Band" was one of the escort bands and played in the parades during the week.

A happy event in its history occurred during the summer of 1916, when James C. Brown, in behalf of J. H. and C. K. Eagle accepted the responsibilities of "Our Band." Up to this time the organization had occupied the second floor of the borough building, formerly the Liberty Hose House, opposite the Rescue Hose House. The band promptly moved to new quarters in the industrial plant of the J. H. and C. K. Eagle silk mill on Franklin Street.

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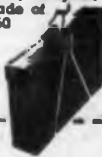


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During the year 1916 the band played on many occasions the most important of which were the engagements at Bucknell University, June 19, 20 and 21; the P. O. S. of A. convention at Philadelphia in July when it was awarded honors, and the engagement with the Ashland B. P. O. E. organization at the state convention in Reading on August 31 when it was awarded second prize for the manner in which it performed. On April 28, 1917, the band played for the Shamokin Fire Department at the state convention in Pottsville and was again awarded a prize.

When the United States entered the World War there were numerous occasions in which the band contributed its services. It played in the "Preparedness Parade," and in various Liberty Bond and Red Cross parades. As a patriotic group "Our Band" was signally honored in having escorted every contingent to leave Shamokin for service in the World War in the years of 1917-1918. The untiring service of the band in those years was a most honorable and memorable contribution to the most successful participation of the nation in the international struggle.

Eight members of the band served in the World War.

The vacancy which occurred through the resignation of Walter H. Seller early in 1934 was filled by his brother Herbert who began his musical career with "Our Band" in his early youth. He was director of the "Our Band" until August, 1935, when death cut short the life of a proficient composer, director and musician.

The talent and ability of one of the band members was recognized. William H. Crone was then elected to direct the organization. Mr. Crone has been a musician since boyhood, playing the clarinet in many musical organizations which afforded vast experience. He studied under Professor Augustus Vanini of the New England Conservatory of Music, who was reputed to be the best clarinet instructor in New England, and he graduated with honors.

Mr. Crone is well qualified and has shown exceptional ability as a director.

(Continued on Page Thirty-one)

Grand Opera

For the month of September, the operatic spotlight has been focused on New York and the San Carlo Opera Company, at the Center Theatre, where Fortune Gallo presented a 17-day series of outstanding operas, running from September 15 through October 1. Mr. Gallo's company of 200 gave 20 performances, including three Saturday matinees, to enthusiastic audiences who made their hearty and sincere approval of the return of the San Carlo singers quite evident.

Bizet's "Carmen" was heard on the opening night, Thursday, September 15; on Sunday evening, the 25th, and on Friday evening, the 30th, with the satisfying Coe Glade in the title role of Carmen, and Carlo Peroni conducting on all three occasions.

On the opening night, the company included Dimitri Onofrei, as Don Jose; Mostyn Thomas, as Escamillo; Leola Turner, as Micaela; Harold Kravitt, as Zuniga; Charlotte Browning, as Mercedes, and Francesco Curci, Lloyd Harris, Francis Scott and Mildred Ippolito in supporting roles. On the twenty-fifth the only changes in personnel were Mario Valle as Escamillo and Mildred Ippolito as Frasquita, and on the thirtieth, the final presentation, Mostyn Thomas sang the role of Escamillo.

Three presentations of Puccini's "Madame Butterfly" were received by cordial audiences on Friday evening, September 16; Thursday evening, the 22nd, and Saturday afternoon, October 1. For the first performance, Hizi Koyke gave a finished, competent interpretation of Cio-Cio-San, born of a few years' experience with the role; she was supported by Rolf Gerard's Pinkerton, Mario Valle's Sharpless, Natale Cervi as the Borze, Charlotte Bruno's Suzuki, Philine Falco's Kate Pinkerton, and Francesco Curci, Lloyd Harris and Fausto Bozza. On the 22nd, Miss Koyke's indisposition from laryngitis occasioned the American operatic debut of Enya Gonzales in the title role of Madame Butterfly. Both the 19-year-old Philippine soprano and James Melton, who was appearing for the first time in opera as Pinkerton, were respectively effective and were also warmly welcomed by the Saturday matinee audience on the first of October who came to hear the second performance of the opera. With the above exceptions, the company remained the same throughout the three presentations.

Performances of Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci" on Wednesday evening, September 21, were repeated on Tuesday evening, the 27th. In "Cavalleria Rusticana" Norina Greco gave a colorful rendition of Santuzza, ably accompanied by Charlotte Bruno as Lola, Philine Falco as Lucia, Rolf Gerard as Turiddu and Stefan Kozakevich as Alfio, in the first performance; and Rayland Kinney, Philine Falco, Dimitri Onofrei and Stefan Kozakevich in the second. The cast heard in "Pagliacci" was composed of Leola Turner as Nedda, Arnold Lindo as Canio, Mostyn Thomas as Tonio, Francesco Curci as Beppo, and Stefan Kozakevich as Silvio.

The San Carlo company gave two performances of Verdi's "Aida," the first on Monday evening, the 19th, and as a farewell performance on Saturday night, October 1. In the spirited first performance, a newcomer to New York, Mari Barova of Chicago, sang Amneris, with Norina Greco as Aida, Arnold Lindo as Radames, Mostyn Thomas as Amonaso, Harold Kravitt as Ramfo and Lloyd Harris as the King, Charlotte Bruno and Francesco Curci completed the cast. In the final presentation of "Aida," the last of the September operatic series, Bianca Saroya, Charlotte Bruno, Arnold Lindo, Mostyn Thomas and Harold Kravitt, Francesco Curci and Lloyd Harris were heard.

"Il Trovatore" was another opera well received on two occasions by New York's operatic audience. The same cast was heard on Saturday evening, September 17, and Saturday evening, the 24th, which included Norina Greco, Lynba Senderowna, Arnold Lindo, Mostyn Thomas and Harold Kravitt.

On Tuesday evening, September 20, principal members of the cast of "Rigoletto" were applauded enthusiastically. The roles were filled by Ivan Petroff as Rigoletto, Lucille Meusel as Gilda, Charlotte Bruno as Maddalena, Dimitri Onofrei as the Duke, Harold Kravitt as Sparafucile and Lloyd Harris as Monterone. This opera was repeated in the last week of the series on Thursday evening, September 29, when Mildred Baldwin, a 25-year-old soprano from Oakland, Calif., was introduced as Gilda. Mr. Petroff sang the role of Rigoletto, and Charlotte Bruno, Eunice Northrup, Philine Falco, Harold

Kravitt, Francesco Curci and Lloyd Harris completed the cast.

In addition, six other famous operas were presented in the San Carlo series. Gounod's "Faust" was performed at a matinee on Saturday, September 17, with Ivan Petroff making a successful first appearance as Valentine. Rolf Gerard as Faust was praised by reviewers, Leola Turner as Marguerite, Harold Kravitt as Mephistopheles, Charlotte Bruno as Siebel and Philine Falco as Martha were a competent supporting group.

On Sunday evening, September 18, Puccini's "La Boheme" gratified a record-breaking audience. Bianca Saroya sang a convincing Mimi, Leola Turner, a delightful Musetta, and Harold Kravitt gave a skillful portrayal of Colline; Dimitri Onofrei as Rodolfo, Mario Valle as Marcello, and Stefan Kozakevich shared in the well-deserved acclaim for the performance.

The German operatic contribution to the San Carlo's New York engagement was Wagner's "Lohengrin," offered Friday evening, September 23. A creditable performance was appreciatively recognized by the audience, who applauded the debut of Francis Row, a Hungarian baritone, as Telramund; Bianca Saroya as Elsa, Lynba Senderowna as Ortrud, Dimitri Onofrei as Lohengrin, and Harold Kravitt as the king.

The matinee operatic audience of Saturday, September 24, heard a performance of Donizetti's "Lucia di Lammermoor" with Lucille Meusel as Lucia, Rolf Gerard as Edgar, Mario Valle as Ashton and Harold Kravitt as Raymond.

In the final week of the New York engagement, Monday evening, September 26, one of the single performances given was Verdi's "La Traviata," when James Melton again appeared as guest artist, singing the role Alfredo. Lucille Meusel sang the Violetta and Mario Valle the elder German, accompanied by an able cast.

On Wednesday evening, September 28, Saint-Saens' "Samson and Delila" also had a single performance for the benefit of the Jamaica Jewish Center. The title roles were sung by Arnold Lindo and Coe Glade, supported by Mario Valle, Harold Kravitt, Stefan Kozakevich, Francesco Curci, Natale Cervi and Fausto Bozza.

With a splendid record of a 17-day engagement before New York capacity audiences, and box office receipts topping \$80,000, the San Carlo Opera Company, under the musical direction of Carlo Peroni, will travel on to Chicago on its 29th transcontinental tour to begin an engagement October 3 at the Auditorium Theatre.

During September a popular series of operas was presented by the New York Hippodrome Opera Company at the Academy of Music, Brooklyn. The program for the first fortnight was scheduled as follows: September 8, "Aida," with Sydney Rayner, tenor; September 9, "Rigoletto"; September 10, "Il Trovatore"; September 11, "Cavalleria Rusticana" and "Pagliacci"; September 15, "Carmen"; September 16, "La Traviata"; September 17, "The Barber of Seville," and September 17, "La Boheme."

At Town Hall on September 24, "The Thread of Ariadne," a three-act opera with text by Achille Geremicca and music by Pasquale Rubino, Italian-American composer, resident of New York, held its world premiere. Mr. Rubino directed the opera which tells the story of the Theseus and Ariadne of Greek mythology. The premiere cast included Giulia Morino as Ariadne, Nicolo Costantino as Theseus, Giuseppe Valdi as King Minos, Margherita Le Batar as the Nurse, Lawrence Kinzer and Mauro Porelli as the Companions and Roma Garzone as the Narrator.

Another world premiere was the presentation of "Gettysburg," an opera by Morris Hutchins with book by Arthur Robinson, on September 23 at the Holly-

wood Bowl. The scene of the opera is the battlefield of Gettysburg at the time of the retreat of Lee and his army, and the theme concerns itself with individual tragedies in the lives of persons living in a nearby town. Unique treatment and a novel type of production employing several stage levels was used for "Gettysburg." It was introduced jointly by the Federal Music Project of Los Angeles and the Independent Publishers, Authors, Composers Association. The cast listed for the premiere was headed by Coe Glade, Ann Jamison, Tandy MacKenzie, Emery Darcy and Kenneth Spencer, with Gustone Usigli conducting.

September 19 saw the opening of the London season for the Vic-Wells Opera and Ballet Companies at Streatam Hill Theatre. After a fortnight engagement, the companies opened at Golders Green on October 3 for a two-week series of productions, with plans for a further opening on the 17th at Sadler's Wells.

The San Francisco Opera Association opened its season October 7 and will run throughout the month, closing on November 3. The Association has scheduled 11 regular subscription performances, a popular series of seven performances and a special children's matinee. The first opera heard on the regular series will be "Andrea Chenier" on the seventh, conducted by Gaetano Merola with Beniamino Gigli, Elisabeth Rethberg and Richard Bonelli in the principal roles. In "Don Giovanni" on October 10, Dino Borgioli will sing Don Ottavio, Mafalda Favero and Salvatore Baccaloni will make their American debuts as Zerlina and Leporello, respectively. October 12 will be the date for the presentation of "Martha" with Miss Favero again appearing as Lady Harriet, and on October 14, "Die Meistersinger" will be heard in which Friedrich Schorr, Charles Kullmann, Irene Jessner and Kersten Thorborg will sing the principal roles. The cast of "Cavalleria Rusticana" on the 17th will include Ebe Stignani as Santuzza, who will at this time make her debut in America, and Galliano Masini as Turiddu. "Don Pasquale" will be part of the same program. For October 19, "Pelleas et Melisande," an opera new to San Francisco, will be directed by Erich Leinsdorf, with two new French singers from the Opera Comique in Paris, Janine Micheau as Melisande and Georges Catgekat as Pelleas; Louis D'Angelo as Arkel, Carlton Gould as Goland, Doris Doe as Genevieve and Ann Jamison making her San Francisco debut as Ynold. Lily Pons will sing in "Lucia di Lammermoor" on October 21, and on the 24th Fritz Reiner will conduct "Elektra," with Rosa Pauly in the title role, assisted by Kersten Thorborg as Klytemnestra, Irene Jessner as Chrysothemis and Julius Huehn as Orestes. Richard Bonelli and Doris Doe will be heard in "La Forza del Destino" on October 28, and "La Boheme" will be presented October 31. In the final presentation of November 3 Lily Pons, Ezio Pinza and Nicholas Massue will have the principal roles in "Le Coq d'Or."

In the popular series, repeat performances are scheduled for Andrea Chenier, October 15; Don Giovanni, October 20; Cavalleria Rusticana and Don Pasquale, October 22; Die Meistersinger, October 26; Lucia di Lammermoor, October 29; Elektra, October 30, and La Forza del Destino, November 1. "The Barber of Seville" will be presented at the children's matinee opera, October 23.

A special feature of interest in the presentation of "Don Giovanni" will be the innovation of a revolving stage which is a departure from the conventional staging of an opera such as the above work. Under the direction of Herbert Graf, director of the Metropolitan Opera stage, who has been responsible for the transportation of the revolving stage from Philadelphia, "Don Giovanni" will be presented as Mr. Graf believes it was conceived, with unusual musical and dramatic coordination.

The Chicago opera season will begin October 29 with plans for a full seven-week program. Outstanding attraction will be Grace Moore in "Louise"; Kirsten Flagstad singing Elsa in "Lohengrin," and Lily Pons in "The Barber of Seville."

The Parish House in Williamsburg, Va., was the scene of a production of Henry Purcell's "Dido and Aeneas" for five evenings from October 3 through October 8. The Peninsula Philharmonic Society of Newport News, Va., plans to establish Williamsburg and the Virginia peninsula as a center for early opera and drama and has selected Purcell's opera as a significant march in that direction since Purcell was known and admired by the musical audience of his lifetime. In the Williamsburg production, Vivien Currier sang Dido, Wilson Angel Aeneas, Grace Ellis Belinda, Frances Sims the Sorceress and Marion Weaver and

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An "American Music Year" has been proclaimed by Mrs. Vincent Hillis Ober of Norfolk, Va., president of the National Federation of Music Clubs. The furtherance of operas presented in English is to be the main project of the federation for the coming year with pledges of cooperation from 4,600 clubs scattered over 35 states. Along with aspirations for opera, mass community singing, the creation of additional orchestras, to offset the number of hands and sponsorship of the presentation of the works of American composers by American artists are main objectives on the 1938-1939 program. Communities have been asked to emulate Chicago's example who has recently announced an "Opera Week," which will be set aside for festive operatic performances, accompanied by contests to give young aspiring artists the opportunity for active participation in the operatic field.

An encouraging note for the future of Wagnerian interpretation in this country is sounded by the announcement of the Metropolitan of the appointment of "a vocal adviser of the Wagnerian department." Friedrich Schorr, a musician well fitted for the appointment, will train gifted American students in "the Wagnerian style and tradition," and will also direct the young Americans who receive the scholarships established by the Juilliard Musical Foundation.

With the signing of a contract by the San Francisco Opera Company, the American Guild of Musical Artists now has contracts covering choral singers with the San Francisco, Los Angeles, Cincinnati, Fortune Gallo and Alfredo Salmaggi companies. Negotiations have been underway with the Chicago Civic Opera Company but to date no official announcement has been made.

Italy's extensive program of "opera for the masses" is being viewed with international interest both for its economic and artistic significance. In the past eight years, the so-called "Theatrical Charities," well-organized, specially equipped traveling troupes, have done much toward advancing the program as witnessed by record of its operatic section which lays claim to 521 performances in 300 localities during that period. With the extension of the benefits thus received by rural communities to urban areas, even more progress has been made. With the inauguration of "theatrical Saturdays" and special Sunday matinees for the masses, thousands of workers have been able to attend opera at La Scala, the Royal Opera and other leading houses at a price well within their incomes.

Recently a movement for the development of gigantic amphitheatres has added even more impetus to the program, and outdoor opera has become a by-word to a nation who has had opera in their blood for generations. Along with the cultural implications, are the economic aspects of such a venture. Future plans indicate that in order to insure a successful program, practically all of Italy's theatrical personnel should be kept employed throughout the coming year.

HERE, THERE AND EVERYWHERE

GEORGE F. WILSON, SR.

George F. Wilson, Sr., Secretary of Local 223, Steubenville, Ohio, for the past 20 years, died suddenly on August 28 of a heart attack. He attended the national conventions of the Federation at Toronto in 1913, Pittsburgh in 1920, Niagara Falls in 1925, Salt Lake City in 1926 and Boston in 1930.

Brother Wilson was born in Silver Creek, Pa., February 27, 1873, and was educated in the Silver Creek and Pottsville schools. He studied violin at an early age under Professor Llewellyn of Philadelphia and later took up clarinet, studying with Joseph Schreurs. He was associated at various times with Gilmore, Sousa, Bauer's Band of Scranton and Alexander's Band of Wilkes-Barre. He also served as director of the Army Band of Pittsburgh, the K. of P. Band of Wilkesburg, Pa., and the Fort Steuben Band of Steubenville, Ohio. He was a member of the American Legion Band of Steubenville, Ohio, and a charter member of Local 60, Pittsburgh, Pa. Mr. Wilson joined Local 223 when he moved to Steubenville in 1910 and was elected secretary of the Local in 1918. He was a very learned man and well versed in languages, literature and history, a lover of Shakespeare and Dickens and enjoyed all sports, but his great passion was band music.

Brother Wilson was married to Caroline Mae Smith of Wilkes-Barre, Pa., who died on January 29, 1938. He is survived by a son, George F. Wilson, Jr., of Toronto, Ohio; a daughter, Adele McMullin of Cortonia, Ohio, and five grandchildren.

JACOB P. BRAUS

Jacob P. Braus, Secretary of Local 81, Anaconda, Mont., died on the occasion of his 61st birthday on September 17, following an illness of two weeks. Brother Braus was born on September 17, 1877, at Lake Linden, Mich. At an early date he became interested in music and as a youth studied trombone, becoming very proficient on that instrument. He moved to Anaconda in 1906 and joined the Anaconda Local in 1910. In 1918 he was elected Secretary of the Local, a position which he held up to the time of his death. He was a most efficient secretary, and much of the success of the Local is attributed to his efforts.

Those surviving him are his widow, Mrs. Josephine Braus; a daughter, Ella; two sons, Fred and Robert; two sisters, Mrs. Lena Kemp of Chicago and Miss Theresa Braus of Detroit, and a brother, Fred Braus of Detroit.

JOSEPH M. FOLEY AND ERNEST HOLFORD

Joseph M. Foley, Vice-President of Local 299, St. Catharines, Ont., Canada, for the past six years, and Ernest Holford, who has held various offices in the Local and who was a delegate to the 1931 convention at Chattanooga, Tenn., passed away early in September. Details are lacking at the time of going to press.

Colorful music is more than a figure of speech, according to Dr. Carl Omeron, Los Angeles singer, who has collaborated with the California artist, Archie Vazquez, in development of the "color-tono-graph," a chart based on the slide-rule principle which shows the scientific relationship between different colors and different notes of music.

"The therapeutic value of music and color has long been recognized," declared Dr. Omeron, "and it has long been common knowledge that music does have color emanations and that color possesses tonal vibrations. But now our gadget classifies and synchronizes those related colors and notes."

"In our experiments we have discovered that the notes which blend well have counterparts in colors that blend well. It is not altogether an exaggeration to say that the home builder of the future will select paints and decorations that are harmonious with that individual's tonal vibrations."

"We hear of 'loud clothes,' too. Well, they are garments that actually radiate discordant tonal vibrations just as music described as 'colorful' is music that has an aura of tints and hues that react subconsciously upon our optical nerves," asserted Dr. Omeron.



OSCAR BASSBACH, seated at the piano, tries out a color-interpretation of his famous composition, "Trees," while DR. CARL OMERON, one of the inventors of the color-tono-graph, warbles a few notes of the song classic.

Danbury, Conn., Local 87, held its annual outing August 28 with about 50 members and guests present. Outdoor sports were enjoyed during the afternoon with dinner following at 6:00 P. M. Officers from Local 52, South Norwalk; Local 63, Bridgeport, and Local 234, New Haven, were invited guests.

The New York State Conference of Musicians was held in Buffalo, N. Y., on September 17 and 18 at the Hotel Statler. Although this conference was held in the extreme northwestern tip of the state 19 locals were represented by 68 delegates. There were also 10 guest delegates.

On the evening of September 17 the Buffalo Local was host to the guests and delegates at a dinner and entertainment at the Chez Ami, one of Buffalo's favorite night spots. At the business session on Sunday, the locals represented reported in the main improved business conditions and fine prospects for the fall and winter. One of the principal items of discussion was the State School Band bills which will again be introduced in the next session of the state legislature. Problems relating to the State Unemployment Tax were also the subject of much discussion. Elmer C. Winegar, Director of Licenses, represented the Mayor of Buffalo and was joined by C. Burger, president of the Central Labor Council, in welcoming the delegates to Buffalo. Edward Hinkleman, Director of Federal Music Projects, reviewed the latest developments in that line of endeavor. G. Bert Henderson, assistant to President Weber, represented the Federation and addressed the Conference, outlining the many problems encountered by the President and International Executive Board since the convention. He explained the latest developments in connection with licensing booking agents and recorded music manufacturers, the negotiations with the independent broadcasting stations and the problem to be discussed with the representatives of the motion picture producers at the meeting on October 20. Brother Henderson's remarks were very informative and highly appreciated by the delegates present. The next conference will be held in Mt. Vernon, N. Y., the third Sunday in May, 1939.

One of the most complete publications of its kind that has ever been placed on the market is a new collection of 1,645 favorite songs published in a volume by the Edward B. Marks Corporation, entitled, "They All Sang." This book contains songs from the time of Tony Pastor down to present day and includes numbers featured by Lillian Russell, Anna Held, Harrigan and Hart, Bert Williams and many other famous variety artists.

We welcome to our advertising columns Buegeleisen & Jacobson, one of the largest wholesale musical importers and distributors, who have recently taken over the agency for Martin Freres, clarinet and woodwind manufacturers of Paris, France, since 1740. This firm is commemorating its 200th anniversary with a new clarinet which they have named the Martin 200. They claim that it is the most perfectly constructed clarinet ever made.

We trust that our new advertisers will secure splendid results from their campaign in the INTERNATIONAL MUSICIAN and

wish to remind our readers at this time that they should always mention the INTERNATIONAL MUSICIAN when answering any advertisement.

Local 174, New Orleans, La., held its annual outing at its own Mandeville Home on Lake Ponchartraine, August 14. Over 400 musicians with their wives and families attended this, the sixth annual affair which was under the direction of the Local's committee, consisting of E. Fontana, chairman; Leon Hirsch, Mike Caplan and Charles E. Boehler. Athletic events started at 9 A. M. and lunch, dinner and dancing carried the jovial event well into the night.

The fall meeting of the New Jersey State Conference was held in Trenton, N. J., on Sunday, September 18, at the Stacy Trent Hotel. Forty-nine delegates represented 14 locals. Inasmuch as nearly half of the Philadelphia Local's jurisdiction lies in the state of New Jersey, this Local affiliated with the Conference by invitation and was represented by Secretary Rex Riccardi.

One of the highlights of the Conference was an address by Louis Marclante, president of the New Jersey State Federation of Labor, who clarified many issues which had been misunderstood by the musicians of the state of New Jersey. He also made a splendid explanation of the fallacies of the CIO movement.

The Federation was represented by Secretary Fred W. Blirnbach, who addressed the delegates and informed them of the latest developments in the recorded music situation, the negotiations with the independent broadcasters' committee and the contemplated meeting with the motion picture interests.

The Trenton Local was a splendid host and served a fine dinner to the delegates at the close of the Conference. The mid-winter meeting will be held in Newark, N. J., the third Sunday in December.

A. A. Tomel, militant president of Local 77, Philadelphia, Pa., resigned that post as well as that of delegate to the 1938 convention of the American Federation of Labor to accept the position of third horn with the Philadelphia Symphony Orchestra. On two other occasions Brother Tomel had been offered and refused to accept this position, but this time the offer was made so attractive that he did not feel that he could afford to pass up the opportunity of joining one of the world's greatest symphony orchestras. Joseph Levy, vice-president, will serve as president until the close of the year.

The annual picnic of Local 284, Waukegan, Ill., was held on Sunday, August 21, at Young's Grove. Due to a rain early in the morning attendance was held down to about 150 but those that did come enjoyed the festivities very much. One of the features of the outing was a baseball game between drummers under the leadership of Swing Erickson and the musicians, who chose President Percy Snow as their pitcher. In the seventh inning the score was 14 to 3 in favor of the drummers when the musicians got busy and pounded in 12 runs, winning the game by a score of 15 to 14.

Local 42, Racine, Wis., was even less fortunate with its picnic on Saturday, August 27. The affair held in the city park called Pierce Woods, started in the morning with a ball game between the married men and the single men, which was won by the henpecked group. The games in the afternoon had just got off to a splendid start when a young cyclone and deluge descended upon those assembled. There was little shelter in the park and so there was nothing left for them to do but take refuge in their cars and drive home. By four o'clock there was no one left except the committee in charge. Better luck next time.

Excelsior Accordions, Inc., announces the engagement of Clarke Fortner as head of sales and promotional department of their firm. Sam Rowland will henceforth concentrate on the advertising of both lines.

Fortner is widely known in the trade and has just completed the summer season as professor of the accordion at the National High School Orchestra Camp at Interlochen, Mich., where he conducted a large and successful class. He is said to have originated many of the ideas now used in promoting the accordion in the trade, the establishment of studios as an integral part of every dealer set-up, starting beginners on the small 12-bass instrument, etc., as well as encouraging piano players to take up the accordion as a side instrument, convincing them of the simplicity of the transition from piano to the accordion.

After several years in accordion promotion with the Chicago Musical Instrument Co., Clarke Fortner has been sales and promotional manager of the Accordion Manufacturing Division of the Rudolph Wurlitzer Co., at DeKalb, Ill., where he

also assisted in developing their production.

Fortner has strong hopes that the accordion will be accepted as a legitimate part of school bands and orchestras, also that accordion bands may be developed in high and grade schools, especially since the American Accordionists' Association is doing such fine work in standardizing the instruction and musical notation for this popular instrument. Fortner says, "I wish that any school band or orchestra director who does not wish to take the accordion seriously could hear Charles Magnante play some of the heavier classics or Magnante's Radio Quartette play Bach's Fugue in G Minor, and then look me squarely in the eye and say 'I do not consider the accordion belongs in serious instrumental groups.'"

Before taking up the accordion, Fortner played the violin and piano professionally, and made a serious study of these instruments under well-known teachers.

Excelsior believes that he will help the entire accordion industry considerably in the schools and assist in the attainment for his well-loved instrument the musical legitimacy it deserves. When recently asked as to his ideas of the permanency of the accordion demand, he said, "I think the demand is going to last indefinitely. What other single transportable instrument has so much to offer in full harmony and showy attractiveness as the accordion? It is the best home instrument today. Great care must be used by the industry not to repeat the mistake others have made in glutting the market with inferior instruments which has been said to have harmed the tremendous popularity of this instrument in England. England, up to a few months ago, was using more accordion units than the U. S. A., but largely of low price variety, though their purchasing power is but a fraction of that of the U. S. A. Finer accordions, of the best tonal quality and intonation, built to hold up for long years of hard usage, will be in demand in our country permanently."

We are in receipt of Volume I, Number 1, of the Richmond Musician, the first issue of the official paper of Local 123, Richmond, Va. If the initial publication is any criterion, this journal will be of inestimable assistance to the Richmond Local.

In answer to a great number of queries as to why the Carborundum Band is not broadcasting this year, Secretary Justiana of Local 106, Niagara Falls, N. Y., answers with the following notice which has also been published in the School Musician, Lyon's Band News, P. S. M. A. News, American Bandmasters' Association and Pennsylvania Band Musicians' Association.

"Dear Mr. _____: It is with the deepest regret to inform you that our nationally famous Carborundum Band is not scheduled to broadcast this season, as was the rule for the past twelve years. I am prevailing upon you to give some assistance in the matter, if you will.

Here is the idea. The Carborundum Company is "holding back" with this expenditure this season because of the usual story, "poor business." However, we have information from close friends "on the inside" who believe if enough interest is shown by interested listeners and friends that would write to the Carborundum Company, Niagara Falls, N. Y., and express their desire that the Carborundum Band broadcasts be continued the feeling is that the company would continue the broadcasts.

If you would be so kind as to publish a notice in the _____ to that effect and urge readers to write a penny postcard to the above company so that this worthwhile project may be continued, I am sure, the sixty musicians would be most grateful to you and your interest in the cause of good band music.

JOSEPH JUSTIANA,
Secretary and Business Agent,
Local No. 106."

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However things may seem, no evil thing is success, and no good thing is failure.

—SAMUEL LONGFELLOW.

Independent Radio Employment

ON page three of this issue will be found the minutes of special meetings with the independent radio stations which culminated in the ratification and exchange of contracts negotiated during the past four months. These negotiations were somewhat different than those with the radio networks, whose stations were so closely bound together by their national chains. There are still some contracts outstanding, but there is little doubt that most of the recalcitrant stations will conclude their negotiations with our Locals within the next few weeks. Additional employment has been provided for our members through the constructive efforts of the International Executive Board and the members of the Independent Radio Committee. President Weber will outline full details of the negotiations in his report to the 1939 Convention.

Construction vs. Destruction

NOW that the worst threat to world peace in twenty years has been dissipated by the Munich settlement, the world can go back to its continued efforts to overcome the difficulties that we are still suffering from the last great war. Government funds are now beginning to flow into business channels in sufficient amounts to be of a decided help to general business conditions. Employment opportunities for musicians will no doubt increase proportionately, thereby giving Locals and members opportunity to standardize conditions which may have broken down during the recent so-called "recession." When members are hungry they will sometimes resort to practices which they abhor under normal conditions. Nevertheless, if all members took the same attitude it would only be a short time before our wage structure would be completely broken down. Militant action by the Locals during the upturn and eternal vigilance on the part of the members can eradicate the chiseling in short order. Let every officer and member resolve to do his bit.

Enemies of Democracy

IT might be well to bracket for a moment some current enemies of democracy:

1. The radical who hides behind the right of free speech in order to seek to foist upon this country a dictatorship which will destroy all rights of free speech.
2. The bureaucrat who is given a trust by the law to administer an act and at once becomes a petty tyrant, ceaselessly widening discretionary powers under the act to the point of destroying the act itself.
3. The citizen who is indifferent to civic ideas and pretends that protection of his rights under the law is of little importance; who sleeps while his country goes to rack and ruin.

Without any too great malice we wish for all of these an exile into Hitler land or Russia, not as a tourist but as a common citizen, where they can learn at first hand what it means to have the boot of the drill sergeant in the seat of their pants.—*Electrical Workers' Journal*.

Union Work Must Go On

UNION men and women have no reason to flatter themselves that their work is done because their trade and the trades of many others are organized. As long as there are workers unorganized (and there are millions of them in the United States), organized labor cannot cease its fight to increase union membership. As William Green said:

"Ours is a constant, never-ending fight for a full and complete recognition on the part of all employers of labor of the principles of collective bargaining, for justice, decent wages and tolerable and humane conditions of employment. Our task will never be completed so long as any part of this undeclared goal remains unrealized."

Keep the Enemy Running

THERE is nothing like keeping an enemy on the run when you get him started. Remarkable gains have been made in automobile accident prevention this year. There is greater co-operation on all sides to prevent death and injury than ever before.

It has become generally acknowledged that in addition to educating the public on safety measures, it is equally important to build roads, intersections and automobiles in such a manner as to make accidents more nearly impossible.

In studying the mechanical conditions which tend to create accidents, in spite of a driver's ability, the question of road visibility from the car is now receiving particular attention. It becomes apparent that in recent years, practical vision for the driver, as well as occupants of the car, has been impaired by the craze for stream-lined effect.

According to Arthur W. Stevens, a member of the Society of Automotive Engineers, the 1938 motorist has a range of forward, useful vision which is only one-eighth of that of a man walking; and while cars are about 50 per cent. faster than they were seventeen years ago, the driver's visibility has been reduced 38 per cent.

No wonder "vision" from the inside of an automobile is coming in for a checking up in the accident prevention drive. With safety glass, which is universally used in automobiles, there seems to be no good reason for designing cars with less visibility. Greater visibility will help keep the enemy (motor accidents) on the run.

Fire Prevention by Air

THE National Board of Fire Underwriters has inaugurated a new activity in the fight against fire that should prove of far-reaching significance.

It is broadcasting a fifteen-minute radio program each Tuesday evening from a large local eastern station. The programs feature the public services rendered by the stock fire insurance industry, and are especially designed to assist individuals in discovering and rectifying fire hazards which menace life and property. The series is to run for twenty-six weeks, and is in the nature of an experiment which, if it proves successful, may be inaugurated in other parts of the country.

The educational messages are dramatized, in order to interest the largest possible number of listeners. Sound effects are interposed, and a speaker makes a brief talk.

In addition, quarter-hour home safety programs especially adapted for the housewife are broadcast from the same station each Thursday morning.

As the National Board's announcement of its broadcasting series says, "We believe the possibilities of sound public education by this means are tremendous." The radio is a natural addition to the weapons which have long been used to fight fire—periodical and newspaper advertising, inspections of cities, etc. The man who listens to an entertaining broadcast on the common fire hazards, then puts what he learns into effect, will be a man with a safer home. When thousands of individuals do this, the total saving in lives and property values will be tremendous.

If these programs get the attention they deserve, they will help in solving a grave social and economic problem.

An Arresting Statement of Policy

THE statement of public policy by the Great Atlantic & Pacific Tea Company is not an advertisement, though doubtless it paid advertising rates. It is the opening statement of a lawyer to the court; a statement of facts which, if the court believes them, will certainly win its verdict. Those who take the other side must find flaws in the statement of some of these facts, or overcome them with other and disagreeing facts—or lose.

The statement deals separately with the interests of the management, of the employees, of the consumers, of the farmers, of labor.

Of the interests of the management the statement makes very little—unless the word "interest" is used to express the keen pleasure of doing what you have done successfully for from fifty to fifty-eight years. The Hartford brothers, George L. and John A., have plenty to retire on, no children to leave their fortunes to; and in any case, one of the brothers pays in taxes 82 per cent. of the money earned by him in the business, and the other pays 83.

Of the interests of the employees, the statement says

that these have the shortest working hours and highest wages in the grocery business, and that 70 per cent. of these 85,600 workers have been with the company ten years or more. Of the interests of the consumers, the A. & P. claims to sell food for 8 to 25 per cent. less than the individual grocer sells. As for the farmer, the chain stores furnish a market for about 30 per cent. of his production; and as for labor, the statement must be read in a part of its own words:

"It certainly seems strange that it should now be proposed to destroy a group of businesses for the frankly admitted reason that they furnish the necessities of life to the wage-earner and his family at low prices. There are approximately 900,000 workers directly employed in the chain store industry. What course is open to us but to oppose the action of a man who, at a time when 11,000,000 wage-earners are already out of work and 3,000,000 families on relief, proposes a bill that would add almost another million to the roll of unemployed, wipe out 30 per cent. of the distributing machinery of all the farmers of the United States, and raise the cost of living of the wage-earners of the United States?"

There is the part of this opening speech to the court which opposing counsel must take to pieces and throw out of the window; or lose. It will do no good to make the perfectly valid criticism that farmers are too much lumped together in this section, that the cotton farmer does not get 30 per cent. or 3 per cent. of his distribution machinery from chain stores. That is said only to show that the statement has been read critically; with an eye to its weakness as well as to its strength. But the claim that the chain stores "furnish the necessities of life to the wage-earner and his family at low prices" must be refuted altogether; or win the chain store case.

It will take much gathering of facts and no small use of arithmetic to make this demonstration. But unless that demonstration can be made, the bill to tax chain stores out of existence should go into the waste basket, and any faults—and there are some serious ones—of the chain stores should be dealt with in some other way.

A Little Study in Voting

THERE is a movement among certain upper income circles to get some property qualifications for voting. It takes several forms, but the chief drive at present is to disfranchise persons on relief, even on work relief of the WPA. It is as selfish and as silly as the drive which big employers made some years ago to get back their "right" to import contract labor. Silly as that was, it had to be dealt with; and so has this.

Democratic governments succeed quite largely in proportion to the ratio of their citizens that vote. This is not the only test, but it is a pretty good one. There are eight States with poll taxes which must be paid to vote. These States and their votes at the 1936 election are given below, and against each poll tax State is set down a State with as nearly the same population as possible and no poll tax, and its vote. Here you are:

Alabama	274,000	Minnesota	1,049,000
Arkansas	179,000	West Virginia.....	828,000
Georgia	295,000	Wisconsin	1,184,000
Mississippi	162,000	Kansas	862,000
South Carolina.....	115,000	Maryland	621,000
Tennessee	474,000	Kentucky	962,000
Texas	838,000	California	2,603,000
Virginia	333,000	Iowa	1,109,000

There you have it. The States without poll tax range from three to five times as many votes as States with poll tax and substantially the same population. There are other factors, of course; the one most often given is the large colored population in the South. But while South Carolina has two and one-half times the colored population of Maryland, the latter State cast five times as many votes as South Carolina.

Go back far enough, and only the king voted. Then his counsellors were allowed to vote, then the barons, then the burghers. The ideal now in this country is that every adult citizen not in prison or an insane asylum shall have a vote.

Haven For Savings

PROOF of the fact that the American people look upon life insurance as a safe haven for savings as well as a protector of dependents is found in some figures concerning the sale of annuities.

An annuity, strictly speaking, is not insurance at all. It is all investment and savings. Yet in a recent decade the premiums paid for annuities increased relatively six times as fast as the premiums paid for life insurance. And during that decade life insurance premiums, as well, registered substantial advances.

The wise policyholder buys two kinds of contracts. One is for the benefit of his dependents in case of his death. The other is for the future, in case he lives to retirement age. That program gives full protection.



By CHAUNCEY A. WEAVER

October, season of the fading leaf; Arborium of beauty, rich and rare; From Summer's heat you bring us sweet surcease, And welcome rest from irksome toil and care!

Across the barren harvest-field there falls, The benediction of an autumn mist; The gloomy rook from yonder woodland calls— We see the hills by sunset splendor kissed.

Are these the portents of a dying year? Those who have known the labor and the strife, Will view the changing scene without a tear— Beyond the sun-crowned hills, abideth life!

—C. A. W., Des Moines, Iowa October 1, 1938.



Chauncey A. Weaver

We tender our felicitations to the Richmond Musician, Vol. I, No. 1, which has just crossed our office threshold. Richmond is the capital of the historic commonwealth of Old Virginia, and the jurisdictional field of Local 123, of the A. F. of M. Its managerial roster reveals the following names: President, F. P. Cowardin; Vice-President, Henry Bryan; Treasurer, Burt Asbury; Secretary, Carl N. Wallnau; Executive Board, Jacob N. Kaufman, Claude Elam, George Cowardin, Henry Caprio, William Henry, Gordon Smith and George Abeloff; Custodian, E. C. Earle; Sergeant-at-Arms, Charles Hamilton. May this robust primordial journalistic offspring, which has just floated in from the realms of protoplasm, expand in size and increase in vigor until it shall command statewide recognition as an exponent and defender of the cause to which it will be devoted.

October—"the season of nut-brown ale." We haven't any.

Musical news from Boston always comes with the freshness of summer atmosphere when drenched by a seasonable shower. Our old friend, Barrington-Sargent, who always has a good band, and who is just now rounding out an unusually successful series of concerts on historic Boston Common, furnished inspiration for a most interesting letter from a casual city visitor, who expressed his feelings of appreciation and the result of his personal observations in the following letter to the Boston Post:

To the Editor—I am a stranger in your midst. I come from far places. I have listened, enchanted, to the mighty overtures of the world-famous Philippine Constabulary Band on the moon-drenched Luneta in old Manila, and to the dulcet strains of Hawaiian guitars when the ships come and go at the docks in Honolulu. I have attended "Concerts Under the Stars" in the great mountainside bowl at Hollywood and Mr. Arthur Fiedler's classic offerings under the stars (and rain clouds) here in Boston; but never was I so moved as today when I strolled into the Common and sat on a damp bench to listen to the Commonwealth Band under the direction of Mr. Barrington-Sargent.

A march and a waltz, a fantasia, a couple of selections and the overture to "William Tell" had been played when a woman came and sat down on the damp bench near me. A little woman, perhaps 50 summers of her life used up and passed into limbo. A hard-working woman, surely. One could almost see the troop of children her hands had washed and dressed and fed and spanked—and loved. Her shoes were old, half-soled and needing resoling badly. Her brown stockings were cheap, but devoid of ladders. Her black dress had been washed and pressed almost to the limit of its endurance. Her face was Oh! so tired under its faded, graying ash-blond hair. She had been shopping, a heavy paper carry-all leaned, broken-backed, against her arm on the damp bench.

Presently the intermission was over and the bandmen took their places. The next number was "Selection from The Bohemian Girl."

As the band played I suddenly became conscious of a voice nearby carrying faithfully the difficult aria, emulating the liquid runs of flute and clarinet in a manner which recalled Ellen Beach Yaw in her hey-day.

I looked at the little, drab, hard-working woman who sat on the damp bench near me. It couldn't be—but it was. The clothes were the same, but her face was transfigured. What golden dream, what poignant "might-have-been" in her life she was

living over I do not know. But I do know that the music of a free concert in Boston Common gave to one tired citizen a feeling, golden moment of joy which put a new spring in her step as she walked away; a new light in lack-lustre eyes; a new erectness in weary back and drooping shoulders; a new buoyancy in a woman's heavy spirit. If that is all that a complete concert accomplished—just one weary human refreshed and heartened to assault the problems of a day's living—then that concert has paid dividends.

In the annual report of Secretary William Feinberg, which covers twenty-three columns in the Local 802 Official Journal, one obtains an impressive reminder of the magnitude of the organization constituting the New York musical entity in the American Federation of Musicians. On the first day of July of the current year the membership was 18,662. It is a cosmopolitan polyglot which commands wise managerial capabilities, cool-headedness in meeting the sudden emergence of critical situations, and unusual tact in dealing with the varied dispositions which characterize complex aggregations. There are the usual numbers who find it difficult to obtain employment; the aged whose service calls have been reduced to a minimum, and who must not be permitted to suffer neglect; battles with employing individuals and units who are constantly endeavoring to obtain some unlawful advantage over the employe. In concluding his report Secretary Feinberg says:

One conclusion is inescapable: the activities of our Local have over the last few years broadened out very considerably; our Local is now engaged in activities which it never before concerned itself with; the problem of relief of thousands of our members; WPA projects; home relief; medical aid; state unemployment insurance; social security taxes; and a host of allied problems are new ones so far as our Local is concerned. Truth to tell, many trade unions neglect these problems; we, on the other hand, feel it is our duty to bring within the scope of union activities all those matters which concern our members as workers in a particular industry.

Against this interesting background of organization activity rests the fact that Local 802 continues to be one of the well-springs of marvelous resourcefulness in the way of furnishing the highest type of music for all occasions wherein the very best is in demand.

Another year has witnessed a magnificent success in St. Louis summer opera enterprise. Three-quarters of a million people have enjoyed these rich musical offerings. The finest vocal talent available made up the singing personnel, while the orchestral force, composed of Local No. 2 musicians, maintained the fine traditions for which the artistic side of St. Louis life is noted. As the season comes to a close no Hamlet ghost of a season's deficit stares the sponsors in the face. And now all concerned are looking forward to a "brighter and better next year."

We glean the following interesting paragraph from the Chicago Intermezzo concerning one of the music masters of the 19th Century:

Father of modern orchestration was an excitable red-headed Frenchman named Hector Berlioz, who lived in the middle 19th Century. From him such romantic composers as Franz Liszt, Richard Wagner, such impressionists as Claude Debussy, learned many a trick of the trade. Erratic but forceful, Composer Berlioz, an original in his day, was inestably concerned with orchestral instruments. He studied them all, speculated on their possibilities, wrote a book about them, dreamed of gigantic orchestras with platoons of trumpets and battalions of violins. When he composed he often wrote for large combinations of instruments. One such work is his "Requiem," which demands a tremendous orchestra and a large chorus, not to mention four brass bands distributed in the four corners of the concert hall. In the "Requiem's" orchestra are sixteen kettle drums played by ten players. When Composer Berlioz' "Requiem" was first performed, one man in the audience fainted, and critics pronounced it the biggest noise ever heard in Paris.

Because it requires so many performers, the "Requiem" is seldom performed. But recently a large audience flocked to Rochester's Eastman Theatre and listened spellbound while an enormous aggregation of players and singers thundered it out under the baton of Conductor Herman H. Genshart. No one swooned. The performance of Composer Berlioz' barbaric, brooding score was acclaimed as one of the most important events, and certainly the loudest, in Rochester's musical history.

One wonders what Berlioz would have done if called on to orchestrate and direct a modern triumvirate of saxophone, banjo and drums!

Honorable recognition for service in the cause of labor has again come to Brother Clarence H. King, treasurer of Local 6, San Francisco. By a decisive vote he was elected as one of the delegates to represent the San Francisco Labor Council at the State Labor Convention meeting at Santa Barbara. These honors are not perfunctory affairs. They are based on merit. The tense labor situation on the Pacific coast requires careful handling. In Brother King the best interests of organized labor will have a representative "who knows his stuff."

In a recent issue of the Chicago Tribune we noted a paragraph which stated that May Diefenderfer of Reading, Pa., 19 years old, would appear as soloist at the Grant Park concert that evening. The article further announced that this was the first time the young lady had sung before a crowd of that magnitude, and that she was the daughter of Frank Diefenderfer, president of the Pennsylvania-Delaware Conference of the Musicians' Protective Association. Knowing the Diefenderfers so well, we wrote President Petrillo for information as to the young lady's reception. He promptly replied: "Miss Diefenderfer received a tremendous ovation. It was one of the greatest receptions ever tendered a singer in these outdoor concerts." We congratulate Anna May upon this signal triumph and trust the event may be the prelude to a long and successful career.

We welcome the return of the Ford Sunday Evening Hour—with its brilliant admixture of symphonic and vocal music.

The Omaha Musician (September issue) contains the following interesting paragraph:

One of these days, say those close to the situation, the Federal Bureau of Investigation will investigate the claim that the marijuana weed is promiscuously used and smoked by players of swing music.

The idea that weed which is supposed to have first taken hold of the low-down musicians playing in Harlem dives is now spreading to the bigger bands where instrumentalists now use it to emit the wild abandoned rhythms which comprise swing music is said to be arousing intense interest at J. Edgar Hoover's headquarters.

Whether it is true or not the FBI is convinced that there is a good deal of the rumors which they have heard and they are planning an investigation allegedly which may one day treat the United States to an expose which will rock the music world.

Of course, there will be those who will regard this story as merely a pipe-dream. However, from what we have heard concerning "swing music"—through the medium of radio, and of the weird effects portrayed by those who have seen and heard—we are inclined to believe "the truth has not half been told." As official "investigations" are the order of the day, we may know more about this strange phenomena later on.

"The Harmony House Herald" is a new Local publication issued under the auspices of Local 767, of Los Angeles—the colored musical organization of that city. It is a twelve-pager and a newsy sheet. The Local officers are: President, Edward W. Bailey; vice-president, Lloyd Reese; financial secretary, Paul L. Howard; corresponding secretary, Florence Cadez; treasurer, Fay Allen; business agent, Elmer Fain; executive committee, Walter Johnson, Ceale Burke, Eddie Beal and Leonard Davidson (the latter also serving as sergeant-at-arms; trial board, Vernon Gower, Gene Wright, Ellis Walsh; examining board, Jack Bratton, Douglas Finis and Leo Davis; sick relief, Wallace Vaughn, Jesse Stansel and T. C. Carey. Thanks for the issue of the paper.

The Illinois State Conference of the American Federation of Musicians convened at Joliet, Illinois, September 18th. Local No. 37 played the part of host in a most wholesome and painstaking fashion. Fifteen Locals, represented by thirty-one delegates, composed the Conference. President Vincent Dormaus of Local No. 102, Bloomington, presided, and Secretary J. Stanley Simpson of Joliet acted as scribe.

An animated discussion of the various problems which confront state Locals took place. Band tax laws, high school bands, open shop at state fairs and kindred topics had an airing and many progressive ideas sprouted worthy of reflection and which will doubtless bear fruit in days to come. Under orders from President Weber's office Executive Officer Chauncey A. Weaver attended the Conference. The Locals represented were from Joliet, Lamont, Springfield (colored), Dixon, Farmington, Coal City, Libertyville, Champaign, Aurora, Bloomington, Decatur, Peoria, Chicago and Waukegan.

Joliet, Local No. 37, has a membership of about 200 and enjoys beautiful headquarters. Its official staff is composed of the following: President, Elmer L. Brockway; vice-president, Robert Sayers; recording secretary, J. Stanley Simpson; financial secretary-treasurer, Robert H. Pierce; sergeant-at-arms, Chester Colvin; executive board, the above-named officers ex-officio and supplemented by Otto Matel, Leslie Melcher, Warwin Ailen and T. J. Albright; trustees, George V. Hendricks, Harry Berst and Henry J. Martin.

An interesting feature of the day's program was an address by A. K. McAllester, bandmaster of the famous Joliet High School Band.

At the social hour, when a fine lunch was served, Lester Melcher regaled the

delegates and fifteen lady visitors with an enjoyable musical program.

East St. Louis was selected as the scene of the next Conference—date to be announced later.

Lieutenant A. R. Teta of Local No. 234, New Haven, Conn., who now holds the position of secretary-treasurer of the United States Army & Navy Bandmen's Association, has been commissioned to tour the entire country in the interests of a congressional measure designed to modernize certain features of army and navy bands, and especially to improve the status of leaders. He was given a coast-to-coast itinerary. He should have included Fort Des Moines—in which contact we would have been glad to see him.

Another noted bandmaster, whose name in days gone by was a household word in a wide-range musical circle, has passed on. John C. Weber, of Weber's Prize Band, of Cincinnati, finished his course at the Widows' and Old Men's Home, in that city, on Wednesday, September 7, at the age of 83. He was a native of the city in which he died, and his name is inseparably intertwined with the musical history of Cincinnati for more than half a century. His father was a bass violin player and young Weber entered upon a musical career at the age of fourteen in the old Reibel Garden. He traveled with the John Robinson Circus, made trips to Europe both as a student and performer, and later became a member of the great Theodore Thomas Orchestra in both summer and winter symphony concerts. Then he organized his famous band and obtained his first high-class engagement at the Pan-American Exposition at Buffalo, in 1901. Weber's Prize Band made many transcontinental journeys and was a great favorite organization with band music lovers both at home and abroad. The last time the writer saw Bandmaster John Weber was at Miami in January. A special "Cincinnati Night" had been arranged for one of the city parks. Caesar La Monica's fine band was on the platform and Weber was invited to assume the role of guest conductor. He led the band through Offenbach's "Orpheus." His burden of more than eighty years would not have been thought of by the vast audience. To the friends who knew him it seemed as though the veteran was renewing his youth and living once again the stirring triumphal experiences of other days. Bandmaster Weber was a charter member of Local No. 1. All classes of Cincinnatians will realize that a musical landmark has fallen.

Local No. 75, of Des Moines, was deeply shocked last month by the sudden death of Walter G. Samuels—a victim of appendicitis. He had served three terms as Local President and was a delegate to the National Convention, which was held at Asbury Park in 1935. Walter was a fine trombone player and had played in theatres, bands and orchestras since boyhood. He was a graduate of North High School and of the law department in Drake University. He was a candidate for county attorney on the Democratic ticket in Polk County and had entered upon an intensive campaign when stricken. He leaves a wife and two children—a boy and a girl. The Polk County Bar and Musicians' Union were represented at the funeral. Argonne Post Band, of which the deceased was a member, attended the final rites, and played Chopin's Funeral March at the grave. Walter, we shall miss you!

One of the pillars of the Detroit Federation structure surrendered to the inevitable on August 17, 1938, when Lewis J. Kortan, three times President of Local No. 5, passed to his final reward at the age of 72. Secretary George V. Clancy pays deceased a fine tribute in a recent issue of "The Keynote." Brother Kortan was born in Czechoslovakia—now under great menace by the impending tragedy of European war. He came to this country when two years old. His parents saw to it that he should be given an education. He became a deep student of the science of chemistry, but an inherited love of music gained the supremacy, and in due time he became known as one of the finest clarinet players to be found. Throughout his career he had an active part in the management of Local affairs. He was a delegate to five National Conventions—Detroit, 1905; Boston, 1906; Atlanta, 1911; Omaha, 1913, and Toronto, 1913. As an instrumentalist he played in bands and orchestras. He was a member of the City Park Band for fourteen seasons. His active career was terminated by the encroachment of a disease known as "progressive muscular atrophy." He leaves a wife, Anna Kortan, and one brother and one sister. The funeral was largely attended and many fine tributes were paid to the unselfish character of the life thus terminated, one of the speakers being President Albert Luconi of Local No. 5.

SUPPLEMENT TO

THE INTERNATIONAL MUSICIAN

REVISED LIST

OF

BOOKING AGENTS

Licensed by

AMERICAN FEDERATION OF MUSICIANS

Table listing booking agents across various states including Alabama, California, Colorado, Connecticut, Delaware, Florida, Georgia, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, and Wyoming.

RESOLUTION No. 19

Whereas, The achievements of Science ought to be applied for the general welfare of all the people, and
Whereas, Technological development ought to enhance the social value of the individual by shortening his hours of toil and thereby releasing his latent powers for loftier efforts, and
Whereas, One of the great inventions of this age, the sound film, has been applied in violation of the economic-social structure of our profession by throwing countless thousands out of work.
Therefore, Be It Resolved, That the A. F. of M., at its 43rd Convention, go on record that it shall do all in its power to return its members to gainful occupation and that it consider ways and means of having films, for which its members have recorded, shown only in theatres employing living music, making exception for small communities of certain population and other places operating under extraordinary conditions.

HENRY J. ALBERTI,
J. W. GILLETTE,
JACK B. TENNEY,
Local No. 47.

The Committee amends the resolution by striking out all words after "living music" in the last paragraph.
The Convention agrees and adopts the favorable report of the Committee.

RESOLUTION No. 21

A motion to instruct our delegates to the next A. F. of M. Convention to introduce the following Resolution:
Whereas, The Federation Law governing pay and conditions for musicians employed on steamships contains the following provision, "contractor to receive 75 per cent. additional for all work and sub-leader to receive one-half of the contractor's fee, or 37½ per cent."

Whereas, U. S. C., Title 46, Section 599, Sec. 30, of the U. S. Navigation Laws, reads as follows:

"(a) It shall be and is hereby made unlawful in any case to pay any seaman wages in advance of the time when he has actually earned the same, or to pay such advance wages, or to make any order or note or other evidence of indebtedness therefor to any other person; or to pay any person for the shipment of seamen where payment is deducted or to be deducted from seaman's wages.
"Any person violating any of the foregoing provisions of this section shall be deemed guilty of a misdemeanor and upon conviction, shall be punished by a fine of not less than \$25.00 nor more than \$100.00 and may also be imprisoned for a period not exceeding six months at the discretion of the court.
"If any person shall demand or receive, either directly or indirectly from any seaman or other person seeking employment as seaman or from any person on his behalf, any remuneration whatever for providing him with employment; he shall, for every such offense, be deemed guilty of a misdemeanor and shall be imprisoned not more than six months or fined not more than \$500.00."
Whereas, It is obvious that the A. F. of M. provision which permits half the leader's money to be collected by a shore contractor or anybody else is in direct violation of the U. S. Navigation Laws.
Whereas, In order to avoid the prosecution of the A. F. of M. or any of its members by the Federal Government,
Therefore, Be It Resolved, That the A. F. of M. provision referred to be stricken out and replaced by the following:

"No musician employed or seeking employment on any steamship shall be permitted to pay any fee, commission, or any compensation to any agent, contractor, or other person or persons who furnishes him said employment.
"And no contractor, agent or other person shall demand or receive any fee, commission or payment of any kind from any member for furnishing said member employment on any steamship.
"Any violation of these provisions shall be subject to a fine of \$100.00 for the first offense and expulsion for the second offense."
Be It Further Resolved, That our National officers, who deal with matters pertaining to employment of musicians on steamships, be instructed to ascertain whether or not there are any non-member contractors indulging in this practice of collecting fees from our members for furnishing them employment on steamships, and that such contractors, if any, be notified to cease such practice, and, if they fail to cease, that they be reported to the Maritime Commission.

EDDIE B. LOVE,
C. H. KING,
STEVE PENASCO,
Local No. 4.

The report of the Committee is unfavorable.
Adopted.

RESOLUTION No. 24

Whereas, The provisions of Section 19 of Article XII of the Federation's Constitution and By-Laws at the present time apply only to members of the Federation who travel with theatrical companies, and
Whereas, The majority of the traveling engagements are now played by dance orchestras, etc., who, through the nature of their work, are called upon to travel all over the United States, and
Whereas, No provision is made to return the members of these traveling orchestras to their home locals when an engagement terminates.
Therefore, Be It Resolved, That Section 19 of Article XII, be amended to include all traveling members of the Federation whether they be employed in dance bands, symphony orchestras, brass bands or any other branch of our profession.

EDDIE B. LOVE,
C. H. KING,
STEVE PENASCO,
Local No. 6.

The favorable report of the Committee is accepted by the Convention.

RESOLUTION No. 28

Whereas, Composers of serious music are an integral part of the music world and their interests inter-related with those of the musicians already forming the American Federation of Musicians, and
Whereas, The American Composers of serious music are more particularly being denied the place which they should occupy on the programs of the concert organizations of the country, and
Whereas, neither is there any minimum scale or any regulations in regard to the working conditions of such composers, nor any system of performance fees to the composers whose works shall have been performed publicly, and
Whereas, Such a status for the composers of serious music in America is inadequate and unjust and moreover harmful to the musical development of our country.
Now, Therefore, Be It Resolved:

- (a) That the same conditions of unionization which apply to the instrumentalists be applied to all composers of serious music, residing permanently in America, and whose works are to be performed by members of the A. F. of M.
- (b) That a minimum scale be established for all composers of serious music working for a commercial concern or an individual, exclusive of music publishing firms.
- (c) That relations between composers and publishers are to remain as defined by the ASCAP, insofar as they are acceptable to the A. F. of M.
- (d) That performance fees for all music performed publicly shall be paid if such music be by a composer member of the A. F. of M. and that a scale for said fees be established.
- (e) That a minimum percentage in each season of each concert organization of works by American contemporary composers, members of the A. F. of M., be required on the programs, and that the A. F. of M. exercise its influence in obtaining at least one full program, in each season of said concert organizations, of works by such contemporary American composers.
- (f) And that this present Resolution be presented to the Convention of the American Federation of Musicians in June, 1935, by Local 47.

HENRY J. ALBERTI,
J. W. GILLETTE,
JACK B. TENNEY,
Local No. 47.

The report of the Committee is unfavorable.
Discussed by delegates Alberti and Gillette.

The Chairman makes an explanation, stating that under our present laws we have the right to accept organizations of composers.

A motion to recommit is adopted.

RESOLUTION No. 31

Whereas, The problems of musicians in theatres and all other entertainment fields are not generally known, and
Whereas, Workers in other crafts have not been brought to realize to what extent their own jobs are jeopardized by competition from unemployed musicians, and
Whereas, The general public is not aware of the fact that talking pictures have reached a low level of entertainment value owing to the double feature abuse,
Therefore, Be It Resolved, That the American Federation of Musicians immediately inaugurate nation-wide radio programs to disseminate such knowledge to the general public and to workers in other crafts, in order to increase demands for all living music in places of entertainment, and

Be It Further Resolved, That the American Federation of Musicians support legislation against block-booking of picture films in order that musicians may be restored to their employment in theatres and

Be It Further Resolved, That said propaganda be paid for out of our existing Theatre Defense Fund.

HENRY J. ALBERTI,
J. W. GILLETTE,
JACK B. TENNEY,
Local No. 47.

The Committee reports the following substitute favorably:

Resolved, That the A. F. of M. support legislation against block-booking of picture films with the end in view that musicians may be restored to their employment in theatres, and

Be It Further Resolved, That this become a part of the program begun by the International Executive Board in returning live music into the theatres.
The Convention adopts the substitute.

RESOLUTION No. 42

Article XIII, Page 118, National By-Laws, Out-of-Town Engagements.

Repeal Paragraphs 2 and 3, on said page and substitute the following:
An orchestra playing single out-of-town engagements in the jurisdiction of a Local other than the one to which the members of the orchestra belong, must charge the price of the Local in whose jurisdiction the engagement is played, plus the 10 per cent. surtax. All laws in conflict are hereby repealed.

MICHAEL MURO,
CHARLES C. KEYS,
JAMES H. BURKE,
Local No. 20.
VINCENT CASTRONOVO,
Local No. 198.

E. C. EKDAL,
Local No. 590.
MARK HAYWARD,
Local No. 348.

JACK T. BALFE,
Local No. 69.
JAMES D. BYRNE,
Local No. 66.

LEONARD CAMPBELL,
Local No. 66.
RANDALL P. CALDWELL,
Local No. 43.

The report of the Committee is unfavorable to the Resolution.

Discussed by delegates Muro, Steeper, Ekdale and Boyle.
The unfavorable report of the Committee is adopted.

RESOLUTION No. 43

Resolved, That Article XIII, Section A, Paragraph 4, be amended as follows:

Add—after the words "They must charge" in the third and fourth lines of said paragraph the following:—"The highest scale between Locals based on the leader's residence, and in addition thereto"—so that the paragraph will read as follows:

For all engagements played by traveling orchestras or orchestras playing out-of-town engagements, they must charge the highest scale between Locals based on the leader's residence and in addition thereto charge 10 per cent. over and above the price maintained by the Local in whose jurisdiction the engagement is played.

MOSES E. WRIGHT, Jr.,
Local No. 378.

F. F. REED,
Local No. 170.

A. A. TOMEI,
Local No. 77.

E. HERMAN MAGNUSON,
LEONARD S. SWANSON,
Local No. 134.

WALTER F. DANAY,
Local No. 411.

FRANK M. FOWLER,
Local No. 112.

W. J. SWEATMAN,
Local No. 467.

LEONARD CAMPBELL,
Local No. 66.

ROY W. SINGER,
Local No. 655.

WILLIAM PETERSON,
Local No. 102.

CHARLES W. WEEKS,
Local No. 111.

C. E. WHEELER,
Local No. 126.

CARL DISPENZA,
W. R. NOWAK,
Local No. 108.

W. D. KUHN,
Local No. 121.

JESSE F. POTTS,
Local No. 613.

LOU CANNON,
Local No. 61.

ALBERT A. GREENBAUM,
Local No. 368.

W. W. DOHERTY,
Local No. 364.

F. OLDFIELD,
Local No. 309.

The Committee recommends non-concurrence.

Discussed by Delegate Moses E. Wright, Jr.
The unfavorable report is adopted.

RESOLUTION No. 44

Article XIII, Page 121, National By-Laws, pertaining to single engagements played in neutral territory.

Repeal the last two sections of paragraph L on said page and substitute the following:
An orchestra playing single out-of-town engagements in neutral territory shall charge the price maintained for this class of work by the nearest Local to the place or town wherein the engagement is played.

All laws in conflict are hereby repealed.

MICHAEL MURO,
CHARLES C. KEYS,
JAMES H. BURKE,
Local No. 20.

VINCENT CASTRONOVO,
Local No. 198.

E. C. EKDAL,
Local No. 590.

MARK HAYWARD,
Local No. 348.

JAMES D. BYRNE,
Local No. 69.

LEONARD CAMPBELL,
Local No. 66.
RANDALL P. CALDWELL,
Local No. 43.

The report of the Committee is unfavorable.
Discussed by delegate Muro.
The unfavorable report is concurred in by the Convention.

RESOLUTION No. 47

Amend Article III, Section 1 of the Constitution, A. F. of M., to read as follows:

Fifteen musical instrumental performers may form a local union in any territory which is not included in the jurisdiction of a Local already organized.

ALBERT A. GREENBAUM,
Local No. 368.

The report of the Committee is favorable, adding the words "except suspended or expelled members."
Discussed by delegate Jackson.

President Weber makes an explanation. Further discussion is had by delegate Greenbaum, Treasurer Brenton.
A motion to recommit is adopted.

RESOLUTION No. 48

Whereas, Tom Mooney, a martyr to the cause of labor now serving a life sentence in San Quentin Prison for complicity in the 1916 San Francisco Preparedness Day bombing disaster, has been making a continuous 20-year fight behind prison bars and a struggle for freedom and vindication for this great wrong and frame-up, and

Whereas, The carrying of his appeal to the State Courts of California and now to the U. S. Supreme Court where his appeal for justice and freedom now rests has entailed a tremendous amount of cost in the preparation of court action and transcripts of his complete court record.

Be It Resolved, The American Federation of Musicians donate a sum of not less than \$500.00 to carry his appeal to a successful conclusion and this donation be sent through the San Francisco Labor Council to John O'Connell, Secretary, for accounting on behalf of the American Federation of Musicians.

Respectfully submitted,

CLARENCE H. KING,
EDDIE B. LOVE,
STEVE PENASCO,
Local No. 6.

The report of the Committee is favorable.

Discussed by delegates King, Tenney, Dunsbaugh.

An amendment is offered and adopted, "the amount to be donated be left to the discretion of the International Executive Board."

The resolution as amended is adopted.

RESOLUTION No. 51

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

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

Whereas, The members of high school symphonic orchestras and bands look to the professional organizations for inspiration and become active patrons of music in later life. They are not content

the American Federation of Musicians, whether in the customary name of the said agency or in another name, nor shall such agency participate in any manner nor have any interest, direct or indirect, in such booking; any violation of such provision shall render the said agency unfair and the name thereof shall, at the discretion of the Executive Board, be placed on the Unfair List of this Federation.

The Board holds that at present the Federation has no jurisdiction over the acts, the license applying only to instrumental performers, therefore does not consider the resolution favorably.

The Board considers

RESOLUTION No. 100

Whereas, The experience of the American Federation of Musicians during the last few years in relation to sound pictures, recordings and radio broadcasting has taught us much. The present radio agreements show what can be done if we will be progressive and alert; and

Whereas, It seems better to anticipate and prepare for future situations whenever and wherever possible, and there now exists an increasing practice of commercial remote control broadcasts originating outside of any jurisdiction, and also of broadcasts originating within the jurisdiction of Locals which have no radio station, and there being no law or laws which fully apply to these situations, Be It Therefore Resolved, That paragraphs F-1 and F-2 be added to Section 2 of Article X to read as follows:

F-1. In the case of Remote Control Broadcasts, where the orchestra performs outside the jurisdiction of any Local, the Local in whose jurisdiction the broadcasting station is located shall collect the tax; and such tax shall be based on the scale of that Local.

F-2. In the case of Remote Control Broadcasts, where the orchestra performs within the jurisdiction of one Local, but the broadcast goes on the air from a radio station in the jurisdiction of another Local, the Local in whose jurisdiction the orchestra performs shall collect the tax; the amount returned shall be divided equally between the two Locals concerned; the amount of tax shall be based on the highest prevailing scale of the two Locals.

F-1. The Board decides that when a station is in the jurisdiction of a Local and the studio in neutral territory, the Local in whose jurisdiction the station is situated has jurisdiction.

F-2. This portion is rejected, as the tax belongs to the Local in whose jurisdiction the studio is located.

At 5:15 P. M. the Board adjourned until Thursday morning at 9:30 A. M.

New York, N. Y., June 23, 1938.

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

The matter of canned music accompaniment to stage shows.

The Board reaffirms its former decision to the effect that Federation members will not be permitted to make records for this purpose and all possible steps to combat the situation in all its involvements will be taken, including a request for relief from the government.

The present situation among all the allied crafts in Hollywood is laid before the Board by the President. The production studios are requesting relief from the been hit hard by the present depression. A meeting of the crafts will undoubtedly be held in the near future and everything will be done to protect the wage scale and working conditions of the Federation.

Consideration is given to

RESOLUTION No. 98

Whereas, The radio broadcasting of non-commercial remote control programs (programs originating from clubs, cafes, and other places of employment) are permitted in the jurisdiction of most Locals without additional payment to musicians for such broadcasting services, and

Whereas, engagements are frequently divided between traveling and local orchestras in places from which such remote control programs originate, and any advantage on the part of traveling orchestras in assuring the employer of widespread chain distribution of such remote control broadcasts must act to the detriment and the non-use of local orchestras which cannot provide such guaranty, and

Whereas, It is the present policy of major booking offices to enter into agreements with broadcasting chains to provide chain distribution of remote control programs wherever played by orchestras controlled by such booking offices and such policy reacts to the disadvantage and non-use of local orchestras,

Therefore, Be It Resolved, That no licensed booking agent shall be permitted

to provide chain facilities for remote control broadcasts to employers of its orchestras.

The matter is discussed at length. It is disclosed that the chains now are insisting on managers paying the line charges in the larger cities and will eventually spread the practice to all their stations.

Jules Stein appears before the Board and states that in a number of instances bands booked by M. C. A. and other booking offices are refused broadcast time because the program departments of the chains do not consider the orchestra involved up to the standard necessary for chain broadcasts.

The matter is laid over for further consideration in order that other interested parties may be summoned before the Board.

On motion the incompleeted portion of all business or questions left when the Board adjourns is referred to the President with full power to adjudicate and decide in the name of the Executive Board.

The license for recorders of music is again discussed at great length and laid over until the afternoon.

RESOLUTION No. 84

Whereas, Some licensed bookers are booking bands for less than scale, and

Whereas, This practice is not fair to other bookers nor musicians, and

Whereas, These bookers when questioned regarding prices regarding certain questionable engagements cover up any under scale price by asserting that no charge was made for booking the engagement.

Therefore, Be It Resolved, That the booker's charge be designated and written into and become a part of all contracts for all engagements.

Inasmuch as the resolution will not provide the remedy sought, the Board does not adopt the resolution.

RESOLUTION No. 81

Add the following to Paragraph "A," Section 1, Article XIV, page 158 (Satisfactory sleeping accommodations to be, one man to a berth.)

On motion the resolution is laid over in order that the Board may find a more favorable time to try and remedy the situation.

RESOLUTION No. 84

Whereas, During this season a large Circus or Wild West Show was organized and engaged our members from various sections of the country for its band, and

Whereas, After a period of less than two weeks on the road this Circus or Wild West Show went defunct and leaving our members holding the bag for part of salaries due them, and

Whereas, many of these members had not been on the engagement long enough to save enough money for transportation back home or to the point from which they were engaged,

Therefore, Be It Resolved, That before our members are permitted to report for duty with any Circus or Wild West Show, of any class, a bond must be posted with our national offices to cover two weeks' notice for our members, and furthermore said bond must be ample to cover transportation back to the point of engagement, or to the point to which our members desire to go, if same be not further than from their point of engagement. This bond to be forfeited only in the event said members have not received four weeks' pay.

The Board holds that such action is not advisable at this time.

RESOLUTION No. 81

Whereas, The National Executive Board and the President's office in handling the negotiations with the Radio Interests thoroughly demonstrated their ability to drive bargains in the interest of their constituents, thereby placing approximately 1,300 musicians to work; and

Whereas, The same methods employed in the theatre situation would be the means of employment of many thousands of now unemployed or men at present on relief,

Therefore, Be It Resolved, That the National Board meet within thirty days after the termination of this Convention to work out agreements with theatre and production interests in conjunction with the I. A. T. S. E., Actors Equity and all affiliated organizations to again place live music back in the theatres.

The Board decides that this matter will be taken up with the studios in a manner and at such time as the Board feels will be most advantageous to the Federation.

RESOLUTION No. 82

Whereas, Investigations carried on by field representatives during the past year have proved that many county and district fair engagements (especially in the eastern and southern states) are played

by non-member musicians, and

Whereas, These engagements could be obtained by members of the A. F. of M. if the traveling scale of the A. F. of M. would be modified to provide for engagements of three, four or five days per week, therefore,

Be It Resolved, That the International Executive Board is hereby authorized to consider and adopt wage scales for engagements as outlined above, not to include state fairs or to change the existing scale for a week of six or seven days, but to make it possible for bands to obtain engagements of three, four or five days per week.

The Board adopts the following schedule:

The State Fair price shall remain at \$60.00 per week, \$50.00 for five days, \$40.00 for four days, \$30.00 for three days.

The days shall be consecutive except where Sunday performances are prohibited by law, in which case Sundays need not be charged for.

Second Class District and smaller fairs: \$40.00 for five days or less.

Third Class County Fairs: \$30.00 for five days or less. Extra days pro rata. Leader, in all cases, 50% extra.

The request of Local 543, Baltimore, Md., to place the municipality on the Unfair List.

The Federation will make efforts to have the matter adjusted by having the leader changed or become a member of the Local. The request to place the city on the Unfair List is denied.

The Board considers Tel-Ad-Vision, a new development in advertising, which uses music on a record as background for the advertising talk.

The Board goes on record as being opposed to the dubbing of any records.

RESOLUTION No. 33

Resolved, That the International Executive Board be instructed to amend Standing Resolution No. 25 (page 178) by adding the following words after the words "wages and conditions" on the first line of page 178 in the third paragraph of said resolution, and for the employment by the employer of members both of the A. F. of M. and the I. A. T. S. E., the balance of the resolution to remain as is.

RESOLUTION No. 38

Resolved, That wherever productions are presented requiring the services of stagehands for the operating of switchboards, curtains, stage scenery and the like, or wherever a production is being exhibited on which stagehands were, and, or are employed in the making or manufacture of, therefore be it

Resolved, That an orchestra of a reasonable size, at the discretion of the various Locals, be employed during the presentation of said product.

The Board refers the two resolutions to the President's office for such disposition as may be in the best interests of the Federation.

RESOLUTION No. 47

Amend Article III, Section 1 of the Constitution, A. F. of M., to read as follows:

Fifteen musical instrumental performers may form a local union in any territory which is not included in the jurisdiction of a Local already organized.

The Board rejects the resolution.

The Board amends Article III, Section 1 of the Constitution by inserting the word "original" before the word "jurisdiction" in the fourth line of the first paragraph.

RESOLUTION No. 85

Whereas, Various Radio Broadcasting Companies have centralized the location of their key stations in a few specific areas of the country,

Whereas, Certain tax and stand-by charges are paid by said Broadcasting Companies to the Locals in whose jurisdiction they are located in,

Whereas, The area of broadcast covered by these large key stations is much greater than the area of jurisdiction of the Local in which the stations are located,

Whereas, That for the past several years the actions of the Federal Radio Commission have been for reductions in power and unfavorable allocations of wave-length of smaller radio stations located in the less populous centers, thereby eliminating the employment of members formerly employed by said smaller radio stations,

Whereas, By these conditions the results have greatly reduced the incomes of members of Locals adjacent to jurisdictions containing large key stations,

Be It Therefore Resolved, That a more fair and equitable distribution of this Radio Broadcasting tax be made, with consideration for Locals whose membership is so affected.

The Board finds the resolution to be

impractical and therefore votes non-concurrence.

RESOLUTION No. 81

Whereas, It is an established policy of the American Federation of Musicians to collaborate with Associations composed of members engaged in kindred professions, and

Whereas, Such collaboration has been established by way of agreements existing between such associations and the American Federation of Musicians, and

Whereas, The effectiveness of such agreements has already been illustrated by the mutual benefits which have accrued to the signatories thereof, and

Whereas Particularly in such regions wherein closed shop as such cannot be secured by way of agreement with employers, by way of complete organization of all available musicians in a given community, or is otherwise rendered impossible through the enactment of anti-labor legislation, such Collective Agreements perform the function of accomplishing, in effect, the same purpose as closed shop, and

Whereas, The rapid growth of the radio industry has given rise to a new and powerful element, which has taken shape in the form of an Association known as the American Federation of Radio Artists, and

Whereas, The members of that Association engage in a profession closely linked with the music profession and without one another neither could operate effectively insofar as radio work is concerned, and

Whereas, The American Federation of Radio Artists is a member association of the American Federation of Labor, and

Whereas, The said Association is most friendly toward the American Federation of Musicians, has indicated a desire to collaborate with the latter, and, in the City of Montreal, has already entered into an agreement with Local 406, the effect of which has already proven of immeasurable benefit to both signatories, and

Whereas, It would be in the interest and to the advantage of the American Federation of Musicians to encourage its locals to enter into similar agreements with locals of the American Federation of Radio Artists, whenever such agreements may be advantageous,

Be It Therefore Resolved, That this Convention encourage the Locals of this Federation to enter into Collective Agreements with Locals of the American Federation of Radio Artists whenever such agreements may be considered advantageous by the former, subject to the approval of the International Executive Board.

The Board holds that the matter should rest entirely with the Locals at the present time; when Locals do enter into such agreements the agreements must be under control of the Federation.

RESOLUTION No. 48

Whereas, Tom Mooney, a martyr to the cause of labor now serving a life sentence in San Quentin Prison for complicity in the 1916 San Francisco Preparedness Day bombing disaster has been making a continuous 20-year fight behind prison bars and a struggle for freedom and vindication for this great wrong and frame-up, and

Whereas, The carrying of his appeal to the State Courts of California and now to the U. S. Supreme Court where his appeal for justice and freedom now rests has entailed a tremendous amount of cost in the preparedness of court action and transcripts of his complete court record.

Be It Resolved, The American Federation of Musicians donate a sum of not less than \$500.00 to carry his appeal to a successful conclusion and this donation be sent through the San Francisco Labor Council to John O'Connell, Secretary, for accounting on behalf of the American Federation of Musicians.

The resolution was referred to the Board in order that the Board might determine the amount of the donation to be made.

On motion, a donation of \$250.00 is designated.

The Board considers, modifies and adopts Recommendation No. 4 to read as follows:

RECOMMENDATION No. 4

Change the caption of Article XVI, page 161,

PHONOGRAPH

to read

PHONOGRAPH AND ELECTRICAL TRANSCRIPTIONS

Then change the price under this caption, beginning with the eighth line thereof, to read in lieu of the present law:

PHONOGRAPH

One session, not to exceed two (2) consecutive hours of 40 minutes playing time in each hour..... \$24.00

Each additional playing time per half-hour or fraction thereof..... 6.00

Leader to receive double price.

ELECTRICAL TRANSCRIPTIONS

For each 15-minute program.....	\$18.00
(Time for rehearsing and recording each program not to exceed one (1) hour and 15 minutes.)	
For each half-hour program.....	24.00
(Time for rehearsing and recording each program not to exceed two (2) hours and 30 minutes.)	
Overtime in all instances for each 15 minutes or less.....	6.00

If electrical transcriptions are made for scripts or similar dramatic episodes or for anything in which music and dialogue alternate, then the musicians can only render services if the script is recorded in its entirety.

These rules apply for music recording services for general distribution and for commercial purposes.

They do not apply to recordings made for local and non-commercial purposes. They do not apply to auditions. All such services come under local autonomy.

Strike out "and similar services" on page 160.

Strike out the last paragraph of Article XV on page 161.

The President discusses:

RESOLUTION No. 88

Whereas, Social Security Laws, both State and National, have troubled and oppressed many of our leaders and contractors, and

Whereas, The State of Indiana, and possibly other states, has a "gross income tax law," which law has and will continue to work considerable hardship upon many leaders and contractors, and such laws will be enacted, changed and modified from time to time, and

Whereas, Such matters can often be remedied by changing the form of our contracts to conform with such laws, Now Therefore,

Be It Resolved, That Standing Resolution No. 49 be enacted to read as follows:

The President and/or Executive Board shall at all times have the power to authorize, approve of and permit the use of a modified form of the present or any future contracts of the Federation, in any State or Territory of the United States, or the Dominion of Canada, where a law or laws now or hereafter works a hardship or hardships upon any member or members of the Federation; that Local, State or Conference may be called upon from time to time to assist the President and/or the Executive Board in such matters; in case of emergency, Local Unions may prepare and use such modified form of contract until the President and/or Executive Board can act.

The Board strikes out the words "State or Conference" from the eleventh line of the last paragraph.

After further consideration the Board held further action in the matter in abeyance, with the understanding that whenever and wherever a local becomes involved in difficulties over the Federal Social Security Tax, the matter will be referred to the general counsel in Washington so that same may be adjudicated in conformity with the United States Treasury Department's decision that leaders of bands and orchestras are not held responsible for payment of the Social Security Tax as employers, except those who guarantee the members a permanent wage even though they may at times have no employment for them.

The President lays before the Board:

RESOLUTION No. 89

Whereas, The Federal Music Project of the WPA employs musicians according to a limited quota instead of ability or need of employment, and

Whereas, Due to this quota restriction, a large number of musicians are forced to accept employment on a WPA Labor Project which subjects them to possible injury, which, if sustained, might make it physically impossible to follow the music profession in future years,

Therefore, Be It Resolved, That the American Federation of Musicians Convention here assembled take action in an effort to effect the discontinuance of state quota limitations.

The President will advise all delegates of the status of the matter.

The President takes up

RESOLUTION No. 90

Whereas, The Federal Music Project of the Works Progress Administration has been the source of employment to many thousands of musicians in the past three years, and

Whereas, Restricted National employment quotas, as well as stringent eligibility requirements, work a decided hardship on large numbers of worthy musicians who are at this time seriously in need of this employment, and

Whereas, Recent developments in Washington indicate that all Art Projects, including the Federal Music Project, are under consideration for complete elimination, which would necessarily drive our musicians to the pick and shovel, and

Whereas, In an endeavor to preserve the existence of the Federal Music Project and to obtain greater rewards for our needy members as well as effecting the correction of undesirable conditions, it is imperative that a closer and more consistent contact be established between the American Federation of Musicians and the Works Progress Administration. Therefore, Be It Resolved, That a competent member of the Federation be appointed to serve as the National WPA representative, to concentrate his efforts upon influencing the authorities of the Works Progress Administration, along with influential Congressmen and Senators, to protect the benefits we now enjoy and to attempt to achieve larger employment quotas and to correct unfavorable working conditions.

Appointment of this person to be made by the President, as well as determination of salary and contingent expenses, such as stenographic assistance, office space, and all other necessary expense.

The Committee offers the following substitute by adding after "Be It Resolved":

That a committee of one or more be appointed to serve as the National WPA representative to concentrate its efforts upon influencing the authorities of the Works Progress Administration, along with influential Congressmen and Senators, to protect the benefits we now enjoy and to attempt to achieve larger employment quotas and to correct unfavorable working conditions.

Appointment of this committee to be made by the President as well as determination of salary and necessary expenses.

The President discusses the resolution with the Board, explaining all that has been done in this direction. The signers will be advised of the situation.

The President takes up

RESOLUTION No. 91

Whereas, The American Federation of Musicians has, over a period of years, collected monies from its members for the purpose expressed as a Theatre Defense Fund, and

Whereas, Musicians are still deprived of the greater portion of employment in theatres, and

Whereas, A musician's recorded talents are used to compete against him and deprive him of a livelihood for the rest of his days, and

Whereas, The existing United States Copyright Law, set up before the advent of recordings and sound pictures, is outmoded and inadequate for the protection of a performer who records copyrighted music, as well as the musician who competes with such recorded music, then

Therefore, Be It Resolved, That THE AMERICAN FEDERATION OF MUSICIANS in Convention assembled immediately secure ample legal talent and instruct said talent to draft adequate amendments to the copyright law, to give the same protection to the performer of recorded works that it now gives to the creator of such works, and

Be It Further Resolved, That THE AMERICAN FEDERATION OF MUSICIANS organize and set up a powerful lobby to be paid out of the Theatre Defense Fund to insure the passage of such amendments, and

Be It Further Resolved, That THE AMERICAN FEDERATION OF MUSICIANS set up a department so that said Federation shall act as bargaining agent for all its members in the permitting and licensing of such recorded work so that all members shall benefit from such restrictions or control as may be gained through the concerted efforts of the Federation as a whole.

The Board has already started the machinery in motion to try and have the copyright law amended and has lobbying connections, therefore the adoption of the first two resolves is unnecessary.

The last resolve is inopportune until such time as royalty rights have been established and is therefore not agreed to by the Board.

The Board considers a request from Local 16 for reimbursement of expenses incurred in connection with the collection of a claim due member George Hall from the Club Windsor.

As the duty of the Local includes the collection of such items the Board does not allow the claim.

The Board again considers the request of the National Phonograph Network for a reopening of their proposition.

The Board reaffirms its former decision.

The Board considers a request from the National Council of Women for permission to use electrical transcriptions already made for educational purposes.

On motion, the request is granted.

The Board considers the Jack Maggard case wherein an amount of \$85.80 was

collected to cover a claim allowed against him.

Inasmuch as we cannot locate the claimant, the money is ordered refunded to Maggard.

At 5:35 P. M. the Board adjourned until Friday at 9:30 A. M.

New York, N. Y.,

June 24, 1938.

President Weber calls the Board to order at 9:40 A. M.

All members present.

The Board again considers Resolution No. 96. The various involvements of the proposition are discussed and laid over for further appearances of interested parties.

Mr. P. L. Deutsch of the World Broadcasting System appears before the Board on the matter of dubbing music on electrical transcriptions.

The provisions of the license are considered seriatim.

Mark Woods and John Royal of N. B. C. appear in connection with Resolution No. 96, in which it is provided that bookers should no longer be permitted to furnish radio lines together with their bands. They state that N. B. C. does not own any part of the Consolidated Radio Artists as has been rumored, that same is an entirely separate entity, of which N. B. C. owns and controls no part. They are willing to submit the contract between N. B. C. and Consolidated as proof. They have a contract with Consolidated providing for one-third of their sustaining time, 10 hours per week; this is the same time that they had for their own bands before the American Federation of Musicians refused to give them a license as bookers. With these bands they had contracts, and they were of course entitled to continue to use these lines, as they had before they turned the bands over to Consolidated. However, two-thirds of their time goes to bands of other agencies as well as independent units. No one monopolizes all their lines. The fact is, Consolidated is not able to take all the time it has at its disposal under its contract with N. B. C. Only 56 one-half hours are available per week; 36 one-half hours or more are at the disposal of any good bands.

N. B. C. has full control of program material and cannot and will not use any band they do not consider important for their broadcasts. They could use local orchestras provided they would know which are excellent. They have no means of knowing this. If the Federation can supply them with a list of good local bands located in stations on their direct network, they could use same. They bar no bands which are good (traveling or local) but they are not in a position to know all of them.

Referring again to Consolidated, they state that that organization complains that N. B. C. does not fully cooperate with them, because a number of their bands have been refused broadcast time. They did refuse to broadcast some bands of Consolidated that they did not consider to be good broadcasting material.

Promising a radio line to an employer by an agency does in no wise bind the broadcasting station to accept the program.

The lines are not profitable to the radio networks. They often do not cover the full charge of the telephone company, plus the expense of tubes and operators furnished by the station.

If a controversy arises over the quality of a band, the station is willing to accept the opinion of the International Executive Board, if they assume the responsibility. They will accept any good band that is good broadcasting material if they only know where they can find it. The Board advised them that it is not within its province to furnish or specify any bands for radio broadcasting or any other musical employment, as that would lead to friction between members of the Federation and the Board.

During the discussion it was also brought out that at no time will there ever be enough radio time at the disposal to broadcast all bands which desire to get on the air. This impossibility will continue forever.

In the discussion it was also mentioned that C. B. S. has about 28 one-half hours per week, of which eight or more half-hours are at the disposal of any independent band and are so used.

Jules C. Stein again appears before the Board on Resolution No. 96 and discusses the problem at length, stating that any fair solution would be satisfactory to him, but that the Federation ought to know where the band goes, who gets control of same and at whose disposal it is placed. He states that Columbia and

Mutual have the right to refuse any band that may be offered by his company, if either of these networks consider the band undesirable as program material.

Mr. A. J. McCosker of the Mutual Broadcasting System appears before the Board on the proposition contained in the resolution. He states that no matter what rules would be applied in the end the result would be the same as the best bands in the end will be doing the broadcasting. The program department must decide what bands are suitable for broadcast purposes. It cannot happen over Mutual, as the programs originate in New York, Chicago and Los Angeles and the problem never has come up in these three cities. No Mutual station is obliged to take any program that it does not care to accept. Mutual has 35 one-half hours per week for sustaining band programs and cannot accommodate all bands that wish to broadcast over Mutual. Mr. McCosker states that he sees no reason to bind themselves to accept any program in the dark as they do not make any money on remote control, they are fortunate if they recoup enough money to pay the telephone company for the lines.

In the case of Mutual, if one of their affiliates is broadcasting a local band that is good and does not feed the program to the Mutual chain it will be resented. They would welcome a system that will close all broadcasts at midnight.

Mr. Laurence Lowman of C. B. S. appears before the Board on the matter. Columbia will accept a good band from anywhere available. They wish to operate the stations in the public interest as required under the laws of the United States. They cannot accept bad programs but will accept good bands. They try to get the best bands from New York and Chicago and try to get the rest of their programs from the west coast so as to cover as wide a territory as possible. When they hear about a new band that is good they try to broadcast them over the network. Mr. Lowman states that they never have dictated to anyone what band they must employ. If they cannot get bands they will stop the network broadcasts at midnight instead of 1:00 A. M. They have 28 one-half hours available at night for sustaining band programs. They are willing to accept a good local band if both band and chain time are available. Bands from key station cities cost little as the lines are reversible, but in other cities the lines must be paid for by the proprietors. Mr. Lowman will agree to pick up local bands occasionally to such extent as the time may be available. Columbia often removes bands that have started on their chain and do not prove to be worthy program material. Their primary object is to send the best programs obtainable over the air.

No matter what is done, it is impossible to have time enough available for all bands that desire to broadcast and many cities would never originate sustaining broadcasts as the line charges are so large from far distant points that they are prohibitive. Columbia will help in any way possible.

The matter is referred to the President's office for further investigation and resubmission to the Board together with such suggestions as the President, after such investigation, may deem opportune.

Carl Beck of the American Council for Democracy appears before the Board. They wish to inaugurate a non-partisan program in the hope of convincing the people that our democracy is valuable and should be appreciated. Spencer Miller, Matthew Woll, Edward McGrady are sponsoring the Labor portion of the program, and he requests a donation from the American Federation of Musicians.

The request is laid over for further investigation by the President's office.

The Board considers a proposition which involved the prohibiting of a traveling band composed of members of a local to return to their own jurisdiction except as a traveling band.

The Board holds that such rule is unlawful as it interferes with the rights of the members guaranteed them by the laws of the Federation.

During the same time the Board also considers a proposition of the same local to withdraw local remote control broadcasts from any employer who does not agree to employ local orchestras for such time as agreed to by the employer and the local.

The Board holds that this involves two questions, namely, whether such remote control services were permitted by the local prior to its entering a contract with the station in conformity with the Federation contract between broadcasting networks, its affiliates and the Federation; and, whether such a proposal does not interfere with the free rights of members to compete for employment in conformity with existing Federation laws.

As to the second question, the Board holds that such rights to employment cannot be interfered with. As to the first

UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

AMERICAN FEDERATION OF MUSICIANS BANDS ON THE UNFAIR LIST American Legion Band, Oconomowoc, Wis., Camden, N. J.

CAIRNS, Cy. and His Orchestra, Saskatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada.

CALIFORNIA BELMONT: Belmont Country Club, Roy Dally, Manager. CROWCIVILLA: Colwell, Clayton "Sinky."

IDAHO PRESTON: Persiana Dance Hall. ILLINOIS BLOOMINGTON: Bloomington High School Auditorium.

IDAHO CASCADE: Durkin's Hall. COUNCIL BLUFFS: Eagle Mfg. & Distrib. Co.

FALMOUTH: Abbott, Charles, Prop., Old Silver Beach Club. LOWELL: Paradise Ballroom, Porter, R. W.

Report of the Treasurer ..

FINES PAID DURING SEPTEMBER, 1938

Applegate, Sid	10.00
Ackinson, Tom	3.49
Aull, William	250.00
Baker, Virgil	5.00
Banks, Frank	5.00
Brando, Vito	
(10% refund)	8.20
Brewer, Teddy	
(10% refund)	7.52
Burkhardt, William	25.00
Bouchon, Lester (by Local 69)	5.00
Biddick, Guy M.	5.00
Butler, Lester	10.00
Bennett, Murray	10.00
Berck, Julius	
(10% refund)	8.49
Beaulieu, Cliff	5.00
Bach, Richard	34.58
Becker, Bubbles	
(10% refund)	11.32
Bolchos, Earl	10.00
Caines, Eugene	5.00
Carter, Thomas	5.00
Crossa, Chris J.	10.00
Carew, Truman	5.00
Cooks, John, Jr.	5.00
Cenicola, Phil	5.00
Coe, Russell	10.00
Cutiello, Leonard	5.00
Curtis, J. L.	15.00
Castellaros, Don	5.00
Connor, Louis	15.00
Davies, Ramona	75.00
Davila, Joseph	20.00
Espirity, Alfred	5.00
Fritaley, Gene	5.00
Fitzgerald, Andrew	10.00
Flintall, Herman	3.00
Ferro, Al.	5.00
Foster, John	10.00
Freedin, Harry	100.00
Fisher, Charles	25.00
Farber, Nathaniel (by Local 69)	5.00
Gagnon, Park	20.00
Gorrell, Ray	250.00
Guiri, Charles	5.00
Greenwood, Foster	5.00
Harding, Ralph	5.00
Hardy, Henry	5.00
Hardy, Wesley	5.00
Henry, R. Gardner	25.00
Hammond, William	25.00
Hogan, Charles B.	5.00
Hupp, Russell V.	10.00
Johnson, Joe	5.00
Jian, William	5.00
Janson, Chester	5.00
Kuhna, Lani	15.00
Ku, George B.	10.00
Kalama, William	25.00
Kaplan, Gerald	5.00
Kerr, J. Albert, Jr.	25.00
Kulp, Harry E.	23.20
Kerwis, Laurence	
(10% refund)	3.49
Kavanogh, Ed.	
(10% refund)	3.49
Kellogg, Clayton	10.00
Kramaranko, Boris	10.00
LaBar, Othel	20.00
Ladra, Carl	25.00
Lancaster, Gordon	5.00
Lain, Eddie	10.00
Monsour, Richard	10.00
Myers, Jack	10.00
Mattjakko, Walter	25.00
Martay, Bela	10.01
Milligan, Knox	5.00
(Fine on protested check)	
Maguire, Junior	25.00
Murray, Robert	3.00
McKay, Mrs. S. H.	9.00
Neville, Joe	10.00
Ott, Ralph	10.00
Opanul, Charles	10.00
Potter, Daniel	5.00
Phillips, Phil	20.00
Paddelford, Walter J.	10.00
Polkoff, Herman	5.00
Risberg, Charles	50.00
Robak, John	10.00
Repine, Burt	20.00
Robbins, Alice	5.00
Robichaus, Joe (by Local 78)	10.00
Sleckman, Freddy	50.00
Beneito, Harry	10.00
Smith, Ervin	15.00
Shewell, LaMarr	25.00
Snyder, Ronald	25.00
Straub, Ernie	25.00
Schiller, Wellington	10.00
Schenk, Frankie	5.00
(Fine on protested check)	
Sheehan, Robert	70.00
Sauter, George	
(10% refund)	3.49
Sherrot, Vincent	
(10% refund)	3.49
Smolts, Louis	1.50
Stroh, Karl	15.00
Searles, Ernie	10.00
Seebeck, C. L.	10.00
Schneider, Norman	10.00
Trudeau, George	5.00
Tobias, Henry	50.00
Thomas, Bob	5.00
Usher, Stanley	25.00
Voya, Tay	25.00
Yagabond, Charles	25.00
Woodman, Bill	5.00
Weaver, Truman "Bud"	10.00
Whitefield, James	10.00
Winburn, Ernie	5.00
Wilson, William	5.00
Williamson, Fred (10% refund)	4.25
Warner, Frederick	5.00
Zamber, William	25.00
Total	\$3,081.64

CLASSES PAID DURING SEPTEMBER, 1938

Atton & Naffy (Tower Cafe)	22.80
Armstrong, Lillian	10.00
Barnes, Walter (10% refund)	18.84
Burke, Hal	15.00
Bros, Larry	5.00
Blackman, Ted	10.00
Cincione, Henry	20.00
Creatore, Giuseppe	5.00
Cina, Louis	51.25
Duro, Mike	25.00
DeRoster, Ed	5.00
Dufres, Reese	127.50
Denny, Jack	250.00
Emerson, Howard	10.00
Fournier, Louise	30.00
Frederic, Marvin	14.45
Farley, Eddie	25.00
Gemmill, Amy	25.00
Graystone Ballroom	25.00
Gold, Sanford	15.00

Gentry, Tom	20.00
Halstead, Henry	73.57
Helkell, Freddy	10.41
Jahna, Al	25.00
Jurko, Paul	50.00
Johnson, Everett	50.00
Kleist, LeRoy	97.00
Lowry, Paul	15.00
Lyon, Bob	10.00
Miller, Glenn	20.00
Mojica, Leon	27.00
Mills, Jay	10.00
Maple, Nelson	25.00
Oleson, Parlowe	25.00
Pette, Ralph	10.00
Peaker, Ken	1.80
Raschei, Jimmy	13.25
Redman, Don	50.00
Remillard, Leo	10.00
Rollinson, Fred A.	11.70
Riley, Mike	15.00
Sni-A-Bar Gardens	257.16
(This amount has been protested and we are holding up the warrants.)	
Schrader, Danny	25.00
Skarning, Thorstein	30.00
Smith, Don	44.00
Tate, W. J.	12.50
Whiteides, Nell J.	5.00
Whiteman, Paul	65.00
Zornis and Her Nudies	25.00
Total	\$1,873.26

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

New Wood Clarinet

OFFERS AMAZING VALUE!

NEW BRIDGE KEY PROTECTOR

Prevents key damage when putting Clarinet together



Simple and easy as assembling a jointed fishing rod. Just take hold of the top of the top joint and bottom of bottom joint and push together with a turning motion. No keys to hold down. You could do it blindfolded.

As the clarinet goes together, the new Conn bridge key protector—a unique ramp-like device on the ring of the lower joint—raises the upper part of the bridge key out of harm's way. Try it once and you'll never want to be without it.

CLOSE-UP SHOWING BRIDGE KEY PROTECTOR



This enlarged view shows ramp-like bridge key protector on which upper part of bridge key rides so that bridge keys cannot be injured in putting clarinet together or taking it apart. An exclusive Conn feature available only on Conn clarinets. Fully protected by U. S. Patent applied for.

Complete in Case \$100

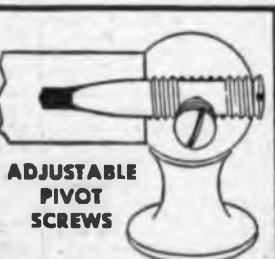
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Here's Conn's answer to the insistent demand for a really fine wood clarinet at a moderate price. We believe it is by far the greatest wood clarinet buy on the market. Same design, bore and tone hole location as our finest wood clarinets which leading artists say are the world's finest. Made of genuine, first grade Grenadilla wood, carefully selected and seasoned. Hard metal keys equipped with adjustable pivot screws. Standard Stealey mouthpiece. Tuned with Chromatic Stroboscope and shares with our high priced clarinets the most nearly perfect scale ever developed for any clarinet.

This truly fine instrument is equal to the very best in musical and mechanical performance. The low price is made possible by standardization on one model, a more economical finish on key mechanism, and arrangement for large quantity production which this value will surely demand.

Here's the greatest opportunity you've ever had to get a really fine wood clarinet at such a moderate price. Ask your Conn dealer today or write us for full details.

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ELKHART, INDIANA



ADJUSTABLE PIVOT SCREWS

Assure perfect key adjustment, permanently. Exclusive and patented Conn feature. Can be run in to take up wear and run out if hinge is too tight. Locks securely in place; cannot vibrate out of adjustment. Long bearing surface insures longer wear.

Made Only in Boehm Style
17 KEYS—8 TONES



MAME LANDS A JOB
"Mame's got a job as a stenog."
"What? Mame?—No."
"Honest."
"Do ya s'pose she'll get by?"
"Well, she may at that. You see, her boss told her right off he's a man of few words, an' that sounded encouragin' to Mame—she don't know very many."

OF COURSE
Kitty: "Imagine! That terrible Mrs. Watsit seems to think more of her lap dog than of her own son!"
Katty: "Well, my dear, after all, the dog has a pedigree."

SOME JOKE, EH BOSS?
A passenger in an airplane was far up in the sky when the pilot began to laugh hysterically.
Passenger: "What's the joke?"
Pilot: "I'm thinking of what they'll say at the asylum when they find out I have escaped."

REASSURING
Pat: "I hear your brother-in-law is very bad."
Patrita: "Oh, he's good for another year yet."
Pat: "As long as that?"
Patrita: "Yes. He's had four different doctors and each one of them gave him three months to live."

PINCHED
The teacher sent one of her scholars to buy a pound of plums from a grocer, and as she handed the little girl a dime, said:
"Be sure, Mary, before buying the plums to pinch one or two, just to see that they are ripe."
In a little while the girl returned with flushed face and a triumphant look in her eyes. Handing the teacher the bag of plums, she placed the dime on the desk, and exclaimed:
"I pinched one or two, as you told me, and when the man wasn't looking I pinched a bagful."