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INDIANAPOLIS IN FEDERATION HISTORY

Incidents, Motivating Causes and Documents Leading to the Foundation of the American Federation of Musicians.

By C. L. BAGLEY, Vice-President
American Federation of Musicians

The American Federation of Musicians was organized October 19, 1896, under circumstances of more than usual interest. Very few, if any, of our members know the acts and things which immediately preceded this historic session. The background of the situation, the motivating incidents and causes leading up to the capitial event, are well worth examination.

Prior Organizations

In the United States of America two national bodies of musicians have preceded the present Federation:

First: On February 1, 1871, the Philadelphia Musical Association (still existing) authorized the sending out of a circular on the subject of a General Union to the various independent musical unions of the country. This resulted in a meeting, held June 19-21, 1871, in Music Fund Hall at Philadelphia, participated in by delegates from New York, Philadelphia, Baltimore, Chicago and Boston. The "Musicians' National Protective Association of the United States" was the product of their deliberations.

Beginning May 13, 1872, this organization again assembled in convention at New York City. The name was changed to "Musicians' Protective Association of the United States."

May 10, 1875, another convention began deliberations in Baltimore and the name became "National Musical Association."

The maximum number of affiliated locals probably never exceeded seventeen. I omit details for obvious reasons, as this first endeavor was little more than a gesture, and before 1880 disension and lack of interest had brought it to an end.

Second: The next movement emanated from Cincinnati, Ohio, in our present Local No. 1. Charles M. Currier, a band leader and president of the Cincinnati local, prepared a resolution advocating the creation of another national body. This was adopted by the Cincinnati musicians during December, 1885. The subsequent approval of a sufficient number of unions in other cities brought about an assemblage of representatives which met in New York City, March 8-10, 1886, the following being present:

New York—Patrick S. Gilmore, L. O'Reilly, M. J. Salomons, Wm. Koehler, Joseph Ottes, Wm. Bayne.

Philadelphia—Wm. Wolsieffer, M. F. Aledo, Jacob Beck.

Cincinnati—Charles M. Currier, George Schath.

Chicago—E. M. Kent, Fred Austin, H. Braun.

Boston—George L. Tracy.

Milwaukee—George Bach, Edward Kuolt.

Charles M. Currier had a "proxy" from Detroit, and there was also an honorary delegate named J. Travis Quigg, editor of the American Music Journal of New York.

These delegates organized the "National League of Musicians of the United States."

Of the delegates who attended that convention only one now survives—George Schath—who lives at 278 Helen St., Cincinnati, and is in his 87th year.

The National League held annual conventions thenceforth to and including 1896. At the peak it had about 100 locals and acquired considerable influence in

the profession until the coming of the events hereinafter recited.

The Labor Movement

About 1881 there were several Associations of laboring men in the United States, the most prominent of which were the Knights of Labor and the American Federation of Labor. When the National League came into being the Knights of Labor had practically vanished and the American Federation of Labor, in the ascendant, was building an increasingly consolidated movement and constantly augmenting its influence.

In many municipal centers chaos existed

cal Mutual Protection Union, Local No. 1, of New York City, and president of the League at the time of which I am writing, was the predominant figure.

In the factional strife that came into the League over this question, bitter enmities were engendered between proponent and opponent. With these enmities I have nothing to do. I intend merely to relate what happened. I concede that the participants in the dispute were sincere in their respective contentions, though some were in error, as shown by later developments.

The ruling, or "Bremer" faction, maintained that musicians were artists—that they had nothing in common with laborers in other fields or their unions, and would only injure themselves and suffer loss of dignity by affiliation. As the controversy grew in acridity it was quite usual for the "Bremer" faction to refer to their opponents as "Stove Polishers", "Stove Moulders" and "Shoe Makers". Their arguments will more fully appear as the story unfolds.

On the other hand the members of the League who favored affiliation with the general labor movement held that even though SOME musicians were artists, many were not; that they nevertheless all worked for wages as did laboring men generally and that their conditions could only be improved by uniting with the principal body of organized workers. This faction in retaliation designated the



SHELL AND STADIUM IN OVERTON PARK, MEMPHIS, TENNESSEE

with regard to musical organization. Numerous unions of musicians were chartered by the National League, Knights of Labor and the American Federation of Labor. In some places there were two and even three rival musical unions, each claiming to be the only legitimate body.

Attitude of the National League

For nearly a decade prior to 1896 there had grown up in the National League a sentiment for affiliation with the American Federation of Labor. The latter again and again invited the National League to affiliate, agreeing that full autonomy would be preserved to the musicians. But the League conventions, controlled always by the larger locals and the "artist" or "Bremer" faction, steadily refused to affiliate. I choose the appellation "Bremer" faction for the reason that Alexander Bremer, president of the Musi-

"Bremer" crowd as "Silk Hats", "Toppers", "Prince Alberts", etc., as it was quite common for delegates at league conventions to appear in Prince Albert coats, silk hats and patent leather shoes. I have a photograph of the delegates who attended the League convention in Cincinnati in 1890 which illustrates the costumes worn.

But there were other serious basic faults in the structure of the League, among which were:

1. A system of national death benefits with an assessment plan, which proved impractical and unwise;
2. The policy of building a "wall" around each local in an endeavor to keep out non-local men;
3. No adequate transfer system; and
4. The roll call method of voting in convention, and "proxy" voting

(Continued on Page Twenty)

MEMPHIS TO HAVE THIRD SEASON OF SUMMER OPERA

Musical Comedy and Opera in Memphis Open-Air Theatre to Begin on July 8th.

Memphis, Tenn., will open its third summer season of open air musical comedy and opera in the Memphis Open Air Theatre on Monday, July 8, with Franz Lehár's "Merry Widow." William Holbrook, popular actor and dancer, has been promoted to the position of producer and Victor Morley will be libretto director and assistant producer. George Hirst, for many years musical director of the St. Louis Municipal Opera Company, has been appointed musical director.

The season this year is being promoted by a city-wide civic institution. Hon. Walter Chandler, Mayor of the City of Memphis, is honorary president, and the board of directors consists of 100 of the leading citizens of Memphis, including industrialists, civic club officials, clergy, etc. R. L. Lessem, Secretary of Memphis Local 71, is a member of this Board.

Joseph Cortese, business manager, recently returned from a trip to New York City where he made the necessary arrangements with Actors Equity Association for the engagement of principals well known to musical comedy on Broadway.

The season will continue for five weeks. In addition to "The Merry Widow," the shows in the order named will be "Mary," Victor Herbert's "Naughty Marietta," "Little Jessie James" and "The Chocolate Soldier" by Oscar Straus.

SUPREME COURT VOIDS ALABAMA PICKET LAW

Washington, D. C.—The Supreme Court of the United States, in a decision occurred in by all of the members except Justice McReynolds, declared unconstitutional an Alabama statute enacted in 1923 regulating picketing. The statute was challenged by the American Federation of Labor on behalf of Byron Thornhill who said that as a picket all he did was to ask another employee of the Brown Wood Preserving Company, Inc., of Brownsville, Ala., not to resume his employment until a strike in progress has been settled. There were no threats or show of force, he added. Mr. Thornhill was fined \$100. His conviction was sustained by the Alabama Court of Appeals.

The Supreme Court held the Alabama statute violated the fundamental guarantees of free speech and free press.

Justice Murphy, newest member of the court, wrote the opinion in the Alabama case. He said:

"The safeguarding of these rights to the end that men may speak as they think on matters vital to them and that falsehoods may be exposed through the processes of education and discussion is essential to free government."

The Alabama statute prohibited picketing "for the purpose of hindering, delaying or interfering with or injuring any lawful business or enterprise of another." It also outlawed loitering, "without a just cause or legal excuse," near a place of business for the purpose of inducing other persons not to trade with or work for the business.

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676—Hudson, N. Y.

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A 1052—Joe Bonelli.
A 1053—Herman C. Garst.
A 1054—Billy Blake (Solly Amen) (renewal).

CONDITIONAL TRANSFERS ISSUED

347—Mitchell Kay Cohlina.
318—George F. Richter.

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Phil Sandler, Booker's License No. 12, New York, N. Y., is in default of payment in the sum of \$92.50, balance due members of the A. F. of M. for services rendered.

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To All New Jersey Locals:
The Spring Meeting of the New Jersey State Conference will be held at the headquarters of Local 526 of Jersey City, N. J., 156 Webster Avenue, commencing sharply at 1:00 P. M.

Locals are requested to send their full quota of delegates. National officers will be present in order to assist in making the meeting a successful and constructive one.

Fraternally yours,
EMANUEL HURST, Secretary,
New Jersey State Conference.

WANTED TO LOCATE

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

Anyone knowing the whereabouts of one EDMOND PORTE, orchestra or band conductor, reportedly a former member of Local 172, East Liverpool, Ohio, kindly communicate with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one ROBERT H. BOLLAS, or the local in which he holds membership, contact the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

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Saturday, June 8, 1940, at 2:00 P. M. Sessions will be held Saturday afternoon and all day Sunday. All Locals are requested to have their delegates present at this important meeting of the Conference.

HERMAN STEINICHEN, Secretary, Southern Conference.

INDIANA STATE CONFERENCE

The Fourth Annual Meeting of the Indiana State Conference will convene at the Hotel LaSalle, Hammond, Indiana, Sunday, May 26, 1940, at 10:00 A. M. Central Standard Time. All Indiana Locals are requested to send representation. Visitors from A. F. of M. Conferences are cordially invited.

A. HAMMERSCHLAG, Secretary, Indiana State Conference.

OFFICERS OF NEW LOCALS

Subsidiary Local, Local 136, Charleston, W. Va.—Chairman, Francis Taylor, Institute, W. Va.; Secretary, Kenneth Franklin, Institute, W. Va. Local 583, Westwood, Calif.—President, Clyde Anderson, P. O. Box 432.

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Symphony Orchestras

MOST orchestral seasons are coming to a close on the dominant chord of confidence. The needed funds for next year's concerts have been raised; the conductors have been re-engaged; the guest soloists have been chosen. But here and there, just to prove the millennium is not yet upon us, a plaintive note sounds, as of entreaties fallen on deaf ears. For at least one major orchestra, there is mayhap the suggestion of a funeral dirge. However, this is ever the way with the human symphony. The echo of calamity must always obtrude. Let us console ourselves with the fact that the chorus of all orchestras enmasse sounding throughout the United States grows yearly more assured, more triumphant.

Baltimore

WHEN audiences listening to the excellent concerts of the Baltimore Symphony Orchestra note the large number of American compositions represented therein, they have only to recall Conductor Howard Barlow's career for an explanation of his championship of American music. Himself an American of American ancestry, Barlow spent most of his childhood in Urbana, Ohio, studying trumpet, piano, cello, tympani and composition. Later as a student successively at the



HOWARD BARLOW
Conductor, Baltimore Symphony Orchestra

University of Colorado, Reed College in Oregon and Columbia University in New York, he fostered his desire to become a professional musician and bided his time. His first essay in his chosen field was as a choral director of groups in Brooklyn, New Jersey, Long Island and the Bronx. In 1923 he assembled seventy-five musicians and formed the American National Orchestra, every man in it American-born and American-trained. New York, the city of the orchestra's birth, was already supporting two major groups and could give Barlow's enterprises nothing more substantial than word-of-mouth encouragement. The orchestra lasted two seasons.

Nothing daunted, Barlow spent a period as musical director of the Playhouse in Grand Street, arranging the music for the production of "The Dybbuk" and "Grand Street Follies." Then, through his exceedingly capable conducting of the Columbia Broadcasting Symphony, a sixty-piece ensemble, his abilities along this line became known and he was invited to be guest conductor of such noted organizations as the Philadelphia Orchestra, the Duluth Symphony Orchestra, the New York Philharmonic-Symphony Orchestra (Stadium concerts) and the National Symphony Orchestra of Washington. Recently he was appointed permanent conductor of the Baltimore Symphony Orchestra. As leader of this organization (of eighty-five members) he directed all of the concerts of the present season.

The Baltimore Evening Sun has this to say of him: "Mr. Barlow is a distinguished American musician who has

demonstrated his competence as an organizer and conductor of symphony orchestras. He favors American composers, but this does not mean that he slighted Brahms and Beethoven. He came to Baltimore with a national reputation already achieved, and found a musical public more than ready to welcome and applaud a conductor who can realize from the municipal orchestra its full potentialities."

New York

TCHAIKOVSKY'S B-flat minor concerto which was the medium for Vladimir Horowitz's debut when he first came to this continent in 1928 was repeated March 31st, when he played it with the New York Philharmonic Symphony Orchestra under the baton of John Barbirolli. The complete rapport between soloist and orchestra and the sensitive grasp of the score by both contributed to making this an eloquent and satisfying performance. The reading of the sixth Handel Concerto grosso and the Beethoven Eight Symphony, on the same program, were also most effective.

Igor Stravinsky conducted the New York Philharmonic Symphony in concerts comprised largely of his own works on April 3rd and 4th. After a nationwide tour during which he directed most of the major orchestras of the country, he has developed in authority and confidence, a fact evidenced by his masterly conducting on those evenings wherein dynamic contrasts and skillfully approached climaxes were especially noted. Distinguished was the performance of "Sacre du Printemps" wherein he developed the musical ideas with sensitivity and energy.

A musical setting for that literary epic, "Moby Dick", composed by Douglas Moore and scored as a cantata for male chorus, soloists and a large symphony orchestra, with the addition of two radio "thunder drums" was the piece de resistance on the program of March 11th. The male chorus of the Westminster Choir and the soloists sang with dramatic intensity. William Hain who was the "Ishmael" had that rare gift among singers, perfect enunciation, and Robert Weede acquitted himself with honor in the role of Ahab. Other soloists of the evening were William Horne, Philip Reep and Gean Greenwell. The cantata was repeated April 14th on a program including Mozart's "La Clemenza di Tito" and Haydn's D major Symphony.

At the concerts of April 18th, 19th and 21st, the assisting artists were Ethel Bartlett and Rae Robertson, who performed Bliss's Concerto for Two Pianos and Orchestra and Three Nocturnes of Debussy.

The last of this season's concerts in Carnegie Hall given by the Philadelphia Symphony Orchestra was that of April 16th. Anton Turello, the organization's first double-bass, appeared as soloist in a Concerto in A by Domenico Dragonetti. Conductor Ormandy's program also included beautiful performances of Corelli's "Sarabanda, Giga and Badinerie", for strings; Beethoven's Fifth Symphony; Bartok's "Deux Images" and the second "Daphnis et Chloé" suite of Ravel.

The Lewisohn Stadium Concert series will have as guest soloists for its twenty-third season (beginning June 20th) many well-known artists, among them Lily Pons. The following conductors have been engaged: Artur Rodzinski, Alexander Smalens, Efreim Kurtz, Massimo Freccia, Frieder Weissmann, Hans Wilhelm Steinberg and Andre Kostelanets. The orchestra, as usual, will be the Philharmonic-Symphony Society of New York.

During the ten concerts of the first fortnight Rodzinski will direct a Brahms cycle.

White Plains, N. Y.

THE Westchester Symphony, directed by Louis Green, gave a concert April 12th

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at East View High School. The soloist of the evening was Charles Myers, pianist.

Saugerties, N. Y.

HIGHLIGHTS of the eleventh annual session of the Ernest Williams Music Camp, opening July 2nd, will be three symphony concerts, three band concerts and presentation of one of the better known grand operas.

Buffalo

THE Buffalo Philharmonic Orchestra has opened a campaign to raise \$75,000 to increase its personnel and raise the standard of its concerts. Present plans call for a series of children's concerts and popular concerts, besides the regular season of ten.

Rochester

ON April 4th, Dr. Howard Hanson conducted the Rochester Civic Orchestra in a concert featuring as soloists graduating students of the Eastman School. This was heard over the NBC-Blue Network. The previous week an all-Tchaikovsky program was conducted by Guy Fraser Harrison.

An outstanding number on the program of April 15th was the performance of Tchaikovsky's Elegie and theme and variations from his Suite No. 3, Op. 55. These were included on the program which Tchaikovsky conducted at his American debut, in April, 1891.

Altogether four concerts commemorating the 100th anniversary of Peter Ilyitch Tchaikovsky's birth were given by the Rochester Civic Orchestra, under the direction of Harrison and associate conductors.

Washington

THE final concert of the mid-week series of the National Symphony Orchestra, Hans Kindler conductor, was given April 10th. Millard Taylor, the orchestra's concertmeister, was soloist in Chausson's

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"Poème". On April 14th the organization completed its season with an all-request program. The program leaflets carried a brief review of the orchestra's history under the baton of Hans Kindler and a formal announcement that no concerts were scheduled for the 1940-1941 season. Thus the fade-out of an organization that had grown from a small local group to an ensemble of eighty members commanding respect of the musical world from coast to coast.

On April 23rd, however, the good news was received that the orchestra was saved, for two years more at least, when a tentative agreement, previously approved by union members, was ratified. The agreement comprises a sliding scale of wages depending upon the length of the season, which will depend in turn on the amount of money raised by the Orchestra Association, \$108,000 being the goal set.

Charleston, W. Va.

MR. W. R. WIANT, conductor of the Charleston Civic Orchestra, led this organization in the fourth concert of the current season, March 12th, in the Municipal Auditorium. The program consisted entirely of request numbers. The city's biennial May Festival was given May 8th, 10th and 11th, and included music by Mozart, Haydn and D'Indy, and a concertized presentation of "Cavalleria Rusticana".

New Jersey

MARKING the close of its season were the concerts of the New Jersey Symphony under Dr. Frieder Weissmann in Orange, April 22nd and in Montclair, New Jersey, April 23rd. The soloist for both events was Artur Schnabel, pianist.

Essex County, N. J.

MRS. PARKER O. GRIFFITH has been re-elected president of the Essex County Symphony Society. This group will give four concerts during June, beginning June 3rd in Newark, New Jersey.

Nassau, N. Y.

THE ten-year-old pianist, Valaine Conde, appeared as soloist with the Nassau Philharmonic at its Spring Youth Concert, April 13th, at Hempstead, Long Island. She played the first movement of Tchaikovsky's Concerto in B flat minor. Richard Hale was the narrator in Prokofiev's "Peter and the Wolf".

Dutchess County, N. Y.

THE Dutchess County Philharmonic Symphony Orchestra has given concerts in various towns of New York this season, and has ambitious plans for the next, which includes twenty concerts to be played in Poughkeepsie, Kingston and Newburgh. The conductor, George C. Hagstrom, feels that when the musical resources of Dutchess, Ulster and Orange counties have been tapped, the result will be an orchestra that will compare favorably with the better ones of the country.

Danbury, Conn.

THE Danbury Orchestral Society gave its third concert of the season March 11th, and was warmly applauded by the large audience assembled at the Danbury

High School. The program, conducted by Lawrence Perry, included Sibelius's "Finlandia" and Concerto in A minor by Grieg.

Philadelphia

THE works of Wagner, Vardell, Dragoinetti and Strauss were performed on the program of the twenty-sixth pair of concerts given by the Philadelphia Orchestra, April 5th and 6th. Charles G. Vardell is dean of the School of Music at Salem College, Winston-Salem, North Carolina. Artur Schnabel played the concertos of Beethoven and Mozart in the concerts of April 12th and 13th.

The program of April 19th and 20th, the final concerts of the season, consisted entirely of the compositions of Tchaikovsky, his Serenade for String Orchestra, "Romeo and Juliet" and Symphony No. 5. Eugene Ormandy conducted.

It was Ormandy likewise who lifted the baton for the stirring strains of "The Stars and Stripes Forever", opening number on the "Pop concert" of April 17th, for the benefit of the Philadelphia Orchestra Pension Fund. Victor Herbert, Puccini, Verdi, Gershwin and Johann Strauss were old favorites whose works formed part of the program.

The Robin Hood Bell concerts in Philadelphia will open June 18th and continue until the middle of August, with performances five nights each week. Every Wednesday evening a symphony program at greatly reduced prices will be presented. Thursday evenings well-known soloists will be featured, among them Vladimir Horowitz and Lily Pons. The principal conductors will be Georg Sebastian (Scranton Philharmonic); Alexander Hilsberg, concertmeister of the Philadelphia Orchestra; Jose Iturbe; Sylvan Levin (opera coach); Hans Wilhelm Steinberg, assistant to Arturo Toscanini; and Andre Kostelanetz.

Pittsburgh

THE Verdi Requiem was presented on the program given for the pair of concerts March 29th and 31st, climaxing a season of artistic achievement for the Pittsburgh Symphony Orchestra. Pittsburghers should be proud of an orchestra such as Mr. Reiner has assembled and a chorus (the Mendelssohn Choir) such as Dr. Lunt has kept flourishing through the years. The score of the Requiem abounds in warmth and beauty which were amply expressed by chorus and orchestra.

Chicago

ON the occasion of Gregor Platigorsky's thirteenth appearance with Dr. Stock and the Chicago Symphony Orchestra on April 4th, that giant Russian was in splendid form, playing Mr. Stock's Concerto for Violoncello, which was last performed ten years ago when Alfred Wallenstein, to whom it was dedicated, introduced it. Nor was it the only triumph of the evening, for the crowd assembled applauded no less heartily the playing of the Beethoven Fifth.

The following Sunday, April 7th, the guest soloist was Dorothy Maynor displaying her voice with charming effect in operatic gems of Mozart, Charpentier, Weber and Wagner. One of her gifts is the ability to retain simplicity and charm in the most florid passages, when musicianship is prone to resolve into showmanship.

The soloist on the 8th was Herman Clevanoff, concertmaster of the Illinois Symphony Orchestra. He played the Tchaikovsky Concerto under Izler Solomon. A sound musician, Mr. Clevanoff has a lyrical tone and knows how to blend with the orchestral ensemble. The program this evening was opened with Hari McDonald's Three Poems on Traditional Hebraic and Aramaic Themes.

The Tuesday evening series ended with the concert of April 9th which opened with the third Brandenburg Concerto of Bach, followed by that "apotheosis of the dance" (the agile dance of the intellect, that is), Beethoven's Seventh Symphony. After the intermission, Artur Rubinstejn added to other successes of the season with his performance of Saint-Saëns' Concerto for Piano. He reappeared in the concerts of the 11th and 12th, playing Tchaikovsky's Concerto.

Most outstanding on this program of the 9th, perhaps, was an event outside the realm of music proper. This was the persuasive speech wherein conductor Frederic Stock asked his audience for contributions to the drive to raise \$127,000 to meet the accumulated deficit. So irresistible was the appeal that folk walking up the aisle after the performance were heard to say, "Let's get our tickets for next season right away!"

Cleveland

BACK from this season's second successful tour through Eastern States, the Cleveland Orchestra and its conductor, Dr. Artur Rodzinski, played the nineteenth pair of concerts in the symphony series, April 4th and 6th. The first hear-

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ing of Roy Harris's Third Symphony was reserved for this evening, as well as the "Springtime" Symphony (No. 1) of Robert Schumann. Lively and full of warmth, it gave a far more satisfying sense of the season than the weather during that

week. The program closed with the Ravel "Bolero".

The Cleveland Orchestra's twenty-second season came to a close with the concerts of April 18th and 20th when Dr. Artur Rodzinski presented Berlioz' "Dam-

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nation of Faust" in concert form, with two choruses and four famous soloists, Rosa Tentoni, Frederick Jagel, Alexander Kipnis and Mark Love. These concerts will be the Cleveland Orchestra's first performance of the entire cantata.

Cincinnati

ANTON BILOTTI, New York pianist-composer, performed his own Concerto in D flat major with the Cincinnati Symphony Orchestra under the directorship of Eugene Goossens at its concerts on April 5th and 6th. On April 11th and 12th Goossens, who is himself a composer, directed, in its premiere performance the playing of his own symphony, dedicated to the Cincinnati Symphony Orchestra. This he regards as "the most mature work of any dimensions from my pen so far".

Milwaukee

THE Wisconsin WPA Symphony Orchestra, conducted by Dr. Sigfried Prager, gave a concert April 2nd which included a first performance in Milwaukee of Debussy' "Paris", a nocturne. Five nationalities were represented on the program which included works of Smetana (Bohemian), Brahms (German), Saint-Saëns (French), Borodin (Russian) and Sibelius (Finnish).

Indianapolis

THE evenings of March 29th and 30th saw the last concert of the tenth season of the Indianapolis Symphony Orchestra, Fabien Sevitzky conducting. In those ten years this organization has risen to take its place among the major orchestral groups of the country.

St. Louis

THE sixtieth season of the St. Louis Symphony Orchestra came to an end on April 7th after its tour of the South.

Mt. Vernon, Iowa

In its forty-second year of performance, the "oldest music festival west of the Mississippi River", the Cornell May Festival, held early in May, a three-day program which included Bach's B minor Mass, sung by the Cornell Oratorio Society, with the Chicago Little Symphony, directed by Hans Lange, and two orchestra concerts by the entire Chicago Symphony conducted by Dr. Frederick Stock. It was in 1903 at this festival that Dr. Frederick Stock made his first appearance outside the home city as conductor of the Chicago Orchestra. This year he conducted the Saturday evening Festival concert, and, as a finale, asked the audience to rise and sing "Pomp and Circumstance" accompanied by the orchestra. Josef Hofmann gave a concert on May 9th.

Minneapolis

CALLIC in spirit, the concert of the Minneapolis Symphony Orchestra of April 5th offered many compositions by French composers. Robert Casadeus, French pianist, was the soloist. The French urge for clarity even in the midst of passion was especially evident in Mitropoulos' reading of Lalo's Overture to "Le Roi d'Ys". D'Indy's "Symphony on a French Mountain Air" was as limpid as it was poignant. The "Little Symphony" by the American composer, Robert L. Sanders, was also included.

With a performance of Beethoven's Ninth, the Minneapolis Symphony, under Dimitri Mitropoulos, closed its regular subscription season April 12th. A chorus of 300 directed by Rupert Sircom participated. The soloists were Rosa Tentoni, Lillian Knowles, Ernest McChesney and Davis Blair McClosky.

Oklahoma City

APRIL 1st, the Oklahoma State Federation of Music Clubs sponsored a concert by the Oklahoma Symphony Orchestra for their state convention in Oklahoma City, Oklahoma. At this concert, the first performance in America of the "Concerto for Flute and Orchestra" by Jacques Ibert, was given under the auspices of the committee for the exchange of contemporary compositions between Europe and America. The soloist for the Ibert was Miss Ruth Herrick, flutist with the Oklahoma Symphony Orchestra. This is one of the most difficult concertos written for flute, and Miss Herrick was called back time and again for curtain calls. The composition received a most enthusiastic reception.

The Oklahoma Symphony Orchestra, Victor Alessandro, conductor, closed its winter season in February, having had Alec Templeton, Albert Spalding, Harold Bauer, and the San Francisco Opera Ballet as soloist during the season.

Denver

FRITZ MAHLER conducted the Denver Symphony April 19th, in a program which included Gustav Mahler's "Songs

of a Wayfarer", with Suzanne Sten, mezzo-soprano, as soloist.

San Francisco

PIERRE MONTEUX was the conductor for a pair of concerts given at the Memorial Opera House April 19th and 20th.

Los Angeles

WHEN Conductor Manuel Compinsky lifted his baton to lead the Los Angeles Pops Orchestra in the opening number of its initial series, April 21st, music lovers of that city rejoiced in the prospect of a permanent organization giving concerts amid informal surroundings reminiscent of old Vienna. Every Sunday and Wednesday evening audiences will assemble to hear beloved symphonies and other classical works while smoking and sipping refreshing drinks.

Classical music and swing music declared a truce on May 1st at Hollywood Bowl, when Leopold Stokowski and Benny Goodman directed jointly a concert consisting of these two types of music. During the first half, when Mr. Stokowski was in command, Benny Goodman performed a clarinet solo. During the second half Goodman, with his sextet, had the entire field to himself.

Otto Klemperer, recuperating after a long illness, is planning to take up his duties as conductor of the Los Angeles Philharmonic Orchestra, January 1, 1941. That will be some weeks after the beginning of the new season. Bruno Walter will preside until then.

Harvard University Orchestra

THE Harvard University Orchestra, the Pierian Sodality, founded in 1808, made a Spring tour, its first in almost twenty years, during the first week of April. It opened its series of concerts in Williamsburg, Va., at the William and Mary College, following this with concerts in Sweet Briar College, Arlington Hall Junior College (Washington, D. C.) and Beaver College, Philadelphia.

London

LUNCH-TIME concerts are still the vogue in England, and Sunday concerts have grown in number and importance. Those conducted by Sir Thomas Beecham are invariably packed, as well as those directed (in his absence) by Basil Cameron and Felix Weingartner. The warm welcome the latter director is always accorded, especially as an interpreter of Beethoven, shows that London music lovers can honor German art and German artists regardless of wartime hysteria.

Toscanini

TOSCANINI, America's foremost radio attraction, according to at least one magazine poll, conducted an all-Tchaikovsky program April 6th, at the NBC studios, and kept so close to the spirit of that composer as to make the "Pathétique" Symphony "a powerful and orderly testament of a sensitive soul". Other compositions played that evening were the "Nutcracker Suite" and "Romeo and Juliet" Overture.

An all-Debussy program greeted radio listeners on Toscanini's program of April 13th. Jarmila Novotna, brilliant Czech soprano, sang the role of the Blessed Damsel in Debussy's cantata of that name. Hertha Glatz sang the contralto role of the Narrator. The NBC chorus of seventeen assisted. Moussorgsky's "Pictures at an Exhibition" was included on the program of the 20th.

At the concluding concert given in Carnegie Hall on May 6th for the benefit of the Greater New York Fund, Arturo Toscanini had as guest soloist Vladimir Horowitz, who incidentally is the conductor's son-in-law. It was an all-Brahms program including the B flat Piano Concerto.

Revisiting South America on a concert tour after twenty-five years, Toscanini will sail from the United States with the 100-piece NBC Symphony Orchestra on May 31st. Four concerts will be given in Rio de Janeiro, where Mr. Toscanini gave up his career as cellist fifty-four years ago to conduct a performance of "Aida". Brazil, Argentina and Uruguay will also lie along his route. The tour will end July 11th. Guarantees made by the authorities of the various cities in which concerts will be given are said to cover all costs and expenses connected with the tour.

National Music Week

HELD from May 5th to May 11th, National Music Week helped to focus the nation's eyes on the benefits and pleasures derived from music. Innumerable civic and religious groups gave concerts during this week and the thought was brought home anew that, though those who play music are relatively few, those who can enjoy and appreciate it form a vast multitude which grows greater from year to year.

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THE Metropolitan Opera Fund's campaign to raise \$1,000,000 is cause for congratulation not only because it is being brought to a successful conclusion, but also because it has shown us how varied and numerous are the groups interested in the survival of opera in America. It is assumed that Metropolitan artists, chorus, orchestra members, and stage employees would contribute, and that musicians the land over would send in their share, since directly or indirectly they all gain materially by the successful outcome of the drive. But it is matter for special gratification that folk in every walk of life—those with but a listener's interest in the Metropolitan productions—should see fit to give generously of their means for its support. More than a fourth of the amount contributed, for instance, came in from radio audiences; business corporations donated \$130,000; more than 5,000 pupils of public schools in all parts of the country made contributions; the Fifth Avenue Association unanimously adopted a resolution to support the fund, and more than \$12,000 was received from retail sources. Here are signs to show the trend of the times, namely, that opera has become the treasured possession of the people of the United States.

New York

PROMINENT artists in the instrumental and operatic fields presented a concert for the benefit of the Fund on the evening of April 26th at the Metropolitan Opera House. Fritz Kreisler (violinist), Ethel Bartlett and Rae Robertson (duo-pianists), Albert Spalding (violinist), and Metropolitan Opera stars, Grace Moore, Lawrence Tibbett, Gladys Swarthout and Charles Kullman, contributed their talent, bringing in for that one evening alone \$9,455 to augment the Fund.

Verdi's "Aida" was performed April 7th by the Salmaggi Opera Company at Mecca Auditorium, where it attracted a most enthusiastic audience. The cast was headed by Gertrude Ribla in the title role, Jesus de Gavia as Rhadames, Maria D'Andrea as Amneris and Claudio Frigerio as Amonasro.

The following week a double bill composed of "Cavalleria Rusticana" and "Pagliacci" was presented there by the Hippodrome Opera Company. Armando Buratti conducted both works.

The April 13th performance at the Mecca, of "Carmen", again by the Salmaggi Opera Company, was a spirited presentation by an all-American cast. A capacity house applauded to the echo the Carmen of Hilda Kutsukian Kosta and the Jose of Ralph Errolle.

The San Carlo Opera Company will end its week-and-a-half engagement at the Center Theatre on May 19th. This will bring to a close the transcontinental tour of the company which began with the Fall season at the Center Theatre last September and October.

Wolf-Ferrari's opera, "Le Donne Curiose", was performed most creditably by the students of the Juilliard Opera School, under Albert Stoessel's direction. April 17th, at the Juilliard Concert Hall, in one of its few presentations in New York since Arturo Toscanini conducted it in 1912 at its Metropolitan Opera House premiere. This simple story of a group of women who go to all ends to find out what their men-folk do at the club where females are not allowed, makes in its musical setting serious demands on the singers, since most of it is written in ensemble style of a swiftly moving nature. The Juilliard students however proved themselves equal to the task, the most satisfactory members of the cast being Philip MacGregor (Ottavio), Margaret Hinshaw (Beatrice), Donald Dame (Florindo) and David Otto (Pantalone).

"Carmen" will be presented at the Lewisohn Stadium concert series on July 29th and 30th.

Cleveland

THE period April 8th to 14th rang up a one-week attendance record of more than 70,000 for the Metropolitan Opera Association's fifteenth Cleveland season. The estimated receipts from the week's eight performances exceeded expenses by \$12,000 to \$15,000. On April 14th, Thomas

L. Sidlo of Cleveland, president of the association, presented \$3,000 to the Metropolitan Opera fund and announced that \$3,000 more would be sent in the following week.

Appearing in the title role of "Carmen" when it was given on April 11th in Cleveland was that "glamour girl of opera", Gladys Swarthout. On April 12th a performance of "Madame Butterfly" was given for the first time in Cleveland in thirty years. Hilda Burke acquitted herself admirably in the title role.

The country at large was permitted to enjoy, via radio, the performance given April 13th of "La Traviata", conducted by Ettore Panizza. The main roles were taken by Helen Jepson, Richard Crooks, Lawrence Tibbett, Thelma Votipka and Helen Olheim.

Boston

THE opera season in Boston which began with the first performance of the Metropolitan Opera Company there on March 28th has given an impetus to cultural and social life in that city. Altogether twelve operatic performances were given, with a broadcast on April 6th of Gounod's "Faust". This was conducted by Wilfred Pelletier. Richard Crooks, tenor, and Helen Jepson, soprano, sang the principal roles.

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zens in Boston. The management, aware of its financial responsibilities, works to show a profit, if possible. Such profit is used annually to further some worthy musical cause.

Philadelphia

SYLVAN LEVIN conducted the Philadelphia Opera Company in a presentation of "Carmen" in French, April 2nd. This, the company's sixth and final offering of the season, was repeated the following evening as the season's special event of the Philadelphia Orchestra Concerts for Youth Series. Selma Amansky appeared in the title role.

The Philadelphia La Scala ended one of its most successful seasons with a performance on April 18th of Verdi's "Aida". Utilizing a series of novel staging and lighting effects, the production had an appeal for the eye as striking as that for the ear. Angelo Canarutto conducted. Incidentally he had already won recognition for his capable handling of "Carmen" and "Tosca" earlier in the season.

The operas, "Carmen", "Aida", "Butterfly" and "Rigoletto", are to be given in the Robin Hood Dell series in Philadelphia this summer. Alexander Smallens will conduct. The Dell will also present the

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New England Opera Company in two Gilbert and Sullivan operettas "Mikado" and "Pinafore".

Atlanta

ATLANTA has blossomed as the rose this year. The "Gone with the Wind" premiere was the bud which blossomed into three productions of the Metropolitan Opera Company, "Tannhäuser", "Bohème" and "Traviata", given respectively on April 22nd, 23rd and 24th.

Chicago

CHICAGO'S operatic organization merged on April 14th with a new president, a new chairman and a new name. The name itself, formerly "The Chicago City Opera Company" was simply shortened to "The Chicago Opera Company". The new president is Walter R. Kirk. The new chairman, Chauncey McCormick, is also vice-president of the Art Institute of Chicago. The company looks forward to operatic performances in the coming year "far above anything seen in this country for a long time".

New Orleans

THE dates April 18th, 19th and 20th were red-lettered on New Orleans calendars this year, since during this time the operas "Rigoletto", "Tannhäuser", "Faust"

Look! BAND COATS \$2.50 Regulation Blue-Black New Band Caps, all colors, \$1.50. Thirty Band Coats (Maroon), School Band, all \$60.00. Green Coats, Lapel Style, 50 for \$100.00. Black, Blue Lapel Coats, 35 for \$70.00. Drum Major Suits, \$5.00. Major-ette Costumes, \$2.00 up. Orchestra Coats, Mens Jackets, assorted Colors, \$2.00. Band Directors' Coats, \$2.50. New Caps, assorted colors, \$1.50. Ten different sets of Band Coats CHEAP. Free Lists.
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and "Tosca" were given there by the Metropolitan Opera Company.

St. Louis

THE St. Louis Grand Opera Association broadcast the third act of the opera, "Carmen", on April 25th over the NBC-Red Network. Marjorie Lawrence, Metropolitan soprano, was heard in her first performance in this country in the title role. The cast included besides, Ezio Pinza, Jan Klepura, Silvia Brema and Lorenzo Alvari. Laszlo Halasz was the director.

Dallas

THE unusual opportunity of attending three operatic performances by the Metropolitan Opera Company was accorded the citizens of Dallas, when, on April 15th, "Lakme" was given; on April 16th, "Die Walküre", and, on April 17th, "Faust".

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World's Fair

THE Court of Peace at the World's Fair was the scene of a concert of the Metropolitan Opera Orchestra, May 13th, with Lily Pons and Lawrence Tibbett as soloists. The program was dedicated to the International Business Machines Corporation and its president, Thomas J. Watson.

Music Hall of the Air

"A TRAVIATA" had its second April performance via ether on April 21st, when it was presented by the "Music Hall of the Air" Opera Company, over WJZ and affiliated stations of the NBC-Blue Network. Rosemarie Brancato, Dorothy Sarnoff, Jan Peerce, Robert Weede, Lloplis de Olivares, Louis Purdy and Seymour Matthen were the singers.

Buenos Aires

THE opera season of the Teatro Colon is scheduled to open May 20th. The season will be divided into three sections, Italian, French and German. As a tribute to France the Teatro Colon is beginning its French season on July 14th, Bastille Day. The three operas of this section will be "Pelleas et Melisande", "Manon" and "Samson et Dalila", all of which Albert Wolff will direct. The Italian repertoire will consist of "Norma", "Il Trovatore", "La Forza del Destino", "Otello", "Andrea Chenier", "Tosca", "La Boheme" and "Madame Butterfly". Gino Marnuzzi and Ferruccio Caluso will conduct these operas. The German productions will be "The Magic Flute", "Alicantes", "Die Walkure", "Parsifal" and "Schwanda". Erich Kleiber will direct this group of the series.

London

ATTENDANCE at concerts in England these days is rather sketchy. The only institution consistently, loyally and generously supported is Sadlers Wells, where opera is given in English. Most acceptable productions have recently been given of Verdi's "Otello" and "Don Giovanni".

Rome

THE fiftieth anniversary of the first performance of "Cavalleria Rusticana" was celebrated early in March at the Royal Opera, with a brilliant audience headed by the Queen turning out to give Mascagni a rousing demonstration. An ovation was accorded the beloved composer when he appeared on the podium to conduct the opera just half a century after directing its first performance. Among the members of the original cast present that evening was the first Santuzza, Gemma Bellincioni Stagno, who embraced the maestro before the footlights. The Governor of Rome gave him a medal and a reception. The lyric idyl, "Zanetto", by the same composer, was bracketed with "Cavalleria Rusticana" as on that first night so many years ago. Listening to this one-act score, fragrant and ingenuous, one regrets that it has so long been omitted from operatic repertoires.

Verdi Vouchsafes an Opinion

VERDI, in writing to some nineteenth century publicists, the equivalent of our modern press agents, stated his mind

with firmness. We, today, might do well to ponder his words:

"You in Cairo on such an errand are the best publicity one might imagine for 'Aida'. But it seems to me that art supported by such means is no longer art; it becomes a trade, or a sport, if you will, the mere hunting of something that may give success, but at any rate will give notoriety. The feeling this inspires in me is one of humiliation and disgust.

"I always look back with peculiar pleasure on my early days, when I was friendless, unknown, when people did not talk about me or prepare the way for me, or use their influence on my behalf, when I just went straight to the public with my works, ready to be shot at if necessary, happy beyond words if I haply could make a favorable impression.

"But nowadays, what a pother there is about a new work! Journalists and artists, singers and directors, professors and critics, all must contribute their own stone to the building of the edifice of publicity. The result of their combined efforts is a mass of little worthless nothings that add in no way to the value of a work and often obscure its inherent merits. This is all very bad, very deplorable."

We wonder what composer today would be strong-minded enough to hold such opinions.

New Opera

WITH music by Maurice Baron and libretto by Robert Gordon Anderson, the new opera, "Francois Villon", had its first public hearing when it was given April 14th over the NBC-Blue Network. Based on the life of that fifteenth-century wit, poet and lover, it took the form of a full hour "preview" presenting outstanding melodies of the opera.

Working in close collaboration with his librettist, Baron wrote "Francois Villon" because he felt that this poet-rogue deserved better treatment than that he had been receiving from present-day composers and writers, via musical comedy.

Mr. Erno Rapee directed this delectable musical tale of adventure and amours. The assisting artists were Jan Peerce, Earl Lippy, Anne Roselle and Edwina Eustis.

Between the Lines

THOSE statistically-minded might like to muse over the following items representing the number of times the indicated signers sang at the Metropolitan during the season just ended.

Kirsten Flagstad	28
Laurits Melchior	29
Charles Kullman	25
John Brownlee	20
Ezio Pinza	26
Friedrich Schorr	21
Julius Huhn	21
Lawrence Tibbett	14
Kerstin Thorborg	26
Norman Cordon	45
Emanuel List	37

Attendance at the 120 performances was 3,000 in excess of the previous season of 125 performances.

The operas "Aida" and "Die Walkure" had the most popular appeal.

Correction

THE announcement in the April INTERNATIONAL MUSICIAN that Ernest Stramello's opera, "Florentine May", was given on March 31st was incorrect. Due to a last-minute postponement it was performed, instead, April 19th, at the Brooklyn Academy of Music.

EMBELLISHMENTS by Jan Hart



JAN HART

MODULATIONS: Did you know that actual experiments have proven that many flowers are sensitive to music? Which fact, no doubt, accounts for all those weary-looking corsages on dance floors. . . . The Music Appreciation Hour, conducted by Walter Damrosch, is NBC's old non-commercial program. This is its twelfth season. And speaking of NBC, judging by its recent press releases, the organization is in the midst of another quarterly economical wave, which is usually followed by a general shake-up. . . . Larry Clinton's new plane is called "The Dipsy Doodle"—the down payment was paid from royalties on that song. . . . Three cheers to Ozzie Nelson for giving a gal a break. The girl trumpeter in his band is Lois Ashford, sister of Bow Ashford, Ozzie's first trumpeter.

MOTIVE (Special to Composers and Arrangers): When a Venetian manager gratified an old grudge against Rossini by forcing that composer to set the music to a poor libretto, Rossini retaliated by putting various kinds of tricks into the score. The second violins tapped on their lamp-shades at the beginning of each measure in the overture—the sopranos were forced as low as possible, while the basses soared higher and higher. Not content with this, Rossini interrupted the comical scenes with a funeral march. Need we add—the opera closed after the first night? (Related without malice—and forethought.)

PERSONAL NOTES: Dear Chauncey Morehouse: I think your drum ensemble is the treat of beats, but confidentially speaking, is that fourteenth drum an extra trap, or snare, or simply an off-beat spare? Rhythmically yours, J. H. . . . Note to band leaders: Watch that young arranger, Eddie Herzog, who is already arranging a nice future for himself. . . . To the sponsors of that radio serial, "The Romance of Helen Trent"—Re. Theme Song. Gentlemen: The voice and song are fine—but, oh dear, that frail accompaniment. . . . P. S. (From J. H. to Arthur Gutman)—Is it true you're joining BMI? . . . Special dispatch to Hoosiers: Big doin's at the State Fair in Indianapolis next Fall—Paul Whiteman's gonna be there with all his boys.

FANTASIA: What with Ben Bernie becoming Mayor of Radio City and Glen Gray joining the New York Rotary Club, one can visualize most anything happening in the musical world in the future. In fact I already see Rudy Vallee at the head of a psychopathic institute; Tommy Dorsey managing a crew of Fuller Brush salesmen; Peter Van Steeden campaigning for Jack Benny for President, and Paul Whiteman conducting a special G-Man course. . . . Original radio quiz for musicians: Where am I?

IMPROMPTU: Last night I dreamed I was in *An Old Dutch Garden* at the *Starlit Hour*, and was *Leavin' on the Old Top Rail* with the *Sweet Potato Piper* who was playing a *Lover's Lullaby* accompanied by the *Singing Hills*. (So far, so good.) Now, *Where Was I?* Oh, yes, then an *Angel in Disguise* from *Another World* came *Breezing Along in The Breeze* in an *Alice Blue Gown*. Her name was Irene, and she was heading for *Tuxedo Junction* in quest of her *Vagabond Lover*. (I told her he was on the West Coast, but that wasn't the vagabond she was looking for.) She told us to *Shake Down the Stars* and begin *Wishing*. We put out our *One Cigarette for Two* and *With the Wind and the Rain in Our Hair* made a wish. This was *The Beginning of The End* for who appeared but *Oh, Johnny, Oh* crying: "I'm Looking for a Guy Who Plays Alto and Baritone and Doubles on A Clarinet and Wears a Size 37 Suit." Then *The Sky Fell Down*, and I tumbled out of my *Reverie*. . . . (Ooh, What You Said).

RECORD NOTES: New and interesting releases of the Collectors Record Shop of New York are two ten-inch double-face disks which have been transcribed from old recordings of Enrico Caruso and Celestina Boninsegna, which were made between 1902 and 1904. . . . Recognizing the fact that every record collector has a problem of housing his library, RCA Victor has announced prizes totaling \$500.00 in records for the best photographs of home record libraries. . . . Managers of dance bands are turning more and more to disks for their exploitation. . . . Duke Ellington has signed a long-term contract with Victor. . . . Glenn Miller's records are breaking all records in the market. . . . Benny Goodman heads the Columbia group with "Sky Fell Down" backed with "It Never Entered My Mind".

Classical recordings of the month:

- (a) Victor:
The Sibelius Society, Volume VI (seven 12-inch records); London Philharmonic Orchestra, conducted by Sir Thomas Beecham.
Der Schwanendreher (Paul Hindemith, 1935) (Concerto for Viola and Small Orchestra); Paul Hindemith, Viola and Arthur Fiedler's Sinfonietta.
Concerto No. 14, In E Flat Major (Mozart—K.449); Rudolf Serkin, pianist, and The Adolf Busch Chamber Players.
- (b) Columbia:
"Under the Spreading Chestnut Tree" (Weinberger); Cleveland Orchestra, conducted by Artur Rodzinski.
Symphonic Etudes, Op. 13 (Schumann); Edward Kilenyi, pianist.
Strauss Waltzes in Dance Tempo (four 10-inch records); Al Goodman and his Orchestra.
- (c) Decca:
Album of Ten Favorite Airs from Opera; Decca Concert Orchestra, conducted by Harry Horlick.
Popular recordings include:
(a) Victor:
"Say It", Vocadance and "Imagination", Dinah Shore with orchestra, conducted by Paul Wetstein.
"Gabriel Meets the Duke" and "Whispering Grass", Erskine Hawkins and his Orchestra.
"Don't Fall Asleep" and "Gloomy Sunday", Artie Shaw and Orchestra.
- (b) Varsity:
"Percy Have Mercy" and "Look Out", Louis Prima and his Gleeby Rhythm Orchestra.
"When You Wore a Tulip and I Wore a Big Red Rose" and "Five Foot Two, Eyes of Blue", Korn Kobblers.
"Together" and "Someone Thinks of Someone", Lang Thompson and his Orchestra.
- (c) Columbia (Vocallon):
"Alice Blue Gown" and "Irene", Frankie Masters and his Orchestra.
"Smoky Mountain Rag" and "Smoky Mountain Moon", Roy Acuff and his Smoky Mountain Boys.
"Let There Be Love" and "Imagination", Al Donahue and Orchestra.
- (d) Decca:
"Tuxedo Junction" and "Rhumbogie", Andrew Sisters with Vic Schoen and his Orchestra.
"No Name Jive" (two parts); Glen Gray and the Casa Loma Orchestra.
Original Guitar Solos by Carl Kress (Album Set No. 114).
- BOOK NOTES**
"The Band's Music", by Richard Franko Goldman. Pitman Publishing Corp.
"Music for the Multitude", by Sidney Harrison. The Macmillan Co.
"Keyboard Road in Music Land", by Mary G. Reed. Bruce Humphries, Inc.
- CODA**
"Music should have no other end and aim than the glory of God and the recreation of the soul."—Johann Sebastian Bach.

Top-Flight Bands

THE idea of the guests "taking part" has been one of the rungs in the top-flight band's climb to success. Audiences at opera and concert must confine their expression to applause, but guests at night-clubs, dance halls and restaurants can not only "request" certain numbers themselves, but can dance to them, join in their singing, and, in some instances, do a "solo" stunt betimes. And do they like it! This "participation urge" and the substantiating fact that the most successful ensembles are those that allow the greatest measure of self-expression among their guests, are phenomena that managers might do well to ponder. Americans have been accused of having the "onlooker complex", of being content, that is, with having entertainment poured down them like soda-water. But it seems that that opinion is all wrong. On the contrary, audiences are eager for the chance to mingle in the fun and are willing to pay—and pay big—for the opportunity to take part.

East Coast Calls

CAB CALLOWAY began four weeks at the Southland Cafe, Boston, April 8th. In the autumn he is scheduled for a return to the Cotton Club, New York.

WOODY HERMAN opened at the Meadowbrook, Cedar Grove, New Jersey, April 23rd, where his new girl vocalist, Dillagene Plumb, started.

WILL OSBORNE'S band went into Meadowbrook, Cedar Grove, New Jersey, May 14th, following Woody Herman.

ALEX BARTHA and **EDDY MORGAN** got the season's sign-up at Steel Pier and Hamid's Pier, respectively, Atlantic City, New Jersey.

MILT HERT TRIO are at the Darlin Hotel, Wilmington, Delaware, for an indefinite stay. Started there April 23rd.

HARRY JAMES started a one-weeker at the Capitol Theatre, Washington, on the 12th of April; followed Tommy Tucker into the Fiesta Danceteria when the latter checked out April 18th. Tucker's was a three-week date.

Mad Manhattan

SONNY KENDIS was master of swing-eries at Sherman Billingsley's 9 o'Clock Club the week of April 4th.

CHARLIE MURRAY supplied alternate melodies with Sonny Kendis at Sherman Billingsley's, starting April 6th.

JIMMY DORSEY'S date at Pennsylvania Hotel, New York, opened April 5th, and will continue for thirteen weeks.



JIMMY DORSEY

when he will come to a landing on the Penn's roof with Tommy Dorsey's band as opposition on the Astor Roof.

JACK DENNY replaced Seger Ellis at the Village Barn, New York, April 23rd.

EDDIE LE BARON celebrated his third straight year at the Rainbow Room, New York, April 4th.

TEDDY POWELL was held over at the Arcadia Ballroom in New York until May.

TOMMY DORSEY, following on his four weeks at the Paramount, New York, and his one week at Shea's, Buffalo, will vacation two weeks before starting, May 21st, at the Astor Hotel, New York.

BILL McCUNE took up the musical reins at the Essex House, Casino-on-the-Park, New York, May 7th.

Empire State

JANA RAY HUTTON followed Terry Shand into Albany's New Kenmore Hotel on April 13th with her brand new all-male outfit, to stay four weeks.

BOBBY BYRNE moved his crew into the Empire Theatre, Syracuse, N. Y., for the week beginning April 19th.

BOB CHESTER'S is one of the bands scheduled for the Campus at the New York World's Fair. He opened April 15th at the Detroit Athletic Club, after playing Statler Hotel and Trianon Ballroom, Cleveland, April 13th and 14th.

ABE LYMAN has been booked for the Barbary Coast at the New York World's Fair.

THE McFARLAND TWINS are scheduled to stay at Blue Gardens, Armonk, New York, until Labor Day. The statement in the April INTERNATIONAL MUSICIAN that Harry James had this long term contract, was incorrect.

Quaker Quickies

JIMMY NAEGRA was at the Viking Cafe, Philadelphia, in April.

LANG THOMPSON got a two-month holdover ticket at the William Penn Hotel, Pittsburgh, which keeps him there until the end of the hostelry's Chatterbox season.

GLEN GRAY made it gay for them at Temple University, Philadelphia, April 8th; was at the Empire Ballroom, Allentown, Pa. on the 24th, and at VPI, Blacksburg, W. Va., April 26th and 27th. On May 30th he will head for the Roosevelt Hotel, New Orleans.

Southward Swing

WILL BRADLEY will come to anchor at the Surf Beach Club, Virginia Beach, Virginia, on June 19th.

CARL "DEACON" MOORE was at the Metropolitan Theatre, Morgantown, West Virginia, on April 24th.

DON BESTOR moved his crew into the Metropolitan Theatre, Morgantown, West Virginia, for a one-nighter, May 1st. Beginning May 29th, he will follow Reggie Childs at the Muehlebach, Kansas City, Missouri, for half a month.

REGGIE CHILDS and his orchestra dispensed rhythms at the Metropolitan Theatre, Morgantown, West Virginia, on May 15th.

LON CHASSY ticking off his twelfth consecutive season at Greenbrier, White Sulphur Springs, West Virginia, is docketed to stay until December 1st.

JOHNNY LONG was at Davidson, North Carolina, April 26th and 27th.

EVERETT HOAGLAND shifted to Chase Hotel, St. Louis, April 19th.

Windy City

STUFF SMITH went into Chicago's Sherman House, May 10th, after a hold-over at the Hickory House, New York.

BUD FREEMAN with his Summa Cum Laude Orchestra opened at the Hotel Sherman, Chicago, May 10th.

JAN GARBER held forth at Andrew Karsas' dansant, Chicago, April 21st.

OZZIE NELSON wound up his stay at the Blackhawk Cafe, Chicago, April 11th, and started out on a three-week one-nighter jaunt.



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Ohio Hook-Ups

TED FIORITO followed Herbie Kay into Hotel Cleveland, Cleveland, to hold forth in the Bronze Room a month or two.

FREDDIE FISHER took over for a week, beginning April 20th, at the Tourist Inn, Cleveland. Then he had a week at the State-Lake Theatre in Chicago.

HOWARD LeROY and his orchestra was playing in the Kin Wah Low night club, Toledo, late in April, coming from the Terrace Cafe of Hotel Lowry, St. Paul.

Lone Star State

BILL CARLSEN'S orchestra opened Spring Lake Park, Oklahoma City, April 26th, for two weeks, moving on then to a three-week engagement, starting May 10th, at Casino Gardens, Fort Worth, Texas.

RAN WILDE will take over at the Mural Room of the Baker Hotel, Dallas, after Pendarvis checks out.

RANNY WEEKS and his band, cur-

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rently at the Mayfair in Boston, will go into the Rice Hotel in Houston, May 24th.

Sun Spots

SHEP FIELDS went into the St. Francis Hotel, San Francisco, on April 9th, for a month.

NICK PISANI checked into the St. Francis Hotel, San Francisco, May 9th,

for a six weeks' run. Before he batoned for his own band, Pisaní was a member of Vincent Lopez' unit.

RAY NOBLE checked out of the Palace Hotel, San Francisco, April 25th.

IRVING AARONSON stayed until May 12th at Sherman's Cafe, San Diego, California; the latter half of his stay was a hold-over.

JIMMY JOY will be master of ceremonies at the Casino Gardens, Los Angeles, for two months, from May 9th.

JOE REICHMAN went into Los Angeles' Hotel Ambassador April 30th.

KEN HOWARD and his band, profiting from Howard's skill as trumpeter, arranger and "dead-pan" comedy vocalist, accompanied an all-star Hollywood show on April 19th, 20th and 21st, for the Seventh Annual Sportsmen's Exposition in the arena of the Municipal Auditorium.

HENRY KING moved into the Victor Hugo, Beverly Hills, in April.

Ether Eddies

DICK STABLE and his band short-waved to Admiral Byrd's expedition in Little America around the middle of April. Stable started a name band policy at Chatterbox, Montclair, New Jersey, May 15th.

LENNIE HAYTON, back on his feet again after a recent illness, played his first date on the Show of the Week radio program, April 21st.

Campus Capers

JACK TEAGARDEN has made a round of the colleges this season. He had already counted up seventeen by April 18th, and then, before the end of the month had added seven more to his list: Virginia, Clemson, Georgia Tech., Vanderbilt, Tennessee, Auburn and Alabama. On May 3rd and 4th he played at Mississippi State.

LEIGHTON NOBLE had an engagement at the Georgetown Foreign Service School, Washington, April 5th.

JOHNNY GREEN returned to his alma mater, Horace Mann School, New York, on April 15th, to give an hour's concert.

Spot-Light Spots

SAMMY KAYE will open at New York Strand Theatre, May 17th.

CHARLIE BARNET netted a one-weeker at the Apollo Theatre, New York, beginning April 19th.

GENE KRUPA swung into a combo policy at the Queen Anne Theatre, Bogota, New Jersey, April 17th. On the 24th he went into the Paramount Theatre, New York.

HORACE HEIDT took in a week at the Stanley Theatre, Pittsburgh, April 12th, and the same length of time at the Capitol Theatre, Washington, on April 19th.

CLAUDE HOPKINS rounded out a week at the Howard Theatre, Washington, D. C., May 3rd.

LITTLE JACK LITTLE'S melodies will ring out at the Metropolitan Theatre, Morgantown, West Virginia, May 22nd.

WAYNE KING was at the Chicago Theatre, Chicago, April 5th; on the 12th, at



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the Lyric Theatre, Indianapolis; on the 19th, at the Strand Theatre, New York; on the 26th, at Shea's Theatre, Buffalo.

DUKE ELLINGTON will have, in May, a series of one-nighters in Southern California. Before that he was at the Orpheum Theatre, Los Angeles, and, from the 4th of August on, he will be at the Surf Beach Club, Virginia Beach, Virginia.

LOUIS ARMSTRONG began on May 5th a series of theatre one-nighters.

Coast to Coasters

HENRY BUSSE was busy enough during the latter part of April, taking, from the 21st to the 30th, Grand Theatre, Crookston, Minn.; Watertown, South Dakota; Keith Theatre, Grand Rapids; State Theatre, Kalamazoo, Michigan. On May 1st he was at the Michigan Theatre, Jackson, Michigan; from the 2nd to the 4th at the Temple Theatre, Saginaw, Mich.; on the 5th and the 6th at the Michigan Theatre, Ann Arbor; on the 10th for a week at the Tower Theatre, Kansas City. For the week of the 24th he will be at Westwood Gardens, Detroit, and is inked up for six to ten weeks at the Palace Hotel, San Francisco, beginning June 19th.

JIMMIE LUNCEFORD'S May dates include set-ups in Tennessee, Missouri, Indiana, Kentucky, Illinois, Michigan, Canada, New York, Newark, Massachusetts, Rhode Island, West Virginia and South Carolina.

JAN SAVITT went into the Stanley Theatre, Pittsburgh, the week of May 3rd. He and his Top Hatters have the following signed contracts for their coming coast to coast tour:

R. P. I. Gymnasium, Troy, New York, May 10th.

New England spots, May 13th, 14th, 15th.

Keith's Roof, Baltimore, May 19th.

Arcadia Ballroom, Providence, R. I., May 22nd.

Stanley Theatre, Pittsburgh, Pa., week of May 24th.

Idora Park, Youngstown, Ohio, June 5th.

Tufts College, Medford, Mass., June 17th.

GLENN MILLER dropped anchor during April at the Roseland Ballroom, New York; the Coliseum Ballroom, Baltimore; Hofstra College, Hempstead, L. I., N. Y.; Savoy Ballroom, New York, and the Masonic Temple, Scranton, Pa.; May 4th found him at Dartmouth University, Hanover, New Hampshire. He will play at Cornell University, Ithaca, New York, May 24th, and at the Coliseum, Parkersburg, West Virginia, June 8th.

"Indefinitely Yours"

LARRY KENT has an indefinite sign-up at the Biltmore Bowl, Beverly Hills. It began in April.

DEL COURTNEY, on May 24th, will take over for an indefinite engagement at the Claridge, Memphis, May 24th.

KEN BAKER started in at the Uptown Ballroom, Portland, Oregon, for an indefinite stretch.

MALCOLM BEELBY is playing the Royal Hawaiian Hotel, Honolulu, indefinitely.

Repeater Rampage

BOB CROSSBY went into the Blackhawk Cafe April 12th, filling that long-scheduled return engagement for the Bob-Cats.

CLYDE MCCOY started a run at the Beverly Hills Country Club, Newport, Kentucky, April 26th, his fourth engagement at that spot.

CHIC SCOGGIN opened early in April at the Jefferson Hotel, St. Louis, for an indefinite run, his fifth repeat there.

ORRIN TUCKER will leave the Waldorf-Astoria Hotel, New York, around May 18th to go out for six weeks of theatre dates. The band may return to the Waldorf later in the season.

LARRY CLINTON, after double-features with Lawrence Welk, at the Trianon, Chicago, in April, had a New Yorker Hotel (New York) date, beginning May 10th. His repeat stand at Meadowbrook, Cedar Grove, New Jersey, will begin the first week in July.

A King's Courtier

PAUL WHITEMAN gets many letters but few he treasures more than the following, from an admirer in Argentina:

"Dear Pablo Whiteman: In your orchestra have always played the tops in the field of jazz music. Your, the pioneer of syncopated music, have seen the birth, the shining and falling of many stars, while you could maintain always your hand in the tops of stardom. Well, Mr. Whiteman, I just only wanted to tell you something of so

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many things I could say about you, your musicians, etc., you deserve to be called the maker of stars. Let me ask you the sending of a photograph in the securities that I shall place it amongst my darlingest souvenirs."

Fire Takes Its Toll

DANCING to the music of Walter Barnes' Chicago Orchestra, April 23rd, guests at the Rhythm Night Club, in Natchez, Miss., were caught by flames that swept through the structure, and, failing to reach the one exit, were suffocated, trampled or burned to death. Of the 300 members jammed into the old structure, a handful managed to escape by the door and by breaking through one of the windows, boarded up to bar "gate-crashers", but most of the dancers, blinded by smoke and herded by flames that leaped with terrifying swiftness from one moss-fetted rafter to another fell screaming,

until their bodies were piled shoulder high.

A few days later the New York Times ran an editorial entitled "A Needless Tragedy" in which was stated: "The admitted facts of the shocking story point to criminal negligence, whether or not the suspicion of possible incendiarism is later borne out. Whatever the fire code of Natchez may be, it could not have permitted the terrible risks that were taken. Some one whose duty it was to see that precautions were taken didn't care and didn't act. Two hundred people, spending a little hard-earned money on a brief forgetfulness, paid the price."

Such an occurrence should awaken us all to the need of vigilance in the matter of enforcing rules of the building code formulated to prevent just such fires. Citizens should make complaints in the proper quarters if they know of public places in which the building code and the fire ordinances are not respected.

Television

FOLLOWING the recent Federal Communications Commission's hearings in Washington we became somewhat confused as to what the original purpose of the F. C. C. was. Hence, we thumbed through the World Almanac and discovered this: "Federal Communications Commission—Purpose, as defined in the Communications Act of 1934, is to regulate interstate and foreign commerce in communications by wire and radio to make available to all people of the U. S. A. a rapid, efficient, nation-wide and world-wide service with adequate facilities and reasonable charges."

This was good news, for we were beginning to believe that the Commission had been appointed in 1934 for no other purpose than to stymie the progress of television in 1940.

There is undoubtedly far more to this television squabble than has appeared on the surface, and before it is settled there will probably be a Congressional inquiry into the whole subject.

Many are wondering just what the President's interest means. There were reports that David Sarnoff had given R. C. A.'s version of the whole affair to the President and had received his sympathy. It was also heard that Mr. Roosevelt severely reprimanded Mr. Fly, F. C. C. chairman, although in a recent press conference Mr. Roosevelt backed up Mr. Fly regarding the prevention of a monopoly.

Then there are the differences of opinion between Chairman Fly and Commissioner T. A. M. Craven, chairman of the special television committee. Craven was the sole dissenter from the reopening order.

Questions were asked concerning rumors that the stop order issued by the Commission was a result of lobbying by DuMont. Mr. Fly has spoken in approving fashion about DuMont, and also Philco, which fact might have been the basis of these rumors. Nevertheless, DuMont has been a thorn to R. C. A. for some time.

The committee chairman asked Mr. Sarnoff why—if it would increase the cost only \$20.00 to \$30.00 to include gadgets adapting R. C. A. sets to the DuMont technique—the public should not be supplied with all-round apparatus. To which Sarnoff replied it would be pointless, since DuMont is not rendering service and there is no assurance that their theories will become practical. R. C. A. finally stated that although favoring the R. M. A. standards for television, the company was prepared to adopt any standards the F. C. C. wanted.

Of course, politically speaking, this controversy over the Commission's actions is going to make splendid campaign material. Already Franklyn Waitman, chief propagandist for the Republican National Committee, has had some sarcastic remarks to make. And for a campaign issue, what better than "private enterprise" versus "government control."

OBSOLESCENCE is no longer a factor in the purchase of a television receiver, states Allen B. DuMont, in behalf of the DuMont Laboratories, Inc., for a happy compromise between fear of freezing the art and premature obsolescence of receivers has been reached by DuMont.

This has been accomplished by providing for flexible reception. By means of several inexpensive refinements the receivers can handle any television signal of any number of lines from 400 to 900, and any picture rate from 15 to 30, in any combination, at a very small added cost.

The receivers follow the present R. M. A. standard signals but by the mere click of the switch, they will follow other standards as well.

With this new development, the DuMont organization now insures purchasers of its television receivers against transmitting changes, and agrees to make any changes in its present receivers necessitated by the adoption of different television standards up to and including January 1st, 1942, absolutely free of charge. After that date any changes necessary will be done at cost. The life expectancy of the teletrons is set at three years.

Concerning the operations of the F. C. C. Mr. DuMont is convinced that the Commission is working for the best interests of television progress in its determination to keep the television art open for any

and all developments and improvements.

"To freeze the art now on the basis of present R. M. A. standards of 441-line 30-pictures-per-second would be just as short-sighted as though the automobile industry had standardized on the basis of the low-compression slow-speed engine of fifteen years ago, because gasoline producers then were not ready to supply high-octane gas," he continued.

Mr. DuMont was one of the rare exceptions who upheld the Commission in its television citation of March 23, ordering R. C. A. to explain its high-pressure advertising of inflexible television receivers. He states that all the facts in the case are not being considered by those who hasten to accuse the F. C. C. of autocratic handling of television.

"Frankly, I'm not in accord with the widespread criticism of the F. C. C.'s action by other television interests and by an obviously misinformed, or at least inadequately informed, press . . ." he concluded.

CONSIDERING the viewpoint of a member of a non-commercial organization, Porter H. Evans, president and chief of staff of the Massachusetts Television Institute, recently sent a dispatch to Chairman Fly, urging the F. C. C. to remove all barriers so that better programming can be made possible.

In the interests of progress all barriers to telecasts should be removed at once, he stated, and recommended that the R. M. A. standards be adopted and broadcasting companies be allowed to proceed with the development of better programs immediately.

He declared it would be useless to wait for the developments now in the laboratory before releasing television because there will be still newer developments in the laboratory urging more delays.

No one can predict what television will be like ten years hence, he pointed out, explaining that in the development of any commercial product no one ever attempts to incorporate each new improvement the instant it is conceived.

Concerning monopolies, which the F. C. C. has been particularly cautious about, Mr. Evans is convinced that the efforts to prevent the creation of a monopoly are having exactly the reverse effect. By prolonging the tremendously expensive period of experimentation, the "little fellow" is prevented from entering the field, for only the biggest corporations have the resources to carry on, he asserts.

"The public wants television in its present state of perfection," he concludes, "and public interest will be best served by the immediate release of television in its present form."

NOW that the DuMont Laboratories have received a license to own and operate a television station in New York, Manhattan Island will be the home of three image transmitters.

The DuMont transmitter is assigned to channel No. 4; N. B. C., No. 1, and C. B. S., No. 2.

The station will cost about \$100,000 and the company expects to have it on the air early next winter. A mobile transmitter will also be used to pick up outdoor events and relay them to the main station. Films for the telecasts will be supplied by Paramount Pictures.

They will operate on the flexible system.

CONCERNING the next steps in television development in the R. C. A. laboratories, Mr. Sarnoff has reported that his organization is ready to build a radio relay system, using higher frequencies than ever before utilized, designed to "extend the service of television to the public on a nation-wide basis." (Provided, that is, the F. C. C. gets around to issuing them a license.)

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was successfully telecast by N. B. C. recently.

Two cameras were used. One lens was focused on the three sawdust rings on the ground while the other scanned the sideshows.

RADIO men are taking stock of Europe's scientific blackout and are studying its possible effects on broadcasting and television development.

England was generally considered ahead in the television race when the war began because it had started public telecasting on a regular schedule before television had gained its first sight in America. But now, television in London is at a standstill, while in New York it has advanced to the point where it is believed we have passed Britain in the art.

American engineers contend that England never led the U. S. A. scientifically, as many of the devices used in London were developed in American laboratories. Only in programming and showmanship did they concede that London was setting the pace.

Neither do our radio men believe that the army and naval forces in Europe, particularly of Britain and Germany, have dropped television, as they recall the way in which radio devices were developed during the World War.

Scientifically, it is believed that the race continues, but we will not know who's ahead until after the European blackout ends.

In London well-informed radio and television sources admit there is no prospect of an early revival of television programs, as the Postmaster General has rejected repeated pleas that television be reinstated.

WANTED—a tower or pole that will not move! That's the latest cry of radio engineers who report that they have the "bouncing" of telecasts from city to city licked, except for one problem—an immovable pole. Masts of various heights have been tested, but they all waver eventually.

Construction engineers report that an immovable pole is impossible. But the radio men will not take "no" for an answer—they must have a 350-foot pole that will not deviate in the slightest manner.

As the tiny antenna in a target for micro-waves flashes in a beam thirty-five miles away, the beam must hit the bullseye every time with the tele-pictures, and there must be nary a quiver.

Hence, the radio men, never defeatists, are working on the development of a new gyro-aerial idea—a gyroscopic device on which the compact automatic relay transmitter would nest atop the pole and stabilize the transmitter and antenna, no matter how the structure deviated, holding the target in exactly the same position under all conditions.

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IS the term "Television" mis-applied? That is another question bothering the New York telecasters today, many of whom believe that the word "radiovision" is much more appropriate, and correct.

Many contend that it is now too late to change the name, although others argue that after ten years when wave lengths were described in meters, a shift was made to the more technical term kilocycles and megacycles. Hence, state the latter, it is not too late to switch to radiovision, particularly since radio is to be used as the interconnecting link in place of telephone or telegraph wires.

STATING that he has complete confidence in his system of "FM", or frequency modulation, Major Edwin H. Armstrong reported to the F. C. C. that he has expended close to \$800,000 of his private funds on the development of his new method of static-free broadcasting.

This amount is equal to the sum of all royalties he has received from his radio circuits, including the superheterodyne, he stated.

Although Major Armstrong's superheterodyne and regenerative discoveries have meant unestimated millions to radio manufacturers, he told the F. C. C. they had netted him but \$330,000. The super-regenerative circuit, his third outstanding discovery, was sold for \$425,000.

—GENE HODGES.

Band Concerts

WITH the rising trend of public taste, the role of the band as a purveyor of classical music has become fully recognized. That Beethoven, Mendelssohn, Saint-Saens and Wagner wrote compositions directly for the band should have indicated long ago this ensemble's artistic capabilities. Perhaps audiences have been prejudiced by blaring street players and motley crews in attendance on soap-box orators and strident revivalists. Whatever the reason, appreciation has lagged. Only recently has the public come to a realization of the band's scope as a medium for the performance of great music by the finest of the world's musicians.

New York

THE summer band concert series of the Daniel Guggenheim Memorial Concerts to be given in Central Park, New York, and Prospect Park, Brooklyn, will begin this year on June 19th and end on Sunday, August 18th. Park Commissioner Robert Moses is placing every facility of these two parks at the disposal of the management of this series of concerts and is increasing seating capacity to the utmost.

The success of these concerts, whose popularity has been attested by the ever-increasing number of people attending them, must in a large measure be attributed to band-leader Edwin Franko Goldman's indefatigable efforts to perfect his ensemble and bring it up to the highest level of achievement.

At the time of its inception, in 1912, Goldman's band was known as The New York Military Band, but, in 1918, when it began to present the summer concerts on the Green of Columbia University—the only organization giving such concerts in New York—so many persons referred to



EDWIN FRANKO GOLDMAN

it as "The Goldman Band" that its leader was forced to call it so officially.

The unprecedented success of the 1918 series marked the beginning of a new era in band concerts, since it convinced authorities of the practicability of concerts out-of-doors and led to the organization of the Stadium Concert series.

Adhered to now perhaps more strongly than ever are the original purposes of the Goldman Band, namely to bring into the ensemble the best players of wind instruments available, and to raise the standards of bands and band music. Always Dr. Goldman has steadfastly refused to make any compromise in the matter of artistic standards. He will accept no engagement unless he is allowed full scope as to choice of players, combination and number of instruments and selection of program. At no time will he include compositions which he feels to be cheap or out of place.

For the Daniel Guggenheim Memorial Concerts this summer the Goldman Band is to have three soloists, Leonard B. Smith, Ned Mahoney and Frank Elsass, all cornetists. The associate conductor will be Richard Franko Goldman, son of Conductor Goldman, who has come into the public eye lately through the wide popularity of his book, "The Band's Music".

This will be the twenty-third summer in which these concerts have been offered to the public. The opening one of the season will mark the 1,279th concert.

Long Beach, Calif.

EVER since 1909 the City of Long Beach has maintained and operated a Municipal Band and, with the exception of five depression years when the members had three months of enforced leisure, the band has operated throughout its career on a 365-day-a-year basis. Why does the city go to this expense? Simply because the band not only entertains tourist guests while they are there, but is the means of bringing yearly thousands of visitors to that resort. During the summer months the concerts are given in the Band Shell on "Rainbow Strand" and are free to the public. Directed by Dr. Herbert L. Clarke, an outstanding figure in the musical world, and made up of thirty-seven men recruited largely from the great symphony orchestras and bands of the country, this is an organization to which Long Beach points with pride as one of its finest achievements culturally and one of its best investments financially.

Appleton, Wis.

THE sixth semi-annual Convention of the Wisconsin Bandmasters' Association was held April 13th and 14th at Appleton, Wisconsin. The regular formal banquet was the event of the 13th when the guests mingled and exchanged greetings and ideas. The afternoon of April 14th was devoted to business and during the evening the Appleton High School Band gave a gala concert at which all the conductors (whether directing or not) appeared in uniform. The works of such outstanding composers as Rossini, Clarke, Tchaikovsky, Berlin and Weber were included on the program.

Byrd Expedition

THE fifty-piece band of Boston that saw Rear Admiral Byrd's expedition off to Antarctica had the experience of actually boarding the vessel and playing as the ship started out to sea. Since the band had an engagement to play in Boston that same evening, however, it was with something like consternation that they felt themselves moving through the waters. Frantic questioning brought out the information from an officer, "We are only steaming out into the harbor to turn the boat around so as to load the other side of the ship".

Incidentally the players felt they had shared Byrd's adventures in more ways than one. The weather was raw and bitter cold, the wind knife-sharp. As they played the last number from the pier, with scant protection from the elements, the poor instrumentalists—piccolos, oboes, and clarinets—who couldn't wear gloves, suffered agonies while their fingers grew blue and stiff.

Chicago

JACK BRAMHALL'S BAND is doing big things up Chicago way. The thirty-piece ensemble played April 19th at the opening game of the Chicago Cubs (their forty-eighth anniversary as "pepper-upper" with this team) with such success that the crowd went wild, the team played as they had never played before, and the Cubs won the opening game of the season from the St. Louis Cardinals. That's putting music's inspiration to practical use!

Salem, Mass.

ON the eve of his eighty-eighth birthday, Jean M. Missud, Salem Cadet Band conductor, received the tribute of the twenty-five members of his band and many other loyal friends, when he was invited to a surprise party held in the band room on Central Street, April 24th. Just as Mr. Missud set foot in the room, presumably for band practice, a brass quartet played "Happy Birthday to You"



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and all assembled joined in the hearty singing of the song.

Among the many prominent guests present was Mayor Edward A. Coffey who proposed a toast to the band leader and congratulated him on his long years of service to the band. Others on hand to extend their greetings and show their appreciation were George A. Morrill, Josiah H. Gifford and Patrick J. Fallon, close friends of his for a number of years.

A letter of congratulation was read from Prof. Leo Lewis of Tufts College where the Cadet Band has played on class day for the past forty years. Then, on behalf of the members of the band, Mr. Morrill presented Mr. Missud with a handsome walking cane. Colored motion pictures of the band were shown during the evening which was made enjoyable by innumerable evidences of the attachment for this veteran conductor.

Afterward, the birthday cake—of truly remarkable proportions—was cut, and, in closing, the quartet played "Auld Lang Syne".

ALFRED ARRIOLA

Alfred Arriola, for the last six years leader of the Golden Gate Park Band and for sixteen years previous to this trumpeter for the San Francisco Symphony Orchestra, passed away April 6th at the age of fifty-seven.

Born in Mexico, Arriola came at the age of ten to San Francisco where he built up his musical career, distinguishing himself not only as a conductor, but as the composer of hundreds of compositions for band, orchestra and solo instruments. Among his better known works are "San Francisco Suite", "Mexican Suite", "American Rhapsody", "Golden Gate Park March" and "McLaren March". In 1936, he was commended by King Farouk of Egypt for "The Egyptian March", which he had composed in honor of that sovereign.

On April 7th, at the regular Sunday

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concert in the Golden Gate Park, Gerald Cook, who had been his assistant, in honor of his memory conducted the band in the playing of "Sunset", a composition Arriola had written in 1913 after the death of his mother.

Stage Shows

THE weather seems to have been the chief of this season's actors, both bringing people out, as it played its part favorably, and keeping them home, when, distraught by winds and snows, it fumbled its Springtime stanzas. However, some entertainers proved themselves a match even for such a billing. Co-starred with a cloud-burst or cast with a cyclone, a Horace Heidt or a Bonnie Baker still has crowds stampeding the box office and audiences applauding fit to raise the roof.

Vaudeville's Victories

Meanwhile Vaudeville continues on the ascendency. A month's experimentation with stage shows with a view to determining future policy was the program of six Harris houses in Pittsburgh during April. Each house had a unit for one day a week, giving each of the vaudeville shows a full stanza right in town. The six houses were Beechview, William Penn, Perry, Liberty, Manos and Dents.

Live shows are staging a come-back in a number of Wisconsin towns, with many of the better known units touring the state. Amateur vaudeville is also being featured Wednesdays in various houses.

Sunday Billings

THE Metropolitan Auditorium, Providence, has inaugurated a policy of Sunday vaudeville. Al Donahue and Tommy Tucker bands were the headliners at the opening, March 24th. A week later Harry James and Louis Prima topped the attractions.

Kay Kyser headed the first vaudeville show on 1940 at the Arena, New Haven, Connecticut, March 31st, inaugurating their Sunday two-show policy. The plan of having top-flight bands and vaudeville shows on Sunday afternoons and evenings is being widely adopted. The Westchester County Center (White Plains) with a seating capacity of 5,000 started it last year and the idea was taken up at the Auditorium, Worcester, Mass., with success in both instances. Similar plans have been developed in Providence, Rhode Island and Lowell, Mass.

Three-Day-a-Week

THE Capitol, Wheeling, West Virginia, now has stage shows the last three days of each week, as well as top-flight bands on the stage every Wednesday, in so far as they are available.

The Irving, Wilkes-Barre, Pennsylvania, did exceptionally good business for its thirty-fourth consecutive vaudeville bill (March 21st to 23rd) with three-day-a-week stage show playing there during Holy Week. The Capitol had Paul Whiteman the first half of Easter Week and Shep Fields orchestra and the Mills Brothers the second half.

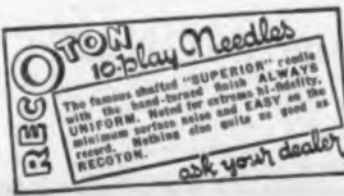


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One-Day Stand

A ONE-DAY stand at the Penn Theatre, Butler, Pennsylvania, April 7th, by Al Donahue's Orchestra drew \$746.50, a record for the house. They put on four shows that day, and all were practically capacity.

Several independent theatre operators in Chicago have been presenting one-night vaudeville programs of late. Tests have shown that although combination bills do not always draw capacity, they produce comparatively better grosses. Among the theatres using such programs are the Olympic, Avaloe and Symphony.

Start-Offs

BEGINNING April 11th, Edward Sherman hooked the State, Harrisburg, Pennsylvania, with a six-day policy of live talent, starting with Dave Appollon's unit.

Stage shows with top-flight bands as headliners became the policy of the Marlow Theatre early in April.

With a Ted Lewis opening on March 12th, at the St. Louis, the resumption of stage shows in the city of that name became an established fact. At this writing the management has gone into a huddle to procure Kay Kyser for either the St. Louis or the Fox opening May 10th. If the Fox succeeds in getting him (a point not ascertained at this writing) it means a return to top-flight bands after five months of films.

Detroit Insists

AT last they have decided to give Detroit audiences what they want. Time and again citizens of that city have let it be known they want more stage shows. Months ago there were letters in the newspaper "Voice of the People" columns wondering why there were no more stage shows in Detroit. Niteries that put on stage shows were crowded as well as the few houses outside the downtown area that adjusted their policy to include such shows. The Bowery, popular niterie for Detroiters, built up its prestige on name shows until it had to enlarge its seating capacity by the hundreds.

Last autumn, the Colonial, second-run house just off the downtown area, started to cater to the public taste for vaudeville. Slowly building up to bigger and bigger names, it recently had Duke Ellington doing the honors there for a week, one of the most successful of its history. A few weeks later Clyde McCoy took the stage with his band.

Six acts of vaudeville were put into the Harper for Easter week this year. The policy clicked and was continued. Acts were put on at the Tuxedo as well, with the same success. Both the Michigan and the Fox are resuming stage shows.

Meanwhile, nearby Flint, Michigan, returned Friday and Saturday vaudeville to the Rialto beginning the middle of April.

Operetta in Louisville

ON June 17th, Louisville, Kentucky, will begin her six-week operetta season. "The Student Prince" will be the first production with Nancy McCord signed up for the soprano roles.

Through action of the State Legislature, tax has been removed from operetta performances at Iroquois Amphitheatre, as it is considered a civic enterprise.

England

ODEON CINEMAS, operators of one of Britain's biggest chains, after eliminating vaudeville some time back have restored stage orchestra. Nine cinemas in Birmingham are putting on vaudeville, and others in the city are bringing back pit orchestras.

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New York

TOMMY DORSEY at the Paramount smashed through to a fine \$58,000 in his first week, \$47,500 in his second, \$39,000 in his third, and \$27,000 in his fourth. Then he was away in Buffalo for a week. Back at the Paramount the week ending April 23rd, he brought in \$29,000. A very satisfactory run!

The week ending April 30th, when Gene Krupa's orchestra was at the Paramount, the largest matinee crowd in the history of the theatre was recorded, that of April 24th. More than 12,300 tickets were sold up to one o'clock, mostly to young people who started assembling hours before the performance. By eleven o'clock a line-up spreading four or five abreast reached from the box office clear around the block, back to the starting point. The previous matinee record at the Paramount was set some three years ago, when Benny Goodman and his orchestra played there.

At the Strand, George Olsen held forth, the week ending March 28th, to the tune of \$42,000. In his second and final week, ending April 4th, \$34,500 trickled into the till. Eddy Duchin following him brought in receipts totaling \$35,000 the first week and \$26,000 the second (ending April 18th). When Wayne King waltzed in, for his first appearance on Broadway, receipts spurted to \$35,000, for the week ending April 25th.

The State had Count Basie, with \$22,000 the turnover for the week ending April 11th.

Buffalo

TOMMY DORSEY at the Buffalo, the week ending April 18th, skyrocketed receipts to a tall \$20,000.

Cleveland

FROM all indications Horace Heidt spent a very profitable April. In Cleveland, at the Palace, he finished the week ending April 14th with a mighty \$19,500.



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Pittsburgh

WITH the next stop Pittsburgh, Horace Heidt helped the Stanley to its best seven days in several months. In the week ending April 18th, he harvested a husky \$25,000. The following week Phil Spitalny and his all-girl band took over and, despite a week-end downpour, costing the layout at least \$5,000, whipped up a good \$14,000.

The combination policy is going strong in Pittsburgh, and it is expected to carry through the summer. Box office boosters, Horace Heidt and Phil Spitalny, as well as Guy Lombardo, Wayne King, Glen Gray and Jan Savitt, are appearing at the Stanley in turn.

Washington

FOR the week ending April 25th, Horace Heidt was in Washington, at the Capitol, leading the town with a smashing \$29,000. The week before Harry James' orchestra brought in a good \$16,500.

Atlanta

THE George Olsen band rang up a superb \$20,000 for the Roxy, the week ending April 18th.

Indianapolis

GUY LOMBARDO at the Lyric the week ending April 11th was a winner and the house knew it. To make hay while the sun shone, it put on five performances a day and collected a neat stack, \$15,500, for the week. Wayne King took over for six days the following week, with a good \$11,500 realized.

Chicago

HORACE HEIDT perked up profits at the Chicago, the week ending March 28th, with a ring-up of \$38,800. The week before, with the same film showing, but with no Horace Heidt, the intake was \$8,000 less. The week ending April 4th, Orrin Tucker and Bonnie Baker hove in, a sign for youngsters to jam the stage doors for autographs and the management to put on extra performances. A sowitz \$53,300 was the intake. The Wayne King contingency there the following week snatched a bright \$39,000.

Meanwhile the State-Lake, not to be outdone, had Buddy Rogers orchestra accounting for an excellent \$17,900 the week ending March 28th, and Little Jack Little the following week copping \$16,000. Clyde McCoy's band on the stage for the week ending April 18th proved a money-getter of the first water, with the gross a bang-up \$17,800.

Minneapolis

ORRIN TUCKER and Bonnie Baker had them fighting to get in at the Orpheum, the week ending March 28th. Receipts zoomed to a magnificent \$24,000.

Kansas City

AT the Tower Theatre for the week ending April 18th, Jimmy Lunceford's orchestra went over the top with a fine \$8,300.

Denver

DUKE ELLINGTON'S orchestra on the stage at the Denver, the week ending March 28th, slid receipts up to a nice \$10,000. This leader was the first stage attraction in Manager Bernie Hynes' new policy of running one film plus stage show at the Denver Theatre during Holy Week. Ellington's fine showing may result in other flesh bookings for this theatre.

The week ending April 4th, at the Denham, Jimmie Lunceford's band raked in \$7,200.

Portland, Oregon

MAJOR BOWES' UNIT at the Orpheum the week ending April 18th brought in a good \$4,300.

LEGITIMATE

New York

HOVERING around \$30,000 in its weekly intake, "DuBarry was a Lady" continued to lead the town. For the weeks ending March 23rd and March 30th, it rated \$29,000 and \$31,000 respectively. In spite of heavy rains during April, it held to \$31,000, \$28,000 and \$30,000 for the weeks ending April 6th, 13th and 20th. "Hellsapoppin'" at the Winter Garden in its 79th week (ending March 23rd) ran a strong second to "DuBarry" with \$24,500 to show. The last week in March it spurred to \$30,000. The ring-ups for the first three weeks in April were \$25,000, \$25,000 and \$28,000, very good considering almost continuous rain. Looks as though it would play another summer.

With conflicting word-of-mouth opinions rife concerning "Higher and Higher" at the Shubert, it brought 'in favorable no-

tices from the start, and hauled in, for the week ending April 13th, \$26,300. The following week, with gross over \$28,000 it was sitting pretty.

During the weeks ending March 23rd and 30th, "Too Many Girls" at the Imperial more than held its own with \$23,000 and \$25,000 respectively to show. During the drizzles of the first three weeks in April, it dipped, first to \$19,000, then to \$17,000, and, in the third week (ending April 20th), moving over to the Broadway, got back its wind a bit bringing in \$19,000.

"Two for the Show" at the Booth registered takings of \$15,000 for the last two weeks of March. The rains didn't help



EUNICE HEALEY, a Principal Dancer in the New Musical Revue Hit, "TWO FOR THE SHOW", at Booth Theatre.

it during the weeks ending April 6th, 13th and 20th, but it held to a good profit with grosses of \$13,700, \$13,000 and \$13,000 respectively.

Holding to a very steady pace, the refugee revue, "Reunion in New York", rang up \$4,000 and \$4,500 for the two last weeks of March. Then in April, the first three weeks (ending April 20th) netted \$3,500, \$4,000 and \$4,000.

With more than 1,000 performances to its credit, "Pins and Needles", the Garment workers' little revue, can look forward to a summer's stay. A good \$7,000 was the total for the week ending March 23rd, and the same amount for the following week. In April, the weeks ending the 6th, 13th and 20th added up respectively \$6,000, \$6,000 and \$5,500 (satisfactory even though there was a slight dip toward the end).

Boston

"HIGHER AND HIGHER" at the Shubert had Boston eating from its hand. It flashed \$22,300 in the pan in its second week, ending March 23rd, and \$20,000 in its final session. Then on to Broadway.

"International Incident" at the Wilbur proved less palatable to Bostonians, although Ethel Barrymore's work was praised. It copped only \$1,500 for its first five performances (ending March 23rd week) and, perking up a bit the second week (its final), managed a fair \$6,500.

"King Richard II" at the Colonial for one week (ending March 30th) got raves from the press and a big \$15,400 from the public.

The happy combination of the Guild subscription list and the Lunt-Fontanne starring duo brought "There Shall Be No Night" at the Colonial far to the lead, with a spanking \$21,000 for the week ending April 6th. It bettered its pace to \$25,000 the next week, its final in Boston. It was rated one of the best plays of the season and also the best vehicle for the Lunts in many a day.

In its first week at the Shubert, "Hot Mikado" garnered \$9,000. The following week (ending April 13th) it built up to a good \$14,000.

After two weeks of poor pickings, "Mulatto" checked out of the Copley. The final week (ending April 6th) it took in \$1,500.

The new comedy by George M. Cohan, "Return of the Vagabond", at the Colonial, turned in \$12,500, a satisfactory gross for the first of its two weeks in Boston, ending April 20th.

Philadelphia

"NIGHT AT THE FOLIES BERGERE" closed two rather pale weeks at the Forrest. April 6th, with \$18,200 intake the first week, and \$16,200 the second.

The third week of "Tobacco Road" at the Erlanger netted a good \$5,000. This



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week, ending March 23rd, was its final session.

"Margin for Error" with \$5,500 brought in during its second week (ending March 23rd) was held over for a third during which the same amount was realized.

The Theatre Guild's production of "Love's Old Sweet Song", with Walter Huston, seemed to have the critics puzzled and the audiences in a chilly mood, but, all in all, a fair \$13,000 was swept in. Its second (and final) week ending April 20th got it an even better \$13,800.

Pittsburgh

"KEY LARGO" starring Paul Muni kept to a fair pace despite the season (Holy Week), pulling out the week ending March 23rd to the tune of \$11,000.

In a return engagement, Bill Robinson's "Hot Mikado" did about half its original gross, getting approximately \$10,500 for the week ending March 30th. No money lost, however.

The reception of "Heavenly Express" illustrated Pittsburgh's negative attitude toward new plays. For the week ending April 6th, it took in only \$6,500. It opened on Broadway on the 18th.

For the week ending April 13th, Katharine Hepburn's "Philadelphia Story" rolled up a non-musical record with a dazzling \$26,000. Finished its date to standees three and four deep.

Washington

"HEAVENLY EXPRESS" with bulldup on John Garfield crossed the finish line of week ending March 30th with \$11,000. Not so good, but critics didn't help much.

After two dark weeks, "There Shall Be No Night" (beginning April 21st) with the Lunts, brightened Washington's theatrical vista.

Baltimore

WITH solid capacity at practically every one of the performances, "The Philadelphia Story" headed for a terrific \$26,200 for the week ending April 6th.

"There Shall Be No Night", starring the Lunts, built to capacity toward the close of the week ending April 20th, finishing to a fine \$20,000.

Detroit

"KEY LARGO" had a good seven days at the Cass with eight performances adding up to \$15,000 for the week ending March 30th.

Carmen Miranda's lure with the Xavier Cugat ensemble helped to roll up \$21,000

for "Streets of Paris" in the week ending April 6th, and \$20,000 for the following week.

Detroiters took "The Little Foxes" to their hearts and brought the wicket receipts to \$17,000 at the Cass, for the week ending April 20th.

Cincinnati

THE engagement of Cornelia Otis Skinner with her repertoire of four monologues, concluded Cincinnati's legitimate season consisting of fourteen weeks.

Chicago

"ABE LINCOLN IN ILLINOIS" burst into renewed activity at the Grand, the week ending March 23rd and brought in a neat \$13,600. It finished strong on March 30th with \$17,500 poured into the money bags.

"Ladies and Gentlemen", Helen Hayes vehicle, left on the same date, with the two last weeks adding up to \$15,500 and \$16,000, respectively.

Claiming new records right and left, "Life with Father" went its merry pace with a five weeks' stretch to be proud of. In the last two weeks of March, \$17,000 and \$18,000, respectively, were realized. The first three weeks of April (when most plays were slumping) it held to a fine \$17,000 each week. A stay of many months is sure.

"The Man Who Came to Dinner" at the Harris looks like a steady thing in Chicago, too. With tickets sold far in advance and steady profits the word, it touched the tape, during the last two weeks in March and the first three weeks in April (ending April 20th) at \$12,500, \$12,600, \$12,000, \$12,000 and \$10,000, respectively.

Cornelia Otis Skinner at the Selwyn, the week ending March 30th, finished to the tune of \$2,500.

"Key Largo" had an only fair-to-middlin' reception in Chicago, realizing during its three-week stay there (ending April 20th) \$11,000, \$10,000 and \$8,500, respectively.

The return engagement of "No Time for Comedy" at the Grand got \$10,000 for its six-day opening week, ending April 6th. It dipped the week after to under \$10,000 and headed Eastward.

"Tropical Pinafore" took in \$4,000 on its initial stanza, the week ending April 20th.

With a strong start-off, "Philadelphia Story" at the Erlanger pounded through to top-corn of the town for the week ending April 20th, namely \$20,000. Good for at least six more weeks.

"Romeo and Juliet", Leigh-Olivier vehicle, opened April 17th for a seventeen-day stay. By April 20th, after five performances it had edged along to \$11,000. Seems there is little general taste for more Shakespeare in Chicago.

"Streets of Paris" with the week-end turnout offsetting the disappointing mid-week trade managed \$19,000 for its first week, ending April 20th.

St. Louis

ON their second visit to the American, Bill Robinson and "Hot Mikado" did nice business, week ending March 23rd, despite its being Holy Week in a community largely Catholic. The piece grossed \$15,500.

Los Angeles

"MEET THE PEOPLE" continued to reap profits at the Playhouse during the five weeks from March 16th to April 20th. It piled up \$9,000 during Holy Week; added \$8,400 for the last week in March; and for the first three weeks in April gathered in \$7,900, \$7,500 and \$7,500, respectively.

"Suspect" at the Biltmore in its second and final week (ending March 23rd) ground out \$2,500, not too good, but enough to decide the sponsors to take it East.

With around \$20,000 in the till for the first seven days (ending March 30th), George White's "Scandals" postponed its departure until April 13th. The intervening two weeks passed to the tunes of \$20,000 and \$18,000, respectively.

Raymond Massey in "Abe Lincoln in Illinois" didn't draw as well as expected, the reason probably being that a previous showing of his film of the same name had taken the cream of the receipts. However, the show managed \$6,000 on the first week (ending April 20th) of a two-week stay.

San Francisco

ALEXANDER WOOLLCOTT, critic, author and actor, was forced to withdraw from the cast of "The Man Who Came to Dinner" when he suffered a heart attack, April 23rd. Previous to that, the play had piled up receipts for the five weeks between March 16th and April 20th to the amounts respectively of



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On page 23 of this edition, Mr. Shepard begins a new trumpet column which offers many valuable hints for brass players.

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\$21,700, \$20,500, \$19,500, \$14,000 and \$9,000. On April 24th instructions came from Sam H. Harris, the producer, to cancel the remainder of the tour which had been booked up to June 1st in Salt Lake City.

A return one-week engagement of Earl Carroll's "Vanities" (week ending March 30th) claimed for the house a fairish \$8,000.

"Romeo and Juliet" starring Laurence Olivier and Vivien Leigh gave the Geary \$14,000 for the week ending April 16th. George White's "Scandals" got a nice \$19,000 for the week ending April 20th.

Montreal

FOR the week ending March 23rd, "Ladies in Retirement" with Flora Robson, playing at His Majesty's Theatre, wasn't up to scratch. Holy Week and good skiing weather probably had something to do with the mild \$4,000 taken in.

Toronto

"STREETS OF PARIS" crashed through, the week ending March 30th, with a good \$17,800. Rave reviews helped offset

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counter attractions such as the Federal election and the final concert of the Toronto Symphony Orchestra.
"The Little Foxes" came bounding home from a week's stay in Toronto with only a fair \$11,000 to show for the week ending April 13th.
"Margin for Error", anti-Nazi play, got but a poor \$4,200 for the week ending April 20th.

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All that harms labor is treason to America. No line can be drawn between these two. If any man tells you he loves America yet hates labor, he is a liar. If any man tells you he trusts America yet he fears labor, he is a fool. There is no America without labor, and to fleece the one is to rob the other.—ABRAHAM LINCOLN.

Convention Resolutions

WE desire to call the attention of locals and delegates to the National Convention once more to the fact that resolutions must, under the revised procedure adopted by the Kansas City Convention, be received by the Secretary's office not later than fifteen (15) days before the opening day of the Convention.

Locals wishing to introduce resolutions should therefore have them in the Secretary's office not later than Monday, May 27. Locals and delegates can further assist by sending them to the Secretary's office prior to that date.

American Composers

IN years past there have been many complaints to the effect that it was impossible for American composers to receive proper recognition by having their compositions played by major symphony orchestras. During the season which has just closed this complaint seems to have dissipated into thin air.

The Symphony No. 3, in one movement, by Roy Harris, was played by the N. B. C. Orchestra under Arturo Toscanini, the Chicago Symphony Orchestra, directed by Frederick Stock and the Cleveland Orchestra under Artur Rodzinski. The Minneapolis Symphony Orchestra, under the direction of Dimitri Mitropoulos, presented Frederick Woltmann's Symphonic Poem, "The Coliseum at Night", Rhapsody for Horn and Orchestra, by the same composer, and the Little Symphony in G by Robert L. Sanders. The Los Angeles Symphony Orchestra played the world premiere of Meredith Willson's Symphony No. 2, "The Missions", with Mr. Willson conducting. Gian-Carlo Menotti's operas, "Amelia Goes to the Ball" and "The Old Maid and the Thief", have proven so successful that they were not only played in the United States but also by the Royal Opera Company in Stockholm.

Fabien Sevitzyk, conductor of the Indianapolis Symphony Orchestra, plays an American composition on every program. During the past year he presented world premieres of compositions by Converse, Cowell, Dubensky, Fuliehan, Lessner, Lundquist, McCollin, McKay, Schaefer and Deems Taylor. In the tenth pair of concerts he played Harl McDonald's Two Nocturnes, entitled "San Juan Capistrano". In New York, when directing the New York City Symphony Orchestra, he presented Charles Tomlinson Griffes' "Pleasure Dome of Kubla Khan".

At the American Music Festival in Rochester, N. Y., April 22 to 26, compositions by Wayne Barlow, Burrill Phillips and Bernard Rogers were given their world premieres. Roy Harris' Folk Song Symphony was also given its first performance at this Festival.

The New York Philharmonic Orchestra, at its concerts on April 11, 12 and 14 gave the first performance of Bernard Herrmann's "Moby Dick" cantata.

Verily, American composers have come into their own.

Have a Safe Summer

SUMMER isn't far away. And the coming of that pleasant season means, to most of us, vacations, adventures in the out-of-doors, work about the house and garden, and a generally happy and healthful time. We can do much to assure happiness and healthfulness by doing our part to fight summer fire hazards this year.

Each change of season brings new dangers. Uncut dry grass in a vacant lot, combined with a carelessly disposed cigar butt, may mark the starting point of a holocaust that will destroy lives and property. And a vacationist's carelessness with a campfire may result in the razing of thousands of acres of magnificent timberland which Nature spent centuries in creating.

Every town should adopt a "clean-up" campaign during the summer months. Old shacks, prime breeding places of fire, should be razed. Garages and homes should be painted. And the utmost care should be taken with any and all inflammable materials.

There's one more little task that every householder should perform in summer, in the interest of comfort as well as safety. That is to put the heating plant into prime condition before next winter brings its demands for warmth. Don't trust heating plant repairs to yourself or another amateur. Have them done by an expert, who knows his job—the money spent may pay tremendous dividends.

Have a good time this summer. And as one step toward that goal, keep the dangers of fire everlastingly in mind, and do your utmost to prevent them.

Safe Driving

(From Baltimore & Ohio Magazine)

THE RAILWAY EXPRESS AGENCY gives us a good example of the possibility of safe driving.

At the close of 1939, 3,500 of their vehiclemen had operated trucks over a period of five successive years without an accident. About 6,000 others have had perfect safety records for one, two and three years. Some have been driving from the days of the first trucks, as long ago as thirty-five years, without having had a single accident charged against them.

In publishing this information the Agency points out the special traffic difficulties under which their drivers work. Most of them are in the big cities, and the bulk of their deliveries and pick-ups are made during the busiest parts of the day when the streets are most congested.

Safety work is well organized in the Express Agency. Drivers form their own committees and take great pride in the records they make. Municipal authorities have cooperated with them in many ways, and will have representatives present when the safe-driving merit cards are awarded by the express executives.

The Basic Transportation of America

AS Robert S. Henry has written, "Great risks were taken in building railroads. Men staked their capital on uncertainties. Some won great fortunes, more lost. But win or lose, the railroads were built. Whatever its wastes and faults, that venturesome way did succeed in transforming a continental wilderness into a great nation, within the short space of a century. It did succeed in creating a continent-wide system of transportation which carries every sort of freight, over all distances and between all stations, in all seasons and in all weathers, at an average revenue of one cent for hauling a ton one mile—the basic, essential transportation of America."

Many of us tend to think of the railroads as empire builders of the past—a form of transport whose greatest services to the nation belong to yesterday. Nothing could be more erroneous. If anything, the railroads are today more vital to the nation than in any previous time. Without them, the intricate industrial machine which feeds and clothes and otherwise serves this vast land of ours, would be demoralized. It is true that other carriers have appeared, each offering a valuable if limited service. But these carriers, to the thinking man, emphasize rather than diminish the value of the railroads. The truck, the airplane, the pipe line all do good jobs—but none of them, nor all of them combined, can be mentioned in the same breath as the railroads when it comes to extent, certainty, efficiency and economy of transportation service for men and goods.

The rails are our most essential form of transportation. The iron horse brought civilization into the wilderness—and the iron horse is doing more and more to keep that civilization going and growing.

Saying It Plainly

(From Editor and Publisher)

EFFECTS of the past few years' thinking on the public relations of important corporations has become increasingly evident in their annual reports to stockholders. We have about a dozen or so on our desk, and at least ten of them represent a marked departure from hallowed practice—they are in plain English and they make clear the implications of the accountants' figures. If lawyers have had any part in their composition, it must have been in collaboration with people who know the language that is used in daily conversation and in popular print.

That is all to the good. We can think of nothing more conducive to careful management than a custom which requires an annual accounting in words that are designed to tell truth and not to conceal monkey business. And we can think of no better way of dispersing the clouds of public distrust than by telling in plain words the truth about a job well done.

Money "For Rent"

THE banks of this country have plenty of money "for rent"—to persons with a legitimate purpose in mind, and with the necessary qualities of character, experience and probity.

Furthermore, that money can be "rented" on more favorable terms than at any time in the past. Interest rates are extraordinarily low. And, for certain kinds of loans, extremely generous repayment terms can be arranged.

Few of us realize the extent to which banking has bettered its service to the public in recent years. Every effort has been made to meet the sound needs of the small borrower no less than the large. Many banks now make personal loans at moderate interest rates, thus saving borrowers from becoming the prey of unscrupulous "loan sharks". Other banks have gone into automobile financing on a wide scale. Others advance funds on favorable terms to home-builders.

There is no justification in the old complaint that bankers are skinflints, who delight in nothing so much as saying "No!" to the prospective borrower. Banks today advertise for business, and seek it in every possible manner. When they say "No!" to a borrower, there's a reason for it—either legal strictures, or the tenets of safe and sound banking make it impossible to grant the request.

Yes, there's money "for rent"—billions of it. No one with a legitimate need has to worry about being able to obtain necessary funds.

Boring From Within Again

IF any department of this government has been free of political influences, it is the Federal Bureau of Investigation. That is a testimonial to the integrity of the various Attorney Generals who have had charge of the Bureau—and to its Director, J. Edgar Hoover.

The Department has done more to reduce and punish serious crime in this country than any other agency—whether or not the crimes were committed by men of high or low station, by men without influence or men with great pull. And that fact may have something to do with the current campaign to "smear Hoover" and his department. Left-wing organizations have joined the hunt in full cry. However, the smear technique seems to have been deflated like a suddenly punctured tire.

It was charged that the FBI made a general practice of wire-tapping—yet not a single provable instance has been produced. It has been charged that the FBI mistreated some persons recently arrested in Detroit, charged with the Federal crime of soliciting army volunteers for a foreign belligerent nation—yet it has since been found that mistreatment, if it actually happened, occurred after the prisoners were turned over to local authorities, as the law provides. So it goes, down the list.

As Boake Carter has written, "The squawks come mostly from groups whose activities are now being successfully uncovered for the first time. So the 'smear' tactics are out in full force to confuse the public and bring disrepute to one Government bureau that simply refuses to play politics—or favorites—or to be bought."

The "smealers" use insinuation, half-truths and downright misrepresentations. Fortunately, the people seem to have seen through this—as has Attorney General Jackson, Mr. Hoover's chief, who has given him a clean slate. More power to the FBI.

Taxing to Destroy

(From the Washington Post)

THE Patman bill providing for punitive taxation of interstate chain stores would, in the opinion of Secretary Wallace, "discourage and prevent" efficient distribution and marketing. In a letter addressed to the chairman of the committee now considering the Patman bill, Mr. Wallace voiced the concern of the Department of Agriculture over the prospect of an increase in food distribution costs that would widen the spread between prices paid to farmers and paid by consumers.

Evidently the Secretary of Agriculture is convinced that chain store organizations have introduced economies into marketing that benefit consumers and producers alike. Possibly abuses exist which need to be curbed. But Mr. Wallace takes the sensible view that they should be dealt with directly.

To resort to discriminatory forms of taxation to break up chain store organizations or to destroy any other business that has a demonstrated social value is an outrageous abuse of the taxing power.

Freedom to Criticize Vital

ORGANIZED LABOR knows that the American press is not all it should be. Most newspapermen are also aware of the fact.

The press is often unfair, just as individuals are often unfair.

But it's a mighty good thing that the press is free to criticize, UNFAIRLY OR FAIRLY.

If it was not, freedom in America would soon vanish.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

"WHERE SPARROWS GO WHEN NIGHT COMES DOWN"

When I was young, a lad with eyes as wide as dandelions staring at the sun, I said: I'll rise before the night's dark tide Has left the heavens, or the stars are done. Thus meeting daybreak face to face I'll know its palest secrets; I shall hear them all Whispered along the edges of leaves, the low Dew-laden honeysuckles, in the tall May apple where a hundred sparrows throng: Now, truly, I shall know how dawn comes up. Then suddenly my mind was lost in song. The sparrows made: the valley was a cup Of rising mist the sunlight turned to gold, And sitting there upon an orchard bough, With more of music than my ears could hold, The light of morning cool upon my brow, I learned where sparrows go when night comes down. How sparrows bring the day back over the hill.

DANIEL WHITEHEAD HICKY.

PAUL WHITEMAN pushes a graceful pen as well as wields an inspirational baton. From the high tower of his point of vantage he ventures the prediction that "swing is on the jitterbug's last legs." Transformation of the ballroom from a billowy sea of anatomical gesticulation to an arena of physical serenity—attuned to the finer forms of dance music, will seem like the inhaling of wholesome waves of atmosphere following a period of zigzag wandering across a desert where the air was fetid and the sky skirted with fog. Whiteman believes that decadent swing will be followed by dance music of a marked South American flavor. He speaks of the tango, the rumba and the conga. The South American nativity of these movements, reflective of the beauty of Spanish music, ought to insure a cordial reception on the North American continent. Whiteman further predicts that—"The first band that treats the conga seriously, giving it the support of the intricate orchestrations for which American dance bands are famous, will be the country's next dance and radio sensation." If we can be assured that "conga" does not necessarily mean "conglomeration," the next shift in the terpsichorean scene can be eagerly and hopefully awaited.



Chauncey A. Weaver

Speaking of the thrills which come once in a life-time: April 7th, brought to us one of those emotional dilations, upon accepting an invitation to join with the musicians of Dunkirk, Chautauqua County, New York, in celebrating the founding of Local No. 108, and marking the 40th anniversary of its organized existence. The occasion imparted special zest because it happened in the county of the writer's nativity, while Dunkirk was the station from which he made departure for the West at the age of 18 years. The celebration took place at Van Buren Bay Inn—a beautiful spot on Lake Erie Shore, about five miles from Dunkirk. Local 108 has a membership of about 150—every member of which made it a point to be present if humanly possible. In the afternoon the annual election took place. In the evening a fine banquet was served. There was instrumental music, dancing and song. There were half a dozen members whose names adorned the original charter—but still seeming in the fine flush of life and able to help the younger members "carry in." Among the visiting Federationists, we secured the names of Nutter and King, Local 17, Erie; Caldwell and Hansler, Local 43, Buffalo; Campbell, Local 66, Rochester; Curto, Local 106, Niagara Falls, and Magnuson and Rich of Local 134, Jamestown. The officers elected by Local 108 that day, and to whom the obligation was read by the visiting member of the national executive board, were as follows: President, Donald MacCallum; vice-president, Robert Dolno; secretary, Carl Dispenza; treasurer, Alvin Domst; executive board members, Sam Dolno, Lewis Green, Daniel Callagee, Robert Seymour and Anthony Strychalski. Carl Dispenza and William Nowak will again represent the local at the Indianapolis convention in June. And so once, again—

I knew thee in those vanished years, When youth was at the spring; When life held more of hopes than fears— With hearts inclined to sing.

And now, as evening shadows fall, How rich the memory thrills.

As musing fondly I recall Those blue Chautauqua hills.

Michigan Federationists have been maintaining a state conference organization ever since this get-together feature came into fashion. It is operated on a model style. We were permitted to attend the recent Conference held at Flint, on April 11th and 12th. The weather man appeared to be in a rantankerous mood but was powerless to chill the interest of the delegates on the various lines of subject matter presented for consideration. The following locals were represented: No. 5 of Detroit, No. 33 of Port Huron, No. 228 of Kalamazoo, No. 252 of Muskegon, No. 56 of Grand Rapids, No. 57 of Saginaw, No. 387 of Jackson, No. 594 of Battle Creek, No. 625 of Ann Arbor, No. 784 of Pontiac and No. 542 of Flint—the entertaining host. In behalf of the locals named, seventeen delegates and six guests appeared. The feature of the official deliberations which impressed us most was the fact that every delegate was familiar with his own local situation; knew the problems thereof; had a clear conception of what was needed, and yet was willing to listen to helpful counsel and suggestions coming from elsewhere. Under the circumstances the general debates could not fail to be in a large degree illuminating. The better part of two days was devoted to the business program. The Michigan Conference is well officered and the delegates showed their appreciation by a unanimous re-election of the following: President, W. J. Dart of Port Huron; vice-president, Maude E. Stern of Kalamazoo; secretary-treasurer, Leon Knapp of Grand Rapids; Executive Board, J. Adam Geiger of Jackson, Dale Owen of Flint, and George V. Clancy of Detroit. Field Officer Henry Pfizenmayer was present and gave an interesting resume of the kind and character of problems necessary to meet. The member of the National Executive Board present addressed the Conference and had the honor of reading the obligation to the re-elected officers. Local 542 has recently moved into a "home of its own," and the new quarters was the object of admiration on the part of all visitors. President Raymond A. Cook and Secretary Dale Owen had the co-operation of all local members and the entertainment and social features set a high standard. The next Michigan Conference will be held at Jackson—as the guest of Local 387. As an incident of the social program, Executive Officer Weaver, in behalf of Local 542, presented K. O. Steinbach and Harry M. Stevenson with life membership cards—in recognition of thirty years of faithful and efficient membership—which cards will in the near future be exchanged for cards of gold.

The best attended Midwest Conference of Federation Musicians in the history of the organization occurred at Sioux Falls, S. D., Sunday and Monday, April 21-22. There was an enrollment of 118. We shall not attempt a detailed review of the Conference session. That will appear elsewhere in this issue of the International Musician. We shall confine ourself to the outlining of personal impressions. The Sioux Falls gathering, like others we have attended in recent years, amply vindicated the purpose of its being. No attempt was made to interfere with functions belonging strictly to the national organization. The delegates were there to compare notes, to seek light in the solution of local problems, and to find the encouragement to be derived in mutual discussion. Brother Edward Ringius of Local 30, St. Paul, again presided, and Brother Claude E. Pickett of Local 75, Des Moines, continued to discharge the duties of secretary. National Secretary Fred W. Birnbach of the national organization was present and gave a comprehensive and deeply appreciated resume of vexatious problems and of the work which the administration is trying to carry forward. Field Officer W. B. Hooper of Elkhart, Indiana, gave an account of his stewardship and demonstrated that notwithstanding the amplitude of his territory, keeps in close touch with all that is going on. Local 114 did a superb job of entertaining. Although Sioux Falls was the Mecca of delegates coming to all sorts of conventions at the same date every Federationist was well taken care of. There were places to sleep, plenty to eat and opportunity to see a city of 40,000 population which is able to give a municipal band object lesson which is not only a source of home pride, but the wonder of the musical visitor and all outsiders who take pains to learn particu-

lars. The band is an institution which does not have to beg for support. Maintenance is voluntarily provided and cheerfully given. On Sunday evening the band gave a wonderful concert under the direction of Russ D. Henegar—a young man but a rapid comer. The city provides headquarters for the band in the city hall—room for a carefully selected library, and a room for rehearsals. President A. K. Bailey and Secretary Burton S. Rogers, with fine co-operation of all local members, were untiring in looking after all details of entertainment. The writer wishes to make further acknowledgement of his appreciation of the local invitation to attend. Cedar Rapids, Iowa, Local 137, will have the honor of entertaining the next session of the Midwest Conference which includes Minnesota, North Dakota, South Dakota, Nebraska and Iowa.

Field Officer Henry Pfizenmayer, who has a keen eye for the unusual, hands us the following clipping in the nature of a United Press dispatch under a Dallas, Texas, date-line:

"The district attorney's office declined today to list a church as a nuisance. A beer tavern operator complained that the organ, choir and preaching from a nearby church drowned out the music of his nickelodeum and drove his customers away."

We are disposed to refer this matter to Parks of Dallas for special investigation and report.

We clip the following item from the San Francisco Musical News (Local No. 6)—interesting because of unusual features contained therein:

Thanks of the membership is due and offered to Mrs. Francis Fachuter of Santa Cruz for the presentation to the Union of a double band copy of a funeral march written by her late husband, S. P. Fachuter, who formerly operated a music store in Santa Cruz.

The march, "The End of My Trail," was written by Mr. Fachuter about six years prior to his death. At that time he laid aside money for the employment of a forty-two piece band to play this funeral march when he passed on.

His end came as it must to all men, and Mrs. Fachuter carried out his wishes in the matter to the last detail. A bus was sent to San Francisco, the band was transported to Santa Cruz and the first performance of the funeral march took place during a beautiful ceremony.

Mr. Fachuter left a musical monument to himself in this composition. Following the advice of our member, Bill Fabris, Mrs. Fachuter had the number copyrighted and printed. The first copies were presented to our Union. This beautiful march and thought of Mrs. Fachuter played an important part in the paying of our final respects to our beloved Frank Von Blma. We are grateful to her for her gift and thoughtfulness.

If the general rate of money spending is going to be maintained at Washington there is no excuse for decimation of the funds necessary to maintain the W. P. A. projects which are musical in character. Such indifference in the face of the near approach of a national election is a strange piece of political phenomena.

Chicagoland band and orchestra concert period will be expanded this summer season. An added month beginning June 1, will precede the regular July-August period. The plan outlined by President James C. Petrillo in the Chicago Tribune provides that half of each two-hour period shall be played by professional musicians and half by high school band or orchestra. Judges will be appointed to select the best band and best orchestra appearing during the June season. These two units will play in competition one night during the regular season. On that night Dr. Frederick Stock of the Chicago Symphony Orchestra will sit as the sole judge and select the winning group, whose entire personnel will be awarded free membership in the Chicago Federation of Musicians. This movement looks to us like a far-sighted and wholesome method of augmenting Federation membership with a line of talent bound to distinguish itself in later years.

We are in receipt of a snappy little bulletin, Volume One, Number 1, issued under the auspices of Local 59 of Kenosha, Wisconsin. It is edited by Joe Klacan, while Ed. Latawiec represents the Art staff. Eight pages constitute the initial number and each one filled with subject matter calculated to challenge the attention of the membership. The Local Bulletin idea seems to be spreading. It is an indication of local vigor and life. Success to it.

The Chicago Music Master (Local 208) reports—"Striking of 14,800 names from employment rolls of the Illinois Works Projects Administration during April was decreed today in orders from Washington." Is it possible those 800 telegrams wired Washington from the Kansas City Convention last year miscarried?

Announcement which will bring a touch of sadness to multitudes of musi-

The best sax doubles ???



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clans is that of Pittsburgh (Local 60) Journal of the passing of Louis J. Panella at the age of 57. Highly esteemed locally, his band marches and other compositions were played with delight.

It is reported that Toscanini receives four thousand dollars for each symphony concert program presented under his magic wand. However, it is also admitted that when Strauss' "Thousand and One Nights" is among the evening offerings he makes no claim for overtime.

We are pleased to find ourselves on the mailing list of the Cincinnati Musician. The first issue to arrive reveals a neatly printed ten-page periodical, replete with good reading matter—even to those outside the jurisdiction of Local No. 1. We hope it will keep coming.

Is there really anything more idiotic than the game of war now being played on the International stage? Probably most International Musician readers have read of the Hitler ban on Mendelssohn music—for no other reason than the Jewish origin of the composer. The Baltimore Sun makes an interesting contribution to this subject in the following editorial comment:

The war in the west so far has been one without victories. But one was gained in Paris on Sunday, and if it was a triumph for the French it was even more a triumph for good sense and the spirit of reason. Like the battle of the Marne, the beginning was not auspicious. The Cologne Symphony orchestra had scheduled three works by Wagner on its Sunday program. Then, without explanation, two were dropped and compositions by Debussy and Ravel substituted. When the performance began a large section of the audience protested, shouting, "Why did you change the program?" But another group of listeners took up the challenge and put on a counter demonstration against the Wagnerites.

Thus the scene was set for a repetition of the riot that the first production of "Tannhauser" had caused in the Paris opera in 1869, not to speak of renewal of the base "cultural wars" that were waged against literatures, languages, and arts in 1914-18. But the conductor of the orchestra came forward, begging his audience to "remember that music knows no national frontiers." Whereupon the "Tannhauser" overture was played as the final number, there was a "gale of applause," and M. Paray, the conductor, "had to return again and again to the stage to acknowledge the thunderous cheers."

Genuinely artistic creations will endure, and when at last the erosive fires of human conflict have burned out, and passions cool, and human reason again assumes her throne, the music of the masters will be heard again—making their undying contribution toward the ultimate goal of peace and good-will among men.

The man who invented bagpipes got his idea from stepping on the tail of a cat.—Lord Dewar.

We thank the Brothers that wrote in asking us not to drop the Bulletin. We believe that a few read the sheet anyway. —Waukegan Bulletin, Local 284.

We desire to register as being among the "few," if "few" there are.

That you can not keep a good man down is a tradition hoary with age. Brother Milton Krasny, who gave up the presidency of Local 4, Cleveland, and removed to the Pacific coast for the benefit of Mrs. Krasny's health, has found no difficulty in landing a good position as business manager for Edgar Bergen, famous radio star. Success and long life to the family.

Next month the 45th Annual Convention of the American Convention of Musicians! From Kansas City to Indianapolis will seem like a mighty brief span. The Indianapolis visitation will undoubtedly be a memorable gathering—in more ways than one. Local 3 has appreciated its responsibility in the amount of hard work involved and will arise magnificently to its discharge. Central in location, beautiful for situation, entwined with historic associations, the coming convention should be a notable milepost in A. F. of M. annals.

As an object lesson in chaos—Europe easily carries off the first prize.

Would you be moved to tears? Then listen to the National Hymn of Finlandia.

HERE, THERE AND EVERYWHERE

Montana Conference

THE Montana Conference of Musicians was organized at Livingston, Mont., at a meeting held March 30 and 31, 1940. The meeting was well attended, although not all locals in the state were represented. It is confidently expected, however, that all will be members of the Conference before the date of the next meeting.

The Federation was represented by Traveling Representative Greenbaum, who explained the purposes of state and district conferences and gave a resume of the activities of the Federation on behalf of its locals and members.

Officers elected were Robert Ralph of Great Falls, president; Leo McBride of Anaconda, Dennis H. O'Brien of Billings, George J. Hoffman of Bozeman, Harvey Palmer of Great Falls and Cliff Carley of Missoula, vice-presidents, and James Gregg of Missoula, secretary-treasurer.

The next meeting will be held in Helena, Mont.

Battle of Music

LOCAL 48, Elgin, Ill., gave its Fourth Annual Ball at the new Elgin Armory on April 5. All musicians donated their services, and the proceeds were turned over to the Recreation Council of Elgin for the purchase of equipment for children's playgrounds.

Orchestras which donated their services included Fat Wittman's Swing Band, Leonard Engdahl's Blue Rhythm Band, Walt Bartelt and his Classy Band, Palmer Whitney's Arcadians, Lossau's Revelers, Dick Lantz and his Band and Charley's Grenadiers.

Connecticut Conference

FORTY-TWO delegates, representing twelve locals, attended the Connecticut Conference of Musicians meeting on Sunday, April 14th, at the Ye Tavern, Stamford, Conn. The delegates met at 11 A. M. Alexander Winnick, president of the Conference, presided. Other officers present included Raymond McFarland, vice-president, and Thomas J. Sheedy, secretary-treasurer.

G. Bert Henderson represented the Federation and gave an instructive address which included an explanation of the efforts made by the Federation to assist the locals in securing radio contracts and to combat the inroads on employment opportunities caused by phonograph recordings and electrical transcriptions. He also explained the many difficulties the Federation encounters in its effort to have proper interpretation and correct application made of the Social Security laws.

Guests included Traveling Representative George Keene and Henry H. Joseph, secretary-treasurer of the Hudson Valley Conference. Mayor Charles E. Moore of Stamford, Conn., arrived at 1 P. M. and the delegates and guests enjoyed a dinner provided by the Stamford Musicians' Union. After dinner Mr. Winnick introduced Rodney Bartlett, president of the Stamford local, who gave a talk before introducing Martin Gordon, secretary of the Stamford local. Mr. Gordon presented an honorary membership card in the Stamford Musicians' Union to Mayor Moore. The mayor spoke briefly and remarked, "I still think I can play a good solo on a fiddle." A fifteen-piece orchestra composed of members of the Stamford local played during the dinner.

The report of locals indicated an increase in dance and theatre work.

The Conference adjourned at 6:45 P. M.

Penn Wheelmen Show

THE Annual Penn Wheelmen Show, given by the Penn Wheelmen Club of Reading, Pa., and entitled "The Follies of 1940", was presented at the Rajah Theatre in Reading, on April 8th, 9th, 10th and 11th. The show featured comedy sketches, a male chorus of eighty, part of whom constituted the "Follies girls", and a number of specialties including a La Conga revue.

The show was produced under the direction of Hap Adams. Frank L. Dieffenderfer, president of Local 135, as well as president of the Pennsylvania-Delaware Conference, produced the musical numbers and directed the orchestra.

Women Musicians' Cabaret Ball

THE Organized Women Musicians of Chicago held their annual Cabaret and Ball in the Bal Tabarin at the Sherman Hotel in Chicago on Wednesday, April 17th. A splendid floor show preceded the dance, the music for which was furnished

by a girls' band of thirty members.

Fifth Annual Charity Ball

LOCAL 427, St. Petersburg, Fla., had its Fifth Annual Charity Ball at the Coliseum, April 17th. It was the most successful ball that has ever been given under the auspices of the local.

There was an attendance record of over 1,100 persons. A concert was given by the St. Petersburg Musicians' Association Brass Band of forty members under the direction of Everett A. Moses and six twelve-piece orchestras participated. The following are the orchestra leaders who lent their support to the good cause: Traveling member Joe Ravella, Rex MacDonald, Ray Williams, Richard Spencer, Merwin Houk and Luke Atkins.

There was a very fine floor show supplied by Brother Harry Newel of the Southern Entertainment Service of St. Petersburg.

Hudson Valley Conference

THE Spring meeting of the Hudson Valley Conference was held in The Dells, Poughkeepsie, N. Y., on Sunday, April 21st.

Fifty-six delegates represented six locals. The meeting was presided over by President William R. Green. The reports of the locals indicated that they were holding their own in their various territories.

Local 215 reported a very satisfactory agreement with Radio Station WKNY, which will also benefit Locals 238 and 676.

The Federation was represented by Leo Cluesmann who spoke on a number of matters of interest to the delegates, including radio, Social Security, recorded music and stage shows. The Conference unanimously adopted a resolution instructing the secretary to send a letter to President Weber with best wishes for his speedy recovery.

The Poughkeepsie Local was host to the delegates at a luncheon, and the afternoon session was devoted to reports of the local, a question box period and the election of officers. William R. Green was re-elected president and Henry H. Joseph secretary.

The New England Conference of Musicians

THE semi-annual meeting of The New England Conference of Musicians was held in Holyoke, Mass., in the Hotel Roger Smith on Sunday, April 21st, and proved to be one of the most successful and largest attended conference in the history of this organization.

There were ninety-five accredited delegates and several guests present bringing the attendance to well over 100 and every state in New England was represented and practically every large city in those states. A total of thirty locals in all sent delegates.

Thomas F. Gamble, assistant to International President Joseph N. Weber of the National Office, was the guest speaker and his address was the highlight of the meeting bringing personal greetings from President Weber and an hour's address in which he explained the current topics of interest to the members present.

Mr. Gamble brought out the fact of the general increase in membership all over the country as well as the great numbers of newly organized locals. He explained in detail the efforts of the National Office since the last annual convention in its legislative dealings with the radio and recording interests, the importance of questions of law and the necessity for the best legal opinions available in arranging settlements and contracts with these interests as compared with only a few years ago. He went into detail explaining the most recent rulings of the national administrative body handling the Social Security laws as they effect the interests of both leaders, contractors and members of bands and orchestras performing as professional musicians. He gave a very comprehensive synopsis of the immediate situation and anticipated prospects relating to the WPA appropriations and proposed cuts in white collar projects as they effect the countless numbers of talented musicians who have been thrown out of employment due to the economic conditions and through no fault of their own, and he explained the activity of President Weber and the National Office in establishing a member of the International Executive Board in Washington, D. C., to be on the ground and properly represent the Federation members in the legislation taking place at the present time and assured the Conference of the untiring effort Executive Officer John W.

Parks is showing in this work and the optimistic progressive reports of every reasonable success under the existing conditions.

In further elaboration of the great amount of work confronting the National Office and the progress made Mr. Gamble explained the mass of Social Security investigations and appeals being handled by the Federation's Washington attorney, Major General Ansell, and explained that at present decision is being awaited upon a test case as to whether the private employer or the orchestra leader is responsible for the payment of the tax.

Other new tax laws were explained clarifying the difference between the State and Federal Old-Age Tax Laws and the the Unemployment Tax Laws and a review of the ASCAP Tax matter was given for the benefit of the newer delegates present.

Television, coming along now, in leaps and strides—has brought out many new problems that are being met with as a study of this new discovery and its possibilities brings out the possibility of further unemployment due to modern science as experienced with the mechanization of music in theatres, unless the various legislative bodies and officers are alert to confront the facts with consistent remedies in the form of proper legislation.

A dinner banquet was served by the host local in the hotel at 1:00 P. M. at which more than 100 were in attendance. President Kurth ably presided as toastmaster.

Traveling Representative George A. Keene, a pioneer of the New England Conference, and now assigned to this territory was in attendance and spoke briefly.

Annual election of officers was held—there being no contest—the Conference paying tribute to the services of the present slate by unanimously re-electing: President, J. Edward Kurth of Boston, Mass.; Vice-President, Chester S. Young of Lynn, Mass.; Secretary-Treasurer, William A. Smith of West Medford, Mass.; Executive Board officers: Frank B. Field, South Norwalk, Conn., and Arthur Fretz, Northampton, Mass.

Lowell, Mass., was selected for the fall Conference in October.

Illinois State Conference

THE Spring meeting of the Illinois State Conference was held in Waukegan, Ill., at the American Legion Hall on Sunday, April 21, 1940. Eighty delegates were present when President Leeder called the meeting to order; this was the largest attendance at any recent meeting of the Conference. Addresses of welcome were made by Mayor Mancel Talcott, G. Robert Galloway of the Chamber of Commerce and Kenneth Moody of the Central Labor Union. Guests included representatives from Racine, Kenosha, Watertown and Milwaukee, Wis.

Edward Canavan, assistant to President Weber, was the Federation representative and principal speaker. He explained the many vicissitudes through which the musicians were passing at the present time and the efforts made by the Federation to combat inroads on their employment opportunities. He explained the late developments in radio and Social Security.

Percy Snow of Libertyville, Ill., was elected president; Adam Ehrgott of Jacksonville, vice-president, and George W. Pritchard of Waukegan, secretary-treasurer. Members of the Board elected were: William Smith of East St. Louis, William Peterson of Bloomington, J. S. Simpson of Joliet, Ernest Holck of Aurora and Charles Nichols of Lemont. The Fall meeting will be held in September in Champaign, Ill.

Floods Hamper Tri-State Conference

FLOODS in the Ohio Valley threatened to cause the postponement of the Annual Conference of the Ohio, Kentucky and West Virginia Locals which was held at Wheeling, April 20th and 21st.

In spite of the fact that a number of delegates could not get to Wheeling because of the high water, the Conference was one of the most successful ever held. Eight previously unaffiliated locals sent delegates to Wheeling, six of which were new entrants and two reinstatements.

G. Bert Henderson, representing the Federation, extended greetings from President Weber and his associates in the New York office. He advised the Conference that President Weber had completely recovered from his illness and looked forward to meeting and greeting everyone at the next convention of the American Federation of Musicians. Henderson gave a comprehensive resume of the activities of the Federation relative to the recent negotiations between the International Executive Board and the National Committee representing the broadcasting industry, explaining that there would be no national agreement effective between the Federation and the broadcasting industry

governing conditions under which the members of the Federation would render services to radio stations.

Brother Henderson stated that due to circumstances beyond the control of the committee representing the industry, it made it impossible insofar as they were concerned to enter into any national agreement. He explained, however, that the radio industry would make all possible efforts to have the agreements resumed after their expiration on January 16, 1940, without curtailment of employment or reduction of salaries. He further stated that a complete report of the activities of the Executive Board of the Federation on radio negotiations would be made to the A. F. of M. Convention in June.

He further related the difficulties the Federation is encountering in Social Security legislation and the apparent attempt on the part of the Federal Social Security Board to class orchestras and band leaders as independent contractors and employers, holding them liable for payment of the employer's Social Security Tax. He advised all officers of locals to inform their local leaders and traveling leaders in their jurisdictions to forward complete details in any cases where they were called upon to pay Social Security Tax immediately to General Ansell's office for adjudication.

In telling of the efforts of the Federation in its attempt to reduce unemployment of musicians caused by the use of phonograph recordings and electrical transcriptions, Brother Henderson explained its endeavor to have legislation enacted that would vest in the musicians a property right in all recordings and transcriptions and thereby enable them, through their organization, to place restrictions on the use of recordings where such use meant the displacing of musicians.

Many other points of interest to the delegates of the Tri-State Conference were discussed, as well as items of general interest to the Federation by Brother Henderson.

President Jack Ferentz and Secretary George Clancy of Local 5, Detroit, were in attendance and each spoke of conditions in that city. President Clair Meeder of Local 60, Pittsburgh, was present and took part in the discussions, as did Henry Pfizenmayer and W. H. Stephens, Field Representatives of the Federation. Harry Dunspaugh, president of the Youngstown, Ohio, Local, gave an address entitled "A Tribute to Joe Weber", which was well received. George H. Wilkins, secretary of the Pennsylvania-Delaware Conference, was present and gave an interesting report of conditions in those two states.

Local 142, Wheeling, W. Va., did a fine job of entertaining the delegates and visitors. The Conference accepted the invitation of Local 362, Huntington, W. Va., for the 1941 meeting.

Logan O. Teagle of Akron, Ohio, was re-elected president; Charles W. Weeks was re-elected secretary-treasurer, and the following were re-elected as members of the Executive Committee: Hal Carr, Toledo, Ohio; Art Streng, Columbus, Ohio; Harry Currie, Louisville, Ky.; R. L. Godwin, Cleveland, Ohio, and William H. Stephens, Bellaire, Ohio.

Mid-West Conference

THE Mid-West Conference of Musicians held its annual meeting in Sioux Falls, S. Dak., on April 21st and 22nd with headquarters at the Cataract Hotel. The meetings were held in City Hall.

When Chairman Ringius called the session to order, it was disclosed that there were 118 delegates representing thirty-three locals, the largest meeting in the seventeen years of this Conference. At the opening session, the Mitchell, S. Dak., Municipal Band under the direction of Joseph Tschetter played a concert. This was a contribution of the Mitchell Local to the Conference. Bismarck, N. Dak., was represented at the Conference for the first time. New locals in attendance were Carroll, Iowa, and St. Peter, Minn. The reports of the locals showed that on the whole business was considerably better than during the previous year.

The bright spot was the great increase in appropriations for municipal bands. Cities and their budgets for this year reported as follows: Austin, Minn., \$5,000; Sioux City, Iowa, \$9,000; Albert Lea, Minn., \$5,000; Mason City, Iowa, \$6,000; Winona, Minn., \$1,800; Fort Dodge, Iowa, \$7,500; Sioux Falls, S. Dak., \$10,000. Huron, S. Dak., reported that Huron had appropriated the necessary money to build a band shell and subsequent years would no doubt provide funds for the band.

On Sunday evening the delegates were entertained at a dinner and band concert by the Sioux Falls Municipal Band in the Coliseum Auditorium. The Sioux Falls Band was a revelation to all who attended the Conference. To realize that in a local of approximately 100 members it was found possible to organize and maintain a municipal band of thirty-eight pieces of the highest standard was, to say the least,

most surprising. The program, under the direction of Russ D. Henegar, was as follows:

1. March, "The Midwest Conference,"
Vernon H. Alger
2. Finale from "Symphony in F Minor No. 4"..... P. I. Tchaikovsky
3. Cornet Solo, "Pacific Echoes"..... G. H. Tyler
Russ D. Henegar
4. Novelty, "Comin' Round the Mountain,"
Henry Fillmore
5. Piano Solo with Band, "Repatee,"
David Bennett
Miss Vada Holdridge at the Steinway
6. Specialty—
"Little Oscar" in "A Swedish Discourse"
7. Concert March, "The World Is Waiting for the Sunrise"..... Lockhart-Setts
8. "The Three Trees"..... Tom McNaughton
Narrated by Burton S. Rogers
9. Vocal Solo, "O! Man River"..... Jerome Kern
Edward Paul
10. Modern Rhapsody, "Cypress Silhouettes"..... David Bennett
11. March, "The Chimes of Liberty,"
Edwin Franko Goldman
National Anthem, "The Star-Spangled Banner"..... Francis Scott Key

On Monday morning the Conference was welcomed by Hon. John T. McKee, mayor of Sioux Falls, and Paul K. Myers, secretary of the Chamber of Commerce. Addresses were given by Traveling Representative Hooper and Executive Officer Chauncey A. Weaver, who was a guest of Local 114. The Federation was represented by National Secretary Fred W. Birnbach, who gave a resume of the activities of the officers of the International Executive Board during the past year. He explained the present radio situation, the operation of the Social Security Bureau in Washington, as well as the many activities of the various officers made on behalf of the locals and their members. Officers elected for the ensuing year were Edward P. Ringius of St. Paul, Minn., chairman; Claude E. Pickett of Des Moines, Iowa, secretary-treasurer, and Stanley Ballard of Minneapolis, Minn.; Joseph Kitchin of Cedar Rapids, Iowa.; Dr. H. C. Zellers of Lincoln, Neb.; A. J. Bentley of Grand Forks, N. Dak., and J. W. Helfort of Sioux Falls, S. Dak., members of the Executive Board. The 1941 meeting will be held in Cedar Rapids, Iowa, on the third Sunday and Monday in May.

Good Work

FROM the *Louisville Musician*, official organ of Local 11, we note that the Local has been successful in its campaign to modify the Kentucky State Amusement Tax. Under the direction of Chairman Harry Currie, former president of Local 11, a concerted effort was made to decrease punitive taxes with the result that these taxes were reduced from 20 per cent on low admission to 67.9 per cent on an admission tax of \$3.00. This will enable many stage shows to return to Kentucky and redound to the employment opportunities of the musicians of the state. A concrete example of the great burden that the former taxes imposed was exemplified in the deficit of the 1939 musical comedy season of six weeks in the Iroquois Amphitheatre in Louisville. The total deficit was \$14,500. Of this, some \$9,680 was paid in the state tax on admission. Good work, Brother Currie!

New Headquarters

LOCAL 135, Reading, Pa., has moved into its new headquarters at 518 Penn St., which includes offices and commodious club rooms, sufficient in size to permit space for rehearsal of five bands and the Reading Symphony Orchestra. The club rooms, while resplendent in color, are restful to the eyes and provide an excellent meeting place for the members of the local.

The committee in charge of procuring the headquarters consisted of George W. Snyder, Edward A. Glicker, George J. Haller, Sr., and Harry C. Reber.

Silver Jubilee Banquet

LOCAL 696, Glen Lyon, Pa., celebrated its twenty-fifth anniversary with a banquet and dance on March 31st. Two hundred fifty members, wives and guests enjoyed the dinner and entertainment.

Ernest Shelmerdine was general chairman of the affair and Rocco Albanese, honorary chairman. Adam Yankowski acted as toastmaster and introduced the principal speaker of the evening, President Jacob Rosenberg of Local 802, New York, N. Y.

Music for dancing was furnished by Johnny Barron's Orchestra.

New Bulletin

WE acknowledge receipt of the first edition of the new bulletin of Local 59, Kenosha, Wis. The bulletin is a fount of news for the members of the local and,

among other things, discloses the fact that the Kenosha Federation of Musicians has joined the other labor unions in Kenosha in setting up a health plan by which 2,500 members of organized labor in Kenosha will be provided with all medical, optical and dental services as well as hospitalization when needed.

New Record

FROM *Newsweek* we learn that the production of pianos for the months of January, February and March, 1940, reached a total of 30,449, an increase of 16.7 per cent over 1939 and the highest figure in twelve years.

Twenty-Ninth Anniversary

LOCAL 561, Allentown, Pa., held its twenty-ninth anniversary celebration at the Americus Hotel, Allentown, Pa., on Sunday, April 28th. Three hundred twenty-five members of the local enjoyed the banquet, music program and entertainment.

The music was furnished by the Allentown Symphony under the direction of Arthur Mattern and included Mozart's Overture to "The Marriage of Figaro"; selections from "Madame Butterfly" by Puccini; "Voices of Spring", waltz by Strauss; "Flight of the Bumblebee" by Rimsky-Korsakov; "Marche a la Turque" by Beethoven, and "The Sailor's Dance" from "The Red Poppy" by Gilere.

Following the dinner Toastmaster Alfred K. Hettiger introduced the speakers, who included Frank Diefenderfer, president of the Reading Local and Pennsylvania-Delaware Conference; Secretary Fred W. Birnbach of the A. F. of M., and Paul Metzger, president of Local 561. Brother Metzger related the fact that on April 30, 1911, twenty-eight musicians met in Allentown and formed the local, ten of whom are still living and members of the local, which now comprises 548 members. Following his address, refreshments were served and music was furnished by Bud Rader and his twelve-piece orchestra and Milt Heil and his Schnitzer Band.

Flushing's Famous Fagus

HORTICULTURISTS visiting the World's Fair have only to travel a few blocks farther (the next stop on the I. R. T. subway, in fact) to see a tree that is world-famous. Its name is *Fagus Sylvatica Pendula—Capuliferce Fagale* (Weeping Beech, to you and me), and it is truly a sight worth traveling many miles to see.

Reporters state that the tree was brought from England in 1845 or 1847 by Henry Parsons. Then a mere alip, but so valuable that he carried it in his personal luggage, it was planted in what is now Washington Place, between Bowne and Parsons Avenues.

It is almost tropical in quality, so dense are its trailing branches and glossy dark green leaves; and it reminds one of the Indian fig tree known as the bantian, some of its branches having taken root in the earth and sent up new trunks.

The tree's foliage is now 340 feet in circumference, ninety-two in diameter and sixty-nine and one-half feet high; and almost perfectly symmetrical. The outer branches trail on the ground, a verdant mass of leaves. Peering into the dark recesses beneath the tree, one sees a maze of gnarled gray forms like something out of a fairy story.

This extraordinary tree is now cared for by the city park department and is visited every year by hundreds of persons from all parts of the world.

RUDOLFO GRELLA

Rudolfo Grella, son of President Rocco Grella of Local 721, Clearwater, Fla., was instantly killed when struck by an automobile while riding home on his motor-scooter from school. Young Grella was a member of the Boy Scouts' Band and a personable young man who showed great promise as a musician. He was also a member of the Clearwater High School Band.

JACK JENNER

Jack Jenner, vice-president of Local 163, Gloversville, N. Y., died suddenly on March 29, 1940. Brother Jenner had apparently enjoyed the best of health until the time of his sudden demise.

ROBINE SHERMAN

Robine Sherman, former president and vice-president of Local 85 and honorary member of the local, died in Schenectady, N. Y., on April 11, 1940, at the age of sixty-eight.

Brother Sherman had served as president of the local a number of years ago and more recently as vice-president for several years, until his retirement as an active musician.

BOOKS OF THE DAY

HOPE STODDARD

THE BAND'S MUSIC, by Richard Franko Goldman. 442 pages. \$3.00. Pitman Publishing Corporation.

With concerts under stars challenging concerts under chandeliers, band music assumes its ancient and honorable role as purveyor of melody to the masses. With the development of taste in this type of music, the need is being felt for enlargement and amplification of band repertoires. It is fitting that the son of the famous band-leader, Edwin Franko Goldman, should give to the public the first book containing complete repertoires of all music available for band and wind ensembles, besides such copious program-notes and biographical data as provides precious material to conductors seeking to enrich their band programs with appealing and appropriate information.

Nor does the author content himself with such compilations alone. Besides these, he gives the history of the development of the band from its inception, through its vicissitudes and successes, down to the present day. We hear the pealed summons to prayer from the "tower-men" of the Middle Ages. The choir of trombones plays at the celebration of the wedding of the Doge to the Adriatic. The band of Henry VIII., that motley ensemble of three lutes, three rebecs, a harp, two viols, fourteen trumpets, ten trombones, four drums, two tambourines and a bagpipe, performs at court.

The political, sociological and psychological manifestations that called the modern band into being (wars and the rise of democracies playing their parts) are delineated with sensitive awareness. The modern band emerges, observed by the author, with a fine sense of the influences that have brought it to its present stage and of what must be done if it is to continue its development.

MUSIC FOR THE MULTITUDE, by Sidney Harrison. 383 pages. \$2.50. The Macmillan Company.

Histories of music are usually little more than the life stories of men who have composed it and descriptions of audiences who have listened to it. True, analyses of particular compositions are sometimes interspersed, but with an eye to re-creating the period, rather than a delineation of the effect of the period upon them. Here is a book of a different sort. As though some astute Edison had found a way to record melodies heard before the phonograph was even thought of, it spins a disc whose first faint phrases hark back to the uncouth grunts of a cave man plucking the tendon of an animal he has slain. Each "sound effect" of those dim days is clear to us. The winds sigh endlessly and the birds sing, and men in deep sorrow or in great joy find their voices assuming the outlines of song.

As the disc slowly revolves through time, we hear David playing to dispense the melancholy mood of King Saul; of Pathagoras solemnly stretching a string between two points and plucking it tentatively, the law of vibrations forming in his mind; a Grecian trader fingers the organ he has brought from the Orient and a trumpet call prepares the Roman

soldiers for battle against the northern barbarians. In the "dark ages" we hear the first faint chanting of the plain-song, with ribald phrases interspersed as a peasant recalls the melody heard at the fair that week.

While this record of sound slowly evolves, we learn how our modern scales came into being, and how through them counterpoint and harmony slowly developed. Kings set styles in music which the people ultimately drown out with folk airs and patriotic melodies. Instruments as we know them emerge and the piano keyboard sets forth, literally "in black and white", its tale of an arbitrary, "tempered" scale. Thus, grooved by political trends and social customs, the disc slowly revolves to new conceptions, to unexpected modulations. Great composers come and go, and music swells to the mighty surge of the modern symphony orchestra.

A tale of this nature, one might suppose, would be weighty with research and ponderous with data, but just the contrary is the case. Here is a clarity that makes tracing back the tortuous paths of time a pleasure, and a simplicity that imparts a once-upon-a-time fragrance to every new turn. No less fascinating is the dip, at the end of the volume, into the future. A hint of harmonies to come whispers past our ears. We sense through the roar of cannon and the clangor of traffic some new, wondrous conception, waiting to uplift mankind, so soon as this day's cacophony has shouted itself to silence.

KEYBOARD ROAD IN MUSIC LAND, and Other Stories, by Mary G. Reed. 64 pages. \$1.00. Bruce Humphries, Inc.

A sad state of affairs it is when music practice lessens rather than increases a child's love for music. Yet, with playmates shouting in the field outside or paper dolls waiting upstairs, a keyboard may have a mighty dull look indeed, and the sounds go no deeper than the felt padding beneath the keys. That is, unless the youngster is allowed to roam, during the practice hour, in the world of imagination.

Through the fairy tales of Mary G. Reed, the smooth white and black keys suddenly become transformed into such a land. Happy key families live here, and fingers tripping over the ivories can send them dancing down the beautiful roads of Bass Clef and Treble Clef. There, too, little Dorothy (D) starts off in the Whole-Note aeroplane through Music Land to swoop down at Lake Half rest, and the little black dog Fido (F-sharp) frolics with the twins Betty (B) and Clara (C).

With such a world opening up, hands that were before so reluctantly coaxed over the keyboard discover that the wonders of the practice hour surpass those of the playground. Willingly they explore new places, meet new friends, along that road to music to which no strident metronome, no raucous alarm clock, could ever have enticed them.

A book for mothers, and fathers, then, who want to increase their children's love for music.

WHAT NEXT?

Glass curbs to mark the roadside are being tested on fifteen miles of roads in England. Panels of white vitrolite, a durable opaque glass with exceptional reflective qualities, are fitted into the side of the concrete curb. The reflection shows motorists the roadside boundaries and adds to the safety of night driving, it is reported. Besides being easier to see than white-painted curbs, the glass plates do not require frequent repainting.

Production of artificial wool from cellulose is expected to increase in Germany 50 per cent to 300,000 tons a year, dispatches from Berlin say. This represents 100 times as much as was produced in 1933. Large amounts of cellulose wool are being exported, notably to Scandinavia.

The General Machinery Corporation, Hamilton, Ohio, is making a new machine for making fibre milk containers and bottling the milk in one continuous operation. Blanks made of pine or spruce fibre are inserted into a magazine on the machine and come out the other end filled with milk and all ready for the seller or consumer.

Eventual entry of nylon into the fields now reached by wool was predicted when E. I. duPont de Nemours & Co., Inc., announced that a patent covering production and processing of a crimped wool-like fiber made of nylon had been issued to John Blanchard Miles, Jr., du Pont scientist, and assigned to the company. The nylon crimped fiber is made from the same basic elements obtained from coal, air and water as other nylon products.

Lighting technicians announce a new photographic flash bulb smaller than a golf ball. A camera man's suit pocket will hold twenty-five. The smallest bulb now in use, of sixty-four cubic centimeters, gives 1,500,000 lumens at its peak. The new bulb of twenty-five cubic centimeters gives 900,000 peak lumens, the General Electric Company says.

In the construction of the new Wisconsin State Office Building, at Madison, concrete is pumped vertically to a height of 185 feet, constituting a new altitude record, *Business Week* reports. Though the "mix" is thick and tacky, it is forced through a six-inch pipe by a Pumcrete unit developed by Chain Belt Co. of Milwaukee. A flexible nozzle hooked to the pipe takes the place of wheelbarrows in distributing the concrete.

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INDIANAPOLIS IN FEDERATION HISTORY

(Continued from Page One)

whereby the full control was kept in a group of the large locals. There were other things that caused dissatisfaction and weakened the organization, but I have named enough.

At the Eleventh Annual Convention of the League at Washington, D. C., April 7-12, 1936, there were about fifty-six delegates present. The proposition to affiliate with the American Federation of Labor was again defeated.

The officers elected by that convention of the League were:

OFFICERS

President **ALEXANDER BREMER**
69 East 86th St., New York, N. Y.
First Vice-President **GEORGE NACHMAN**
103 North Frederick St., Baltimore, Md.
Second Vice-President **J. H. ESCHMAN**
43 Fourth St., South, Minneapolis, Minn.
Third Vice-President **FRANK ARRICO**
214 Ninth St., Birmingham, Ala.
Treasurer **GEORGE SCHATH**
1225 Jackson St., Cincinnati, Ohio
Secretary **JACOB BECK**
Lock Box 65, P. O., Cape May, N. J.
Sergeant-at-Arms **GEORGE R. BENNETT**
2425 Cherry St., Kansas City, Mo.

EXECUTIVE BOARD

First District **HARRY ASMUS**
293 Elliott St., Buffalo, N. Y.
Second District **C. H. Wm. RUBE**, Chairman
1423 Bluff St., Pittsburgh, Pa.
Third District **JACOB J. SCHMALZ**
1310 Main St., Cincinnati, Ohio
Fourth District **EDMUND A. DRACH**
683 Hurling St., Chicago, Ill.
Fifth District **MOSES CHRISTENSEN**
Salt Lake City, Utah

After the convention had adjourned President Bremer and C. H. William Rube, Chairman of the Executive Board (according to the late Owen Miller and others present), "strongly advised the delegates who favored affiliation to get together and apply for a National Charter in the American Federation of Labor". The delegates favoring affiliation thereupon held a meeting and appointed H. D. Beissenherz (Indianapolis), Charles F. Hahn (Chicago) and Otto Ostendorf (St. Louis) as a committee to go to the head-

quarters of the American Federation of Labor at Indianapolis, confer with President Samuel Gompers and the Executive Council and take up with them the matter of organizing a national body of musicians to be chartered by and affiliated with the said Federation. The members of the committee proceeded to Indianapolis and performed the duty assigned to them.

Representatives of the press, learning of this move, published in many newspapers throughout the country a statement that there was a serious "split" in the National League. Evidently the officers of the League received many inquiries concerning the situation and were disturbed thereby, as is demonstrated by the following communication sent to the locals of the League:

(NOTE: Inasmuch as I am about to set forth copies of a number of documents, it is proper to state that I do not assume responsibility for their composition, punctuation, grammar or spelling but present them as they are.)

NATIONAL LEAGUE OF MUSICIANS

Office of Secretary

Cape May, N. J.,
May 5th, 1896.

Dear Sir and Brother:

As many letters of inquiry have been received at this office regarding a published account of a so-called "Split" in the National League of Musicians, I take this method of notifying the Locals that all such reports are erroneous and untrue.

How or when the story originated is a paradox; that the Locals, who are represented by the Delegates, whose names appear with the said published article, have any intention of "Seceding" from the League it is hardly necessary to deny, or that they intend to become antagonistic to the League need not cause alarm to the League Locals.

Furthermore the League did NOT, at the late convention refuse to affiliate with the American Federation of Labor, because the question of affiliation was not brought before them in a constitutional manner.

A resolution was offered, that Standing Resolution No. 8, be referred to the Locals for repeal on the basis of a MAJORITY vote. This motion was by the President declared out of order, on the ground that as it required a three-fourths (¾) vote to pass the resolution, it should in all equity require a like vote to effect its repeal; the decision of the chair was appealed from, and on a call of the Locals THE DECISION WAS SUSTAINED.

Fraternally,

JACOB BECK,
Secretary, N. L. M.

Under date of July 22, 1896, the following "Manifesto" was mailed to the Officers and Locals of the League, and probably to some others:

A MANIFESTO —to the— MUSICIANS —of the— UNITED STATES

Cincinnati, Ohio,
July 22nd, 1896.

To the Officers and Members of the
N. L. M. U. S.

GREETING:

In answer to the rumor of a "Split" and withdrawal from the League the following statement will, we trust, fully satisfy all those interested in the success of the N. L. M. That there is no foundation for such a report, nor was it the intention of the applicants for a National Charter from the A. F. of L. to convey such a meaning either to the N. L. of M. or the A. F. of L. Why was this step taken? From the list of organizations affiliated with the A. F. of L. published March, 1896, we find there are 28 musicians' Unions, 14 of which are Local, namely, 3, 4, 6, 7, 8, 16, 20, 23, 28, 29, 39, 64, 77, 93, the rest independent. At the last Convention of the A. F. of L. a resolution was passed instructing the president to immediately organize these unions into a National body. At the request of the presiding officer, action was deferred until after the N. L. Convention in Washington, when another attempt would be made to affiliate. It was then resolved, to refer the entire matter to the Incoming Executive Council for further action. At the Convention of the League in Washington Local 23 brought in a preamble a resolution to strike out Standing Resolution No. 8, and insert one compelling the incoming officers of the N. L. to take steps to secure affiliation with the A. F. of L. President Bremer declared it out of order, an appeal was taken from the decision of the President. First Vice-President Beissenherz, on taking the chair decided that according to Article III, Section 3, all decisions of the President which may be appealed from, and all constructions of the written law must be referred to the Committee on Law and Supervision, and it was so referred. The Committee on Law and Supervision brought in a resolution referring the amendment of the Resolution No. 8 to the locals, and if a majority of the locals, each local being entitled to one vote, voted in favor of amending the above resolution, then the necessary steps shall be taken by the officers of the League to apply for a National Charter of affiliation with the A. F. of L. at once. President Bremer declared it out of order, an appeal was taken and the 1st Vice-President took the chair and upon the question, "shall the decision of the President be sustained?" the chair was unable to decide, on a rising vote it was still undecided, a roll call was demanded; after verifying and correcting the vote twice it was found that 58½ had voted in favor to sustain the decision and 59½ against it.

Although affiliation was not directly voted upon, yet to all intent and purposes it was a test vote. Unfortunately for those who favored affiliation several delegates who were instructed to vote for affiliation were obliged on account of professional engagements to leave the convention before the question came up. After the adjournment of the convention the delegates who had voted and were in favor of affiliation met for consultation. It was agreed to organize temporarily. On motion, Delegate Beissenherz of 28 was made chairman, Delegate Schmalz of Cincinnati was made Secretary, and it was resolved, that we organize temporarily under the name of "The Federation of Musicians of



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America" which was carried, that we apply for a National Charter of affiliation with the A. F. of L. and that a committee of three be appointed to proceed to Indianapolis and make personal application. The chair was ordered to telegraph Secretary McCraith of the A. F. of L. to meet the committee on the following Monday. The committee consisting of H. D. Beissenherz of 28, C. F. Hahn of 4, Otto Ostendorf of 8, met Secretary McCraith and made formal application. In response thereto the following reply was received from President Gompers:

"Pursuant to our conference relative to the Federation of Musicians of the United States, I will say I have communicated with my colleagues on the Executive Council of the A. F. of L. and they have come to a conclusion upon the subject and I communicate the same herein to you for the information of yourself and friends in the new movement. It is understood that all musicians' unions now affiliated with the A. F. of L. shall be granted charters by and under the auspices of the Federation of Musicians. THAT WHERE MORE THAN ONE LOCAL UNION OF MUSICIANS EXIST, AN AMALGAMATION UPON A FAIR BASIS SHALL BE SECURED (*). That this office, with your co-operation, shall call the convention for the formation of the Federation of Musicians of the U. S., or the said organization, though it may select another name.

"These are the conditions upon which you, Secretary McCraith and I have agreed, which were submitted to the Council and it is upon these conditions that a charter will be granted.

"I am confident that if this is taken up with a sincere purpose to unite the musicians of the country for all time, to settle the disputes which often tend to disrupt organization, these annoying conflicts will come to an end."

(* It is fair to presume, that an amalgamation suggested in to be affected upon reciprocal action and conditions agreed to by contending organizations—J.S.)

Of the reply received from President Gompers in answer thereto, the purpose of our application is to stop the forming of another National Body of Musicians antagonistic to the interest of the N. L. To prevent the indiscriminate charter of seceding dissatisfied Bodies of Musicians in opposition to the Locals of the League—and as a further incentive, to obtain the support and recognition of organized Labor, furthermore, by organizing a National Body affiliated with the A. F. of L. we retain our autonomy, and are not, as at present under the control of Local Central Labor Unions or Trades Councils, who at Locals a real or fancied grievance, can involve the affiliated in a sympathetic strike, but with a National Body affiliate we are under their sole supervision, and all the troubles, and queer vexation, which we have to contend against, are done away with. The following are the Locals whose Delegates subscribed to make the application:

PRESENT: 3, 4, 6, 7, 8, 16, 24, 25, 26, 28, 29, 34, 52, 58. Not instructed, but in favor of affiliation: 41, 67, 68.

ABSENT, but in favor: 9, 10, 14, 22, 23.

This list demonstrating the fact of in favor of affiliation comprises almost the entire fourth and fifth district with several locals in the first and third.

The great bone of contention affiliated with the A. F. of L. has been ever since the League met in convention at St. Louis, 1889—there it was, first voted upon—it being more to refer the matter for consideration to the several Locals the vote resulted as follows—

Locals	3	6	7	8	10	12	14	17	19
Ayes	2	2	1	3	4	1	2	2	1—18
Locals	1	2	3	4	9	15			
Nays	21	6	2	3	2	4—40			

Local 3 splits her vote.

Again in the proceedings of the Convention in Cincinnati, 1890, we find Local 1 introducing the following:

RESOLVED, "That this League cannot become subordinate to any other, or join any organization, wherein it might become an subordinate," which was adopted. A Resolution offered by O. Miller, at that Convention, urging Locals to affiliate with other organizations of wage-workers was on Roll Call not adopted, Ayes 31, Nays 35, but I find that Local No. 2 gives four votes in the affirmative and six in the negative, being only entitled to six votes, there is a reasonable doubt about its being lost. On the individual roll call seven delegates voted against it and eighteen in favor of it. Moved by Rube, 15, that all laws adopted by the Convention shall be referred to the several Locals, requiring (¾) majority to be ratified. Next it made its appearance in Milwaukee, 1891. A Resolution introduced by Meurer of No. 9 (see page 44) of the proceedings, when it was declared out of order, an appeal was taken and the chair sustained by a vote of 63, 26.

At the Baltimore Convention, 1894, it again made its appearance through a Resolution introduced by Owen Miller, and received the same treatment as before (pages 52, 64).

At the Convention in Cleveland, 1895, it was introduced again, referred to the Committee M. and B., reported adversely and the report concurred in. We have seen its disposal at the Convention in Washington. In looking through the various proceedings of the Annual Convention, almost every Standing Resolution has been modified, changed, altered or stricken out by a simple vote of Ayes and Nays, their number of votes not even being given, but touch Standing Resolution 8, and you'll touch a bee hive, now what are the real objections against the striking out of this obnoxious and mischievous Rules? We are artists' cries one. Another, I don't want to be classed as a working man!

We will admit that Local with its two thousand six hundred members, perhaps a

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third of their number do not depend upon the Business from the working class and can do without it, but what of the other two-thirds. Where do they get their employment from? Is it a wonder then, an opposition Union has sprung up with nearly 600 members. At date of this we are reliably informed, Manhattan Branch Union, N. Y., has a membership of 1,300, look at Milwaukee, an opposition Union nearly as strong as the League Local. Local No. 2 seems to be the only one where there is no opposing element, if no affiliation takes place, if the step taken to obtain a National Charter, fall—then look-out, contending seceding Unions, who will readily receive recognition and charter of the A. F. of L. and the Locals already affiliated will have to choose between N. L. or the A. F. of L., but not in the sense that President Bremer tries to impress upon members in his annual address.

This matter has assumed such an acute state, that the interests of our profession demands decisive and immediate action. Either we will be in a position to have one National or Musicians' Organization, with absolute power and control of all matters connected with our organization and profession—or there will be surely instituted a rival organization which may overwhelm us, and will surely bring about a division in our Councils, a conflict in our interests, and all the attending evils which comes from dual organization and dual authority. For these reasons you are urged to take prompt, immediate action and send the vote to the undersigned on or before August 30, 1896.

Fraternally,
J. J. SCHMALZ,
Secretary pro tem,
1310 Main Street,
Cincinnati, Ohio.

Attended:
H. D. BEISENHERZ,
President pro tem.

That the officers of the League were greatly alarmed by this Manifesto there can be no doubt. They now began a series of remarkable vacillations and tergiversations. August 10, 1896, appeared the following "Warning":

NATIONAL LEAGUE OF MUSICIANS

—of the—
UNITED STATES

ALEXANDER BREMER
69 East 86th Street
President's Office
New York, N. Y.,
August 10th, 1896.

WARNING

To the Officers and Members of the
National League of Musicians of the
United States:

Fellow Members:

WHEREAS, A temporary organization, styling itself, "THE FEDERATION OF MUSICIANS OF AMERICA", has caused a manifesto lately to be issued and sent to every Local of the League, in which those representing that organization, by exaggerated statements, and by picturing, in the darkest colors possible, the condition and situation of the musicians of this country, try to coerce you into a declaration whereby they hope to obtain your quiet consent and approval to their scheme to affiliate the National League of Musicians with the American Federation of Labor, it becomes my duty, in the interest of our organization and our profession at large, to guard and caution you against this attempt, the nature of which has been carefully and thoughtfully considered at each and every convention of the League held during the last "EIGHT" years, and which has been successively defeated every time by the majority of the professional musicians, as impracticable.

This still hunt for votes necessarily casts an unkind reflection on those who, as Delegates, have faithfully and loyally represented you at the several conventions, and successively protected the interest of our profession against the efforts of men unworthy to be classed as musicians. I do not wish, nor do I consider it necessary to go into details, but will simply refer you to my annual address, printed in the proceedings of our con-

vention, held at Washington, last April, and particularly request you to read from line 17, on page 37, to page 42, closing with a quotation from a speech of President Samuel Gompers, which I am satisfied, will fully explain the situation and our relation with the respective Labor organizations, and convince you that affiliation, under the conditions proposed and asked of us, is utterly impossible, and cannot be entertained by any musician who loves his profession and respects himself.

The accusation made in the manifesto, that the principal opposition is based on pride and conceit "of not wishing to be classed as workmen"—and claiming to be artists, is a malicious falsehood, and simply invented for effect and to create trouble.

The conditions upon which this affiliation is proposed is, that you amalgamate with your very enemies; that you accept into your Local the scum and renegades of our profession of whom you have purged your Local. Are you going to surrender the National League upon such conditions, after it has enjoyed independence and prosperity for almost eleven years? say NO! For I have still faith in the principles and integrity of the musicians—I am in a position to say, that as far as Local No. 1 is concerned, they will never entertain such a proposition, nor recognize, or amalgamate with the "MANHATTAN UNION", organized in New York City under the auspices of the American Federation of Labor. Are we musicians not able to judge for ourselves, who are legitimate musicians and who should be entitled to associate with us as such. Still, that is what the American Federation of Labor denies us, and continues, in spite of our entreaties and appeals, to issue charters to so-called musicians and pretenders; they themselves become responsible for the state of affairs and the impossibility of a peaceful and harmonious solution of the subject.

To corroborate my statement I will but relate a case which occurred at Joliet, Ill., a few weeks ago, when a Charter was issued to a "STOVE MOULDERS' UNION" as a musical assembly, because a few so-called musicians were also members of that Union. The regular professional musicians of Joliet sent a protest at once to the Secretary of the American Federation of Labor, explaining matters, and, fancy their surprise when they received from the Secretary of the American Federation of Labor the following reply, to wit:

"You say these musicians are all members of 'Moulders' Union.' We are not aware that this is to their detriment: on the contrary, in our estimation, it is to be commended."

The result is that the "Stove Moulders' Musical Union," of Joliet, Ill., is established, and fighting the professional musicians in that city at the present day under the might and powerful protectorate of the American Federation of Labor. Rather than consider this acquisition instrumental in elevating our profession I denounce it as another living example of the many outrages perpetrated against our craft.

Can you realize the impossibility of uniting and harmonizing such elements? I do not hesitate to say that whoever can countenance or defend such a proposition seeks to destroy the National League and its noble principles, which we must fight for to maintain.

They further claim in that manifesto, that if affiliation is perfected, it will abolish all rival organizations, and give us supreme control of all matters connected with our profession. This is a fallacious hope, as long as we have two Labor organizations in this country, the A. F. of L. and the K. of L.

Let us suppose, for the sake of argument, that we were all affiliated with the American Federation of Labor, how long would it last before, by the least provocation, factions would be organized, as they are today, under the protectorate of the K. of L. Thus dual organization would continue to thrive, and conflict of authority exist as much as now.

If our Labor organizations are sincere in their efforts to better the condition of the wage-earners, let them consult the wishes of the wage-earners as the best judges of what is wanted, and in the case of the recognized professional musician, for instance, let them revoke every Charter now held by any musical Union or Assembly, and they will have fulfilled their mission in the field of Labor, at least as far as one specific class of wage-earners—the musician—is concerned.

We in return, under penalty, pledge ourselves to give our moral and financial support at all times. What more can they ask of us? This my long experience teaches me to be the only possible solution of this question, which will be of absolute and immediate benefit to our whole profession, both artistically and materially.

I implore the co-operation of all legitimate professional musicians to frustrate the attempt of these people, and to stand true and loyal by the banner of the NATIONAL LEAGUE OF MUSICIANS OF THE UNITED STATES.

Fraternally,
ALEXANDER BREMER,
President.

In due time thereafter the call for the convention was issued and sent to all League locals and other locals not affiliated therewith. It follows:

Office of the
AMERICAN FEDERATION OF LABOR
De Soto Block
Indianapolis, Ind.

(Seal) September 9, 1896.

To all Musicians' Unions, Societies and Associations:

Fellow Unionists:

For years the question of the proper attitude and relation of the musicians of the country toward the organized labor movement has been in a most unsettled and unsatisfactory state. Every opportunity, favorable or otherwise, was taken advantage of by one or the other to place the musician in a false light before the organized wage-workers of other trades and callings, and quite frequently have the musicians themselves been to blame by reason of their peculiar reserve and isolated position. Every effort has been made to bring about a better state of feeling, every overture has been made, every courtesy extended, every right conceded to the National League of Musicians to become affiliated with the American Federation of Labor, and thus for all time settle the mooted questions in dispute, and each time have they been burned through the conduct of the officers of the organization in question, who refused to carry out the desires of their own members and failed to grasp the sentiment of the workers of our country, culminating recently in the issuance of a circular denunciatory and defamatory

of the good name and purpose of the labor movement and the active men engaged therein.

Having arrived at such a stage where the musicians' unions have determined to organize a National Union for the purpose of making it protective in all its features and in line with the struggles, the hopes and aspirations of the organized labor movement of the country, the undersigned have been authorized and do hereby call a convention of musicians who are organized in Protective Unions, Associations or societies, to be held at the annex of Hotel English, Indianapolis, Ind., at ten o'clock, on Monday morning, October 15, 1896, and there to meet and form a National Union of Musicians of America under such name and title as may there be determined, and for the purpose of having said National Union in full affiliation with the other national unions under the banner of the American Federation of Labor.

The representation in the convention will be one delegate for each organization represented by one hundred members or less, and one additional delegate for each additional one hundred members or a majority fraction thereof; Provided, That no organization shall be entitled to more than three delegates.

The vote of delegates will be based on the actual membership in good standing in their respective organizations, one vote for each member. Organizations entitled to send, and sending, more than one delegate, shall divide the votes the organization is entitled to equally among them.

Rates have been secured on the American plan at the Hotel English for \$1.50 per day.

Secretaries of unions should furnish delegates with credentials, signed and sealed, and notify Mr. H. D. BEISSENHERZ of the election of such delegate or delegates, and also as to the contemplated time of arrival of delegates.

Delegates must be members of the organization they represent. No proxy delegates will be admitted to, nor proxy voting allowed in, the convention.

In the interest of the men who earn their livelihood as musicians, as well as in the interest of all who are earnestly engaged in the great work of thorough and complete organization, all organizations which are entitled to representation are urged to take this matter up at once, elect delegates to the convention and be fully represented.

Fraternally yours,
SAM'L GOMPERS,
President, A. F. of L.

- AUG. McCRAITH, Secretary, A. F. of L.
- HENRY D. BEISSENHERZ, Musicians' Prot. Union of Indianapolis, Indiana
- CHARLES F. HAHN, JACOB J. SCHMALZ, Chicago Musical Musicians' Pro. Ass'n Society of Cin., O
- OTTO OSTENDORF, Musicians' Mutual Benefit Ass'n of St. Louis

Address all communications to H. D. Beissenherz, 529 North Alabama Street, Indianapolis, Ind.

With the appearance of the foregoing call a decided case of "jitters" developed in National League circles, and President Bremer called a special meeting of the Executive Board to meet in Pittsburgh, Pa., October 11, 1896. He was present and presided over part of the sessions in temporary absences of Mr. Ruhe. The Board adopted the following:

Pittsburgh, Pa.,
October 11, 1896.

To the Officers and Members of the Locals of the National League of Musicians of the United States:

GREETING:

WHEREAS, It has been brought to the notice of the Executive Board of the National League of Musicians of the United States, that a certain party or parties are about to consummate the formation of a National Organization of Musicians under the protectorate of the American Federation of Labor, or some such kindred organization, and the formation of such a National Organization of Musicians is to or will include certain organizations that are not now members of the NATIONAL LEAGUE OF MUSICIANS, and some which cannot become members of the National League, by virtue of the fact that part or all of their membership is constituted of persons who have at times forfeited their right to such membership by violation of the laws of some Local of the National League of Musicians of the United States; and further, are composed of all or in part of a membership incapable of acquiring such membership in the National League of Musicians of the United States, and furthermore,

WHEREAS, The contemplated organization of Locals of the National League into a certain National Organization has been frustrated by the action of other parties, which does not embody the real subject matter, purport and intent of those Local Societies connected with the National League of Musicians of the United States, although the signatures of certain members of the National League are attached to such call, and, without the knowledge of the contents of said call, and,

WHEREAS, Said parties, whose signatures are attached to said call, proclaim their loyalty to the League and discountenance any project that will associate any League Local into so-called National Association whatsoever, which will and intends to recognize, now or in the future, any musician or so-called Musical Association that is not a Local of the National League of Musicians of the United States; therefore be it

RESOLVED, That the Executive Board of the National League of Musicians, in the event of any Local of the National League taking part and countenancing any such proceeding as outlined above, the President of the National League is hereby empowered to revoke the Charter of that Local of the National League of Musicians of the United States.

Said Charter to remain revoked until the meeting of the next Annual Convention of the National League, and the Secretary and Treasurer of the League are hereby instructed not to receive or accept any per capita tax or assessment from such Local during the period of revocation of said Charter.

Said Local to have the right to appeal to the next Convention of the National League, but to have no representation whatsoever in the National League until said Local has been reinstated and the Charter reconferred; and be it further

RESOLVED, Should any officer, whatsoever, of the National League take part, and countenance any such proceedings as outlined in this preamble, the President of the National League is hereby empowered to demand the resignation from office of said officer at once, and should said officer refuse to tender such resignation when demanded, the President is hereby empowered to suspend said officer until the meeting of the next Convention of the National League of Musicians of the United States, where an appeal can be heard upon the part of said officer, but upon the decision of said appeal none but members of the National League at that time shall be allowed to vote; and be it further

RESOLVED, That the President of the National League shall be the judge of the evidence submitted to him upon which he will base his decision.

- C. H. WILLIAM RUHE, Chairman, Second District.
- HARRY ASMUS, First District.
- JACOB SCHMALZ, Third District.
- E. A. DRACH, Fourth District.
- M. CHRISTENSEN, Fifth District.
- Executive Board of the N. L. M. U. S.

The convention assembled nevertheless. I now quote from the Official Proceedings:

"PROCEEDINGS

AMERICAN FEDERATION OF MUSICIANS' CONVENTION, U. S. A.
Hotel English, Parlor 35
Indianapolis, Ind.

October 19th, 1896.

Pursuant to a call issued by President Gompers of the A. F. of L., 31 delegates met in the above-named room. The meeting was called to order by President Gompers.

Mr. H. S. Beissenherz of the reception committee introduced the Hon. Thos. Taggart, Mayor of Indianapolis, who delivered an address of welcome, extending them the freedom of the city and wishing them success in their deliberations. Responded to by Pres. Gompers in extremely befitting remarks, stating the necessity of organizing the profession into a national body.

Samuel Gompers opened the meeting by common consent. Jacob J. Schmalz acting as Secretary pro tem.

The call as issued by President Gompers of the A. F. of L. was read and ordered to be made a matter of record."

Honorable Claude Mathews, Governor of Indiana; Samuel Gompers, President; James Duncan, Second Vice-President of the American Federation of Labor, and others spoke.

H. D. Beissenherz was made chairman, Jacob J. Schmalz was named Secretary, and Gustave Kohler, assistant secretary.

The following delegates, from League and other Locals, were seated:

- Cincinnati, Ohio—Jacob J. Schmalz*, George Golbrecht*
- St. Louis, Mo.—Owen Miller*, I. L. Schoen, Fred Schilling*
- Indianapolis, Ind.—H. D. Beissenherz*
- Cleveland, Ohio—J. J. Masten*, Carl Hodge*
- Detroit, Mich.—J. J. Meurer*
- New York, N. Y.—R. A. Mullen**
- Milwaukee, Wis.—William Koch*, Henry Jacobus*, Andrew Landgraf, Jr.*
- Chicago, Ill.—Charles F. Hahn*, Fred Scott*
- Louisville, Ky.—Paul M. Mueller*
- Toledo, Ohio—C. D. Benna*, Gustave Kohler.
- Newark, N. J.—Christian Abbe*, George Schwellkert*
- Duluth, Minn.—Frank H. Wade.
- Springfield, Ill.—C. F. Rauth*
- Terre Haute, Ind.—T. B. Bell*
- Peoria, Ill.—Anthony Kiefer.
- St. Paul, Minn.—J. B. Wood*
- Anderson, Ind.—C. A. Kennedy**
- Muncie, Ind.—Rolla Riggs**
- Pueblo, Colo.—J. B. Moore*
- Evansville, Ind.—Frank Hubbard*
- Marion, Ind.—John B. Avaline**

National League of Musicians of the United States—C. H. Wm. Ruhe.

(NOTE: * Deceased; ** whether living or deceased not known.)

The survivors are now: I. L. Schoen, 5900 Nina Place, St. Louis, Mo.; Gustave Kohler, 2416 Cherry Street, Toledo, Ohio; Frank H. Wade, 5704 Cody Street, Duluth, Minn.; Anthony Kiefer, 310 Third Avenue, Peoria, Ill., and C. H. Wm. Ruhe, 1223 La Clair Avenue, Pittsburgh, Pa.

It will be noted that the National League was actually represented by C. H. William Ruhe, Chairman of its Executive Board. He came with regular credentials from the League and was seated October 20th. On October 21st, after a parliamentary battle in which his contentions were defeated, he informed the convention that he would withdraw his credentials. The next day the withdrawal was reduced to writing and presented with an announcement of his departure. The communication was filed and the claim of withdrawal not recognized.

In view of the action taken by the Executive Board of the League, October 11, 1896, at Pittsburgh, Pa., the presence of Mr. Ruhe in the convention seems inconsistent. His credentials were regular, as aforesaid, and he was recognized as the accredited representative of the League. In receiving and seating him the convention acted in good faith, but the action of the League in sending him as a delegate cannot be accepted as bona fide. I base this latter assertion on a statement made by President Bremer himself, in the report made by him to the Twelfth Annual Convention of the National League at Kansas City, Mo., May 4, 1897, wherein, speaking of the organization of the American Federation of Musicians and the "edict" (as he terms it) of the Executive Board of the League adopted at Pittsburgh, October 11, 1896 (page 27, Proceed-

ings N. L. M. U. S., 1897), he says:

"The Executive Board furthermore in its wisdom concluded, in order to protect the fundamental principles of the League, its Constitution and By-Laws against any infringement or violation on the part of traitors or open enemies to our cause, to have a trusted representative of the League attend that convention in person, and defend our lawful rights and recognition as the only bona fide National Organization of professional musicians of America. The very able and eloquent Chairman of the Executive Board, Mr. Ruhe, was selected and delegated to proceed to Indianapolis, Indiana, and report the situation to the President—which he did—and which is embodied in the report of the Executive Board, to which I call particular attention. Suffice it to say, that like the nauseating miasma rising from a dismal swamp, so did this so-called American Federation of Musicians spring into existence, founded on deceit, egotism, treachery, and dishonesty, with the only object in view to punish, subjugate, and, if possible, totally destroy the musicians' only bona fide National Organization—the League."

(NOTE: Examine again copy of the action taken at Pittsburgh, Pa., by the Executive Board, October 11, 1896.)

So the reason for issuing credentials to Mr. Ruhe and his appearance at the convention in Indianapolis becomes clear and unmistakable. And one may well marvel at the volubility of President Bremer in so vehemently charging that the American Federation of Musicians did, "like a nauseating miasma . . . spring into existence founded on deceit, egotism, treachery and dishonesty". It would seem that the National League by being represented in the convention of the American Federation of Musicians had estopped itself from making any objection or criticism thereafter.

It is also a matter of record that notwithstanding the prohibitory order of the Executive Board of the League, made at Pittsburgh on October 11, 1896, the same had been openly violated by the President and the Board by sending Mr. Ruhe with credentials to the convention in Indianapolis. But Mr. Ruhe was not, in accordance with said order, asked to resign his office, nor was he suspended from the exercise thereof by reason of his participation in the convention.

This, however, is now all history and should provoke only smiles. A sense of humor is a saving grace. And we should remember that, regardless of facts and inconsistencies, the gentlemen mentioned believed they were doing right.

On October 21, 1896, Delegates Scott, Mueller, Moore, Benna and Rauth also "withdrew" their credentials. But the other delegates remained and completed the work. They adopted a Constitution and By-Laws and elected the following officers constituting the first Executive Board:

OFFICERS

- President—OWEN MILLER
604 Market Street, St. Louis, Mo.
- First Vice-President—J. J. MASTEN
1222 Superior Street, Cleveland, Ohio
- Second Vice-President—WM. KOCH
820 Germania Street, Milwaukee, Wis.
- Third Vice-President—CHRISTIAN ABBE
24 Thirteenth Avenue, Newark, N. J.
- Fourth Vice-President—FRANK H. WADE
Box 800, West Duluth, Minn.

- Treasurer—J. J. MEURER
25 West Montcalm Street, Detroit, Mich.
- Secretary—JACOB J. SCHMALZ
1310 Main Street, Cincinnati, Ohio

EXECUTIVE BOARD

- First District Officer—CHRISTIAN ABBE
District: Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island, New York, New Jersey and Pennsylvania.
- Second District Officer—J. J. MASTEN
District: Ohio, Kentucky, Tennessee, Delaware, Maryland, Virginia, West Virginia, District of Columbia, North Carolina, South Carolina, Georgia and Florida.
- Third District Officer—WM. KOCH
District: Michigan, Wisconsin, Illinois, Indiana, Iowa, Missouri, Arkansas, Kansas, Colorado, Mississippi, Louisiana, Texas and Nebraska.
- Fourth District Officer—FRANK H. WADE
District: North Dakota, South Dakota, New Mexico, Wyoming, Utah, Nevada, Montana, Oregon, Idaho, Washington and Minnesota.

(It will be noted that no designation was made for Arizona, California or Indian Territory, now Oklahoma, or Alabama.)

No time or place was decided upon for the next convention, such matters being left to the discretion of the Executive Board. And in that action lay a fine piece of strategy, the value of which became apparent a few months later.

Thus at Indianapolis, October 19-22, 1896, the American Federation of Musicians began its work. The place of the beginning is the Hotel English, 123 Monument Circle, not far from the convention hotel for 1840. Those who are delegates this year should find some interest in visiting the place where the first convention was held over forty-three years ago.

The conventions of the League and the Federation occurring at Kansas City, Mo., during May, 1897, in the same week at the same hotel; the resultant contest for supremacy between the organizations, before a Missouri Court, together with the triumph of the Federation in the litigation, will be the subject of another story which I shall hope to relate in the near future, beginning where this one has ended.

PEDAGOGICS

"SOFT SHOULDERS" SIGNS OF SPRING

ONE MAN'S FAMILY
GOES TO TOWN

By JACK REBOCK

HERE we are in the merry month of May. Spring—the nicest season of the year. Farmers working in the fields to the tunes of the birds' cheerful songs. The farmers' daughters—milkmaids—who believe that one good "churn" deserves another, also listen to some birds—or do they?

April showers have brought May flowers—and you're beginning to wonder if I'm Nature's press agent or just plain nuts. But seriously, doesn't Spring bring lots of things to mind? For example, changing to summer oil and grease; washing Winter's accumulation of dirt off the old jalopy and getting the alcohol smell out of the radiator—and our breath?

Now we're ready to go! About five miles out of the city we run into that familiar sign reading DETOUR. We take it and go right into mud nearly up to the hub caps. Laboring along in first at tempo di largo, the guy in back decides to make an accelerate and up goes a splash of mud. By this time you're burning and using "language" that every foreigner learns first, and Ma reminds you that the kids are in the car. Finally we reach the new road. The kids in the back seat yell, "Take the mud off the back windows. We can't see a thing."

You pull over to the side of the new road. In fact too far over because you're sunk again. This time because of SOFT SHOULDERS. Absolute quiet prevails. It's your fault and they know it. Then wise Willie opens up with, "I guess you're stuck, Dad." A few more unprintable phrases enter your mind. You're about to explode when someone pulls up and offers you a lift. Everybody smiles—even you. You're cooling off and beginning to feel okay again, but you still remember the dirty crack Willie made about being stuck.

You arrive home. Everyone heaves a sign of relief—even you. You smile at the Mrs. She smiles back. The kids smile too. You put your arms around your wife's SOFT SHOULDERS, and say, "Better luck next time." Willie says, "I hope so," and runs like hell.

Take a ride on SOFT SHOULDERS—I mean the number below. You won't get STUCK.

Watch the June INTERNATIONAL MUSICIAN for Spanish Serenade.

SOFT SHOULDERS

Jack Rebock

Tempo Ad Lib. Solo

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"ARRANGING"

By PAUL HILL

Well-Known Arranger, Composer and Teacher



PAUL HILL

MANY of the letters I have received from readers of this column ask the question: "Why does an ensemble played by one orchestra sound as though it contains more men than another; whereas, actually, each of the orchestras referred to contains the same number of men playing the same instruments?" This is an excellent question. Since there is much to be learned by its answer, I am making it the subject of the column this month.

The amount of register (or range) given to the harmony is the factor that determines whether the arrangement is going to sound "full" or "thin". Upon this factor is based the question of whether an orchestra containing ten horns will sound fuller than one containing five or six horns and vice versa.

When dance arranging in its present form first came into being, a sort of "rule-for-voicing-ensembles" came along with it. That rule, probably derived from an analysis of "stock" dance arrangements, said that: when the trumpet takes the lead, the tenor plays lead an octave below it; the first alto playing the first harmony note under the trumpet; the second alto the second harmony note. The second trumpet and trombone, respectively, are doubled on the notes played by the two altos. By this method, we find that the combination of all six horns covers a range of only an octave, and, when the trumpet lead is in the upper part of the staff, cannot help but sound thin.

However, when one, interested in learning to arrange music, hasn't access to the guidance of an instructor, he usually analyses the methods used in the construction of these stock arrangements and adopts the attitude that, because so-and-so stock arranger did it that way in the print arrangement—well—that's the way to do it. (This has been brought to my attention time and again in my correspondence with my students.)

The reason for scoring an ensemble of a stock arrangement in that manner is not because it sounds best that way, but rather, because the harmony will be (more or less) complete if the arrangement is played by an orchestra containing less than three saxes and three brass. For instance, if played by an orchestra containing only three saxes and a trumpet, the full chords are still there.

In arranging for a specific band, where we know just how many men we can depend on to play the arrangement, it isn't necessary to double saxes and brass. Since the aim of an ensemble is to attain as full a sound as possible, we have much to gain by avoiding any doubling of instruments on the same note in the same register, and scoring our chords with an eye toward covering as much of the orchestra range as possible. There are many ways of doing this, a few being shown by the following illustration.

Bar 1 shows the complete chord in the brass, duplicated an octave lower in the saxes. Here, the horns cover a range of almost two octaves.

Bar 2 shows the same chord given still greater depth by placing the trombone on the bass note, below the saxes. Here, a range of over two octaves is covered.

Bar 3 shows another plan of distribution, wherein both saxes and brass are scored in open position, the tones being distributed alternately between the two sections.

Bar 4 shows an extremely full voicing, this being due to the depth of the low notes of the saxes and also the fact that the chord uses a range of over two octaves.

The voicings shown in bars 2 and 4 are best used in arrangements in which the music moves in rather slow tempo, where a solid harmony foundation is desirable. Since they cover as much range as they do, they will sound clumsy when played in quick succession. Voicings 1 and 3 are much more adaptable to work in fast tempo.

As a general rule, notes that occur below the E (third space) in the bass staff, should not be written close together, care being taken to keep notes in this register

at least a fifth apart. For example, a chord scored in this way

would sound very thick (or muddy) and would be better if the "C" were placed an octave higher. In scoring an ensemble, using, say, voicing 3 above, when the trumpet lead notes fall into a lower part of the treble staff, to avoid this muddiness of the harmony, it sometimes becomes necessary to temporarily reduce the range covered by the harmony by writing the saxes in close position. For example:

However, as soon as the lead attains a higher range and it is possible to revert back to the original setting of the instruments, we do so.

Another reason for changing the setting of the saxes, in this type of voicing, is when the lowest note of the harmony falls outside of the range of the instrument for which it is intended. In this case, writing the saxes in close position usually solves the problem. (See E and F above.)

Mr. Hill will be glad to help you with your arranging problems. Write to him care of the INTERNATIONAL MUSICIAN.

"Endurance In Trumpet Playing"

By HAYDEN SHEPARD



HAYDEN C. SHEPARD

IN writing a series of articles for the INTERNATIONAL MUSICIAN I would like to give my readers as much constructive help as is possible by the printed word. In this article I shall outline briefly the importance of the physical factors involved and the necessity of practice for their development.

I am sure that few of my readers have ever considered that the act of trumpet playing is a physical one. By that I mean when playing the trumpet the results obtained are made possible only by physical actions. Blowing into the trumpet requires the use of the lungs; producing the tone, the use of the lip and facial muscles; fingering, the use of the fingers. The lip and facial muscles I consider the most important and the least understood, and in this article I want to stress only the importance of their development.

Each tone produced on the trumpet has a specific lip formation. To make these formations we must call into use the muscles in the lips and face. Therefore these most important muscles must be made strong and flexible so that they will withstand the strain and work put upon them. To develop strength and flexibility there are several salient points to be remembered and all of them pertain to the physical. If you were to train yourself to be a marathon runner, you would follow certain prescribed rules of training, and constant practice of the right sort would so develop your wind and the muscles in your legs that before long you would be enabled to run a great distance without fatigue. The muscles in your face and lips are in no wise different from those in your legs and, therefore, they must be treated in your training process, or practice, in the same manner.

The first rule in all physical training is health. Watch carefully your physical condition. Eat properly and avoid constipation as you would the plague. This is most important. Muscle flabbiness and fever blisters are the direct results of constipation.

Any physical culture book in prescribing exercises or callisthenics emphasizes strongly the necessity of resting when tired. Every one knows that in any physical act which we perform there is a point of fatigue; that is, you may so strengthen any muscle or muscles in the body that they will permit you to do a certain feat of strength for so long or for so many times, but eventually no matter how strong you become you will tire and be unable to continue until nature has been allowed to restore energy. Resting is the only restorative. If you have weak lips, and by weak lips I mean weak muscularly, you must not overtax them. By all means practice as many hours as possible daily, as only by using them will the muscles become strong. Rest at the slightest indication of fatigue. Never blow or force a tone when the lips will not respond. The next time when practicing and the lips begin to sag and tire,

EXERCISES

The exercises consist of several staves of musical notation. The first staff is marked 'Slow' and shows a sequence of notes. The second staff is also marked 'Slow' and includes fingerings '1-2-3'. The third staff is marked 'Same as above' and includes 'chromatically up to'. The fourth staff is marked 'chromatically up to' and includes '1-2-3'. The fifth staff is marked 'chromatically up to' and includes '1-2-3'. The sixth staff is marked 'chromatically up to' and includes '1-2-3'. The seventh staff is marked 'chromatically up to' and includes '1-2-3'. The eighth staff is marked 'chromatically up to' and includes '1-2-3'. The ninth staff is marked 'chromatically up to' and includes '1-2-3'. The tenth staff is marked 'chromatically up to' and includes '1-2-3'. The eleventh staff is marked 'chromatically up to' and includes '1-2-3'. The twelfth staff is marked 'chromatically up to' and includes '1-2-3'. The thirteenth staff is marked 'chromatically up to' and includes '1-2-3'. 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The eighty-ninth staff is marked 'chromatically up to' and includes '1-2-3'. The ninetieth staff is marked 'chromatically up to' and includes '1-2-3'. The hundredth staff is marked 'chromatically up to' and includes '1-2-3'.

regardless if in the middle of the measure, give them a ten to fifteen seconds rest before continuing, with the mouthpiece completely off the lips, and see how fresh they will be upon resuming. If this does not revive them, increase the rest period one or two minutes and if this is still insufficient, stop practicing for an hour or two. If the lips still will not respond, stop practicing for the day. Also learn the knack of resting when playing. This is done by taking advantage of all rests, even if only for two or three beats. If the rest is long enough take the mouthpiece from the lips. If not, relax them completely and release whatever pressure there is on the lips.

I should like at this time to call attention emphatically to two so-called panaceas for all trumpet ills. These are the playing of long tones and extreme soft practice. Most trumpet players in trying to build up a strong embouchure limit their practice almost exclusively to the practicing of long tones and then are greatly surprised when miraculous results do not ensue. When not practicing long tones they are probably engaged in seeing how softly they can produce a tone on the trumpet and wonder,

THE GUITAR SO NEAR AND YET SO FAR

By VINCENTE GOMEZ



VINCENTE GOMEZ

IRECALL with vivid memory a beautiful painting that hung prominently in the former theatre of the conservatory of Madrid. It depicted the Goddess of Music standing over the various musical instruments. The artist who created this picture understood the great technical difficulties for, as in the case of the guitar, the artist placed the guitar away from the Goddess of Music so that only with the tip of a finger could she lightly stroke the strings.

Strangely enough, the guitar enjoys tremendous vogue among the masses. In America, it is said, there are as many guitars as violins. This popularity gives rise to a mistaken opinion that mastery of the guitar is comparatively simple. That is far from true. Actually, it is among the most difficult instruments to master. The innumerable effects and modulations obtainable with the guitar call for a technique so complicated that not even the most accomplished guitarist can read a musical composition at sight as do other musicians. The simplest passages of music must be committed to memory for he cannot, even momentarily, lift his eyes from his hands while playing. The formation of the sound board is most complicated to learn, and it often happens that each composition requires separate study and adaptation to the player's particular technique. It takes years of concentrated study and effort to attain any degree of proficiency.

Let us review the difficulties faced by the student of classic or concert guitar music. For example, on the piano or harp one may use both hands to execute a passage or chord of great digital difficulty. On the guitar only four fingers of the left hand must make the sounds, chords and effects, while the right hand plucks the strings. And in no other instruments does the physical make-up of the artist influence his technique to such a marked degree. That is why, on the identical guitar, two different instrumentalists of equal skill and experience will sound entirely different. The unity between guitar and guitarist is so close, the instrument itself is so responsive, that the least nervousness on the player's part may produce disastrous results.

The concert guitarist must develop correct fingering habits if he is to attain any degree of importance in his field. Playing with the fingertips produces a sweet sound, but the tone is too small, particularly if the playing is done before an audience. The perspiration caused by the touch of the string on the fingertips of the right hand tends to mar the clean execution, and little by little the strings lose their brilliance of tone. Using the fingernails of the right hand produces better effects with chords, but causes difficulties in the execution of the arpeggios, tremolos, or rasgueados. And even though the use of the nails in playing evokes beautiful sounds, the slightest carelessness of touch destroys them. It requires exacting thoroughness, therefore, in the study of each passage of music, when playing with the use of the nails.

Additionally, this type of playing calls for constant motion of the right arm, a most difficult and tiring expedient. Great care is necessary in seeing that the fingernails are hard enough, not easily broken, and so trimmed that they are just long enough for proper playing and not too long so that they are likely to mar the tone. The flesh tip of the finger is commonly used in movements where chords are played.

Have you ever witnessed a guitar virtuoso interrupt a concert because of nervousness in which the left leg begins to tremble due to its forced position in supporting the guitar? This so shakes the instrument that it becomes most difficult to play cleanly. Thus, the position of the body and arms can, if improper, cause great inconvenience in playing.

These seemingly unimportant elements are nevertheless of vital import to the guitarist. Is it any wonder that he finds it hard to master an instrument on which chords, arpeggios, tremolos and their corresponding accompaniments must be performed with four fingers of only one hand?

when called upon to play with a great volume of tone, why their lips crumble and refuse to stand up. Let me be misunderstood let me state that both of these forms of practice, that is the playing of long tones and soft practice, have great value it is true but what I want to convey to my readers is that their exclusive practice is in no way enough to build an embouchure.

Long tones, if practiced correctly by starting pianissimo and working gradually to a fortissimo and down again to a pianissimo, promote breath control and sureness and beauty of tone and will in a measure promote strength.

Any musician knows that it takes a great deal of skill and finesse to play softly on any instrument. However, the trumpet being essentially a brass instrument you will be called upon for volume more often than for extreme pianissimo. Do not limit yourself exclusively, therefore, to soft practice. Rather, play with a clear, firm, round tone. If you are a weak-toned player, accustomed to playing with a puny anemic tone, stress playing with volume. Take great care not to blast but strive to acquire a big, firm, round, beautiful tone. After this has been obtained, alternate with soft playing, paying marked attention to all dynamics.

Now as to non-pressure! A certain amount of pressure is needed and is essential in order that the mouthpiece may sit firmly upon the lips. Naturally the less amount of pressure possible to produce a clear, firm, round tone the better for the lip muscles. However, if the lip muscles are so strong that while playing they can be held rigidly and firmly, there can be little or no injury by pressure. Obviously, strength permits this rigidity and firmness. One point should be remembered—keep from jamming and crushing the lips between the teeth and the mouthpiece. To do this, keep the lips away from the teeth, especially in the higher register, by pushing the tightened muscles at the corner of the mouth slightly forward.

Strength is useless without the ability to apply it. The trumpet is so built, with only its three valves, that we are compelled to make a great many changes in pitch without even the aid of a valve. To do this with surety and speed we must have a great deal of flexibility. Flexibility and strength go hand in hand and should be developed simultaneously. The exercises shown will be found ideal for developing flexibility and strength. Notice when you practice them how the muscles in the cheek and in the corners of the mouth tire. Practice these exercises every day, faithfully and unerringly, for as long as you play the trumpet exercises such as these are invaluable. Do not attempt speed; rather content yourself until they can be played smoothly and without effort. Do not force the top tones, rather move the lips to the desired formation. Remember, no trumpeter can obtain or claim a good embouchure unless he can cover the complete compass of his instrument. Never neglect either the low or the high register.



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PARKS, BEACHES and GARDENS

Brentwood Park, operated by Brentwood Volunteer Fire Department, Pittsburgh, Pa. Casino Gardens, Windsor, Ontario, Canada. Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grand View Park, Singac, N. J. Green River Gardens, J. W. Poling, Mgr., Henderson, Ky. Japanese Gardens, Salina, Kan. Jefferson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Lakeside Park, Wichita Falls, Texas. Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind. Palm Gardens, Five Corners, Totowa, N. J. Rite O Wa Gardens, Mr. and Mrs. B. L. Fresh, Proprietors, Ottumwa, Iowa. Sul-A-Bar Gardens, Kansas City, Mo. Sunset Park, Baumgart Sisters, Williamsport, Pa. Terrace Gardens, Somerset, Wis. Western Catholic Union Roof Garden and Ballroom, Quincy, Ill. West Side Park, Rochester, Iowa. Woodliff Park, Poughkeepsie, N. Y. Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash.

ORCHESTRAS

Ambassador Orchestra, Kingston, N. Y. Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J. Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Borts, Al., Orchestra, Kohler, Wis. Boston Symphony Orchestra, Boston, Mass. Bowden, Len, and His Orchestra, St. Louis, Mo. Brown, Charlie, and His Orchestra, Evansville, Ind. Calina, Cy, and His Orchestra, Saskatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Clarke, Juanita Mountaineers Orchestra, Spokane, Wash. Cole, Forest, and His Orchestra, Marshall Id., Wis. Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio. Corsello, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y. Downeasters Orchestra, Portland, Maine. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Duren, Frank, Orchestra, Casnovia, Wis. Ernestine's Orchestra, Hanover, Pa. Farrell, Gene, Traveling Orchestra. Flandera, Hugh, Orchestra, Concord, N. H.

French, Bud, and His Orchestra, Springfield, Ohio. Gilbert, Ten Brock, and His Orchestra, New Brunswick, N. J. Gindu's International Orchestra, Kulpmont, Pa. Glvens, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex., Orchestra, Clarksburg, W. Va. Gouldner, Rene, Orchestra, Wichita, Kan. Graf, Karl, Orchestra, Fairfield, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt's, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alb., Canada. Howard, James H. (Jimmy), Orchestra, Fort Arthur, Texas. Imperial Orchestra, Earle M. Freilburger, Manager, Bartlesville, Okla. Kneeland, Jack, Orchestra. La Falce Brothers Orchestra, Poughkeepsie, N. Y. Lattanzi, Mose, and His Melody Kings Orchestra, Virginia, Minn. Leone, Bud, and Orchestra, Akron, Ohio. Lodge, J. B., and His Orchestra, Beacon, N. Y. Lusey, Frank O., Jr., and His Orchestra, San Diego, Calif. Miloslavich, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. NBC Ambassadors Orchestra, Roanoke, Va. O'Brien's, Del, Collegians, San Luis Obispo, Calif. Oliver, Al., and His Hawaiian, Edmonton, Alb., Canada. Porcella, George, Orchestra, Gilroy, Calif. Quackenbush (Randall, Ray), and His Orchestra, Kingston, N. Y. Randall (Quackenbush), Rny, and His Orchestra, Kingston, N. Y. Ryerson's Orchestra, Stoughton, Wis. Shultise, Walter, and his Orchestra, Highland Park, N. J. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stromeyer, Gilbert, Orchestra, Preston, Iowa. Terrace Club Orchestra. Peter Wann, Leader, Elizabeth, N. J. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Tony Corral's Castillians, Tucson, Ariz. Verthein, Arthur, Orchestra, Williams' Orchestra, Mt. Pleasant, Iowa. Zembruski Polish Orchestra, Naugatuck, Conn.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA
BIRMINGHAM: Sellers, Stan.
GADSDEN: Gadsden High School Auditorium.
MOBILE: Fort Whiting Armory. Murphy High School Auditorium.

ARIZONA
PHOENIX: Emile's Catering Co. Taggart, Jack, Mgr., Oriental Cafe and Night Club.
TUCSON: Tucson Drive-In Theatre. University of Arizona Auditorium.

ARKANSAS
ELDOBRADO: Shivers, Bob.
FORT SMITH: Junior High School. Senior High School.
LITTLE ROCK: Bass, May Clark. Bryant, James B. Du Val, Herbert. Fair Grounds. Oliver, Gene.
TEXARKANA: Gant, Arthur. Marshall, Eugene. Municipal Auditorium. Texas High School Auditorium.

CALIFORNIA
CHOWCHILLA: Colwell, Clayton "Sinky."
COTTONWOOD: Cottonwood Dance Hall.
HOLLYWOOD: Cohen, M. J. Hanson, Fred. Maggard, Jack. Morton, J. H.
LOS ANGELES: Bonded Management, Inc. Boxing Matches at the Olympic Stadium. Brumbaugh, C. E., Prop. Lake Shore Cafe. Hanson, Fred. Howard Orchestra Service. W. H. Howard, Manager.

Maggard, Jack. Newcorn, Cecil, Promoter. Paunessa, Ralph Popkin, Harry and Frances, operators. Million Dollar and Burbank Theatres and Boxing Matches at the Olympic Stadium. Shaibe, Helen. Williams, Earl.

MARYLAND
KALEER, Fred
RENDZVOUS Club, Ed. Davis, Owner.

OAKLAND:
De Azevedo, Soares. Faust, George. Lerch, Hermie.

SACRAMENTO:
Lee, Bert.

SAN FRANCISCO:
Blumberg, Lulu Kahn, Ralph.

SAN JOSE:
Helvey, Kenneth. Triens, Phillip.

STOCKTON:
Sharon, C.

VISALIA:
Sierra Park Dance Hall. William Hendricks, Owner and Manager.

VALLEJO:
Rendzvous Club, Adeline Cota, Owner, and James O'Neil, Manager.

YREKA:
Legg, Archie.

COLORADO
DENVER: Canino's Casino, Tom Canino, Proprietor. Hi-Hat Night Club, Mike Seganti, Prop., Mgr. Oberfelder, Arthur M.
GRAND JUNCTION: Mile Away Ballroom.
GREELEY: Dance Promotions of J. Warrick Norcross, Helen R. Norcross and Norcross Enterprises. Warnock Ballroom.
PUEBLO: Congress Hotel.

CONNECTICUT
BRIDGEPORT: Klein, George.
FAIRFIELD: Dainshak, John.
HARTFORD: Doyle, Dan. Lobster Restaurant, Inc.
MERIDEN: Green Lantern Grill, Michael Krupa, Owner.
NEW HAVEN: Nixon, C. E., Dance Promoter.
NEW LONDON: Palmer Auditorium, Connecticut College for Women.
SOUTH NORWALK: Evans, Greek.
TORRINGTON: Hollywood Restaurant.
WATERBURY: Fitzgerald, Jack.

DELAWARE
LEWES: Riley, J. Carson.
WILMINGTON: Chippey, Edward B. Crawford, Frank. Johnson, Thos. "Kid." Kaye, Al.

FLORIDA
JACKSONVILLE: Sellers, Stan.
LAKE WORTH: Elliott, J. H.
MIAMI: Columbus Hotel. Dickerman, Capt. Don, and His Pirate's Castle. Evans, Dorothy, Inc. Fenias, Otto. Steele-Arlington, Inc.
MIAMI BEACH: Galatis, Pete, Manager. International Restaurant. Hotel Wofford. Naldi, Frank.
ORLANDO: Central Florida Exposition. Senior High School Auditorium. Wells, Dr.
PALM BEACH: Mayflower Hotel and Pier.
ST. PETERSBURG: Barse, Jack.
SARASOTA: Louden, G. S., Manager. Sarasota Cotton Club.
TAMPA: Junior Woman's Club. Pegam, Sandra.
WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School.

GEORGIA
SAVANNAH: Armstrong Junior College. Hotel DeSoto Bellmen's Club. Lawson Memorial Hall.
VALDOSTA: Wilkes, Lamar.

IDAHO
BOISE: White City Dance Pavilion.

ILLINOIS
AURORA: Rex Cafe.
BLOOMINGTON: Abraham Lincoln School. Bent School.

Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School.

CHASWAGON:
Piper, R. N., Piper's Beer Garden.

CHICAGO:
Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor. Bernet, Sunny. Fine, Jack, Owner, "Play Girls of 1938." Frear Show, Century of Progress Exposition, Duke Mills, Proprietor. Graham, Ernest, Graham Artists' Bureau. Grey, Milton. Opera Club. Pacelli, William V. Pintero, Frank. Quodbach, Al. Sherman, E. G. Sipchen, R. J., Amusement Co. Slatore, Horace. Stanton, James B. Thomas, Otis.

EFFINGHAM:
Behl, Dan.

FOX LAKE:
Meyer, Harold, Owner. Cedar Crest Pavilion. Mineola Hotel.

FREEDPORT:
Hille, Kenneth & Fred. I. O. O. F. Temple. Lotta, Bill. Lotta, Chris. Lotta, Joe. Lotta, Sam. March, Art.

GALESBURG:
Clark, Horace G.

MERRIN:
Williamson County Fair.

KANKAKEE:
Devlyn, Frank, Booking Agent.

MATTOON:
Pyle, Silas. U. S. Grant Hotel.

MOLINE:
Rendzvous Nite Club.

NORTH CHICAGO:
Dewey, James, Promoter of Expositions.

OTTAWA:
Cotton Club, W. J. Mathes, Manager.

PATTON:
Green Lantern.

PEORIA:
Betar, Alfred.

PRINCETON:
Bureau County Fair.

QUINCY:
Hammond, W. Doyle, Dan. Lobster Restaurant, Inc. Quincy College Auditorium. Quincy High School Auditorium. Three Pigs, M. Powers, Manager. Ursula Dance Hall, William Korvis, Manager. Vic's Tavern. Vincent, Charles E. Western Catholic Union Roof Garden and Ballroom.

SPRINGFIELD:
Stewart, Leon H., Mgr. Club Congo.

STERLING:
Flock, H. W.

INDIANA
EVANSVILLE: Riley, J. Carson. Green Lantern Ballroom. Jos. Belmont, Manager. Kieley, Lorin H. National Guard Armory.
FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Manager, Uptown Ballroom. Reeder, Jack.
GARY: Martin, Joseph. Neal's Barnyard. Young Women's Christian Association.
INDIANAPOLIS: Dickerson, Matthew. Harding, Howard. Kane, Jack, Manager, Keith Theatre. Marrot Hotel. Richardson, Vaughn, Pine Ridge Follies. Riviera Club. Splink Arms Hotel.
MISHAWAKA: McDonough, Jack. Rose Ballroom. Welty, Elwood.
ROME CITY: Kintzel, Stanley.
SOUTH BEND: DeLeury - Reeder Advertising Agency. Green Lantern, The.
TERRE HAUTE: Hoosier Ensemble. Uimer Trio.

IOWA
AUBURN: American Legion Auxiliary. Hollenbeck, Mrs. Mary.
BOONE: Dorman, Laurence.
CABCADE: Durkin's Hall.
CEDAR RAPIDS: Jurgensen, F. H.
DES MOINES: Hughes, R. E., Publisher. Iowa Unionist. LeMan, Art. Reed, Harley, Mgr., Avon Lake. Young, Eugene R.
DUBUQUE: Julien Dubuque Hotel.
EAGLE GROVE: Orr, Jesse.
FORT DODGE: Yetmar, George.

IOWA CITY:
Fowler, Steve.

LEWIS:
Wagner, L. F., Manager, Whitewae Pavilion.

MARION:
Jurgensen, F. H.

DELWEIN:
Moonlite Pavilion.

OTTUMWA:
Baker, C. G.

ROCHESTER:
Casey's Ballroom. Casey, Eugene. Casey, Wm. E.

WATERLOO:
East Waterloo High School Auditorium. K. C. Hall (also known as Reichert Hall). Moose Hall. West Waterloo High School.

KANSAS
HUTCHINSON: Brown Wheel Night Club. Fay Brown, Proprietor. Woodman Hall.
LEAVENWORTH: Phillips, Leonard.
MANHATTAN: Sandell, E. E., Dance Promoter.
BALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall. Twin Gables Night Club.
TOPEKA: Egyptian Dance Halls. Henry, M. A. Kellams Hall. McOwen, R. J., Stock Co. Washburn Field House. Women's Club Auditorium.
WICHITA: Bedinger, John.

KENTUCKY
HOPKINSVILLE: Steele, Lester.
LEXINGTON: Harper, A. C. Montgomery, Garnett Wilson, Sylvester A.
LOUISVILLE: Elks' Club. Greenwell, Allen V., Prop. Inn Loggia, Arch Wettler, Proprietor. Norman, Tom. Offutt, L. A., Jr. Walker, Norval. Wilson, James H.
MIDDLESBORO: Green, Jimmie.

LOUISIANA
ABBEVILLE: Roy's Club, Roy LeBlanc, Manager.
BOSSIER CITY: "41" Club, Hooser & Williams, Props.
MONROE: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College. Three Mile Inn, Jack Angel, Prop.
NEW ORLEANS: Chez Paree. Colonial Grays. Hyland, Chauncey A. Mitchell, A. T.
SHREVEPORT: Adams, E. A. Farrell, Holland. Tompkins, Jasper, Booking Agent.

MAINE
NORTH KENNEDUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor.

OLD ORCHARD:
Palace Ballroom, Charles Usen, Proprietor.

PORTLAND:
Smith, John P.

MARYLAND
BALTIMORE: Alber, John J. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Demley, Emil E. Earl Club, Earl Kahn, Prop. Fred Holding Corporation. Knights of Pythias Lodge (colored). Manley's French Casino. Stuart Whitmarsh, H. L. B. Keller and F. G. Buchholz, Managers. Manley's Restaurant, Mrs. Virginia Parrish & Stewart I. Whitmarsh, Mgrs. Mason, Harold, Proprietor, Club Astoria. Phi Kappa Sigma Fraternity. Pythian Castle (colored). The Summit, J. C. Lipsy, Manager.

BETHESDA:
Hodges, Edwin A.

FROSTBURG:
Shields, Jim, Promoter.

OCEAN CITY:
Jacksons. Jackson, A. M. Jackson, Charles. Jackson, Lee. Jackson, Robert.

MASSACHUSETTS
ANDOVER: Memorial Auditorium.
BOSTON: Fisher, Samuel. Ford Theatrical Enterprises, Inc. Losses, William. Moore, Emmett. Paladino, Rocky.
CAMBRIDGE: Montgomery, A. Frank, Jr.
CHELSEA: Heave, Fred.
DANVERS: Batantini, Eugene.

LOWELL:
Paradise Ballroom. Porter, R. W.
NANTASKET: Sheppard, J. K.
NEW BEDFORD: Cook School. New Bedford High School Auditorium.
NORTH WEYMOUTH: Pearl, Morey, Operator. Popeye Club.
PITTSFIELD: Sons of Italy Lodge No. 564. Its Auxiliaries, and Sons of Italy Hall.
SHREWSBURY: Bul-A-Jair Ballroom.
WALTHAM: Eaton, Frank, Booking Agent.
WESTFIELD: Park Square Hotel.

MICHIGAN
ANN ARBOR: Michigan Union Opera Company.
BATH: Terrace, The, Park Lake.
BATTLE CREEK: Battle Creek College Library Auditorium.
BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry.
BENTON HARBOR: Johnson, Hershel, Palais Royal.
DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. Berman, S. R. Bonmarito, J. e. Bowery Cafe. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. Downton Casino, The. Fischer's Alt Heidelberg. Malloy, James. O'Malley, Jack. Paradise Cafe Cafe. WWJ Detroit News Auditorium.
FLINT: Central High School Auditorium. High School Auditorium.
GLADSTONE: Klondyke Tavern. Mrs. Wilfred LaFave, Operator.
GRAND RAPIDS: St. Cecilia Auditorium.
LANSING: Hagen, Lester, Manager. Lansing Armory. Lansing Central High School Auditorium. Metro Amusement Co. Tholen, Garry. Walter French Junior High School Auditorium. West Junior High School Auditorium. Wilson, L. E.
LOND LAKE: Dykstra, Jack.
MILLAN: Holobto, Clarence, Manager. Jett.
MARQUETTE: Bronkton Ballroom. Minnie Club, Mr. and Mrs. George Sambrook, Props.
MEMPHIS: Doran, Francis, Jordan College.
NILES: Powell's Cafe.
NORWAY: Valencia Ballroom. Louis Zadra, Manager.
PINE CITY: Star Pavilion.
ROUND LAKE: Gordon, Don S., Manager. Round Lake Casino.
SAGINAW: Delta Sigma Upsilon Fraternity. Fox, Eddie. Sigma Phi Gamma Sorority.

MINNESOTA
BRainerd: Little Pine Resort.
CALEBONIA: Elton, Rudy.
FAIRMONT: Graham, H. R.
FARIBAULT: Blue Moon Lodge, Sherman Fee, Manager. Blue Moon Pavilion, Sherman Fee, Manager. Roberts Lake Resort, Sherman Fee, Manager.
GARDEN CITY: Conkling, Harold C.
HIBBING: Pitmon, Earl.
LIVERNE: Bennett, J. W.
NEW ULM: Becker, Jess, Prop. Nightingale Night Club.
MINNEAPOLIS: Borchardt, Charles.
OWATONNA: Bendorf, Clarence R., Box 452. Smith, Ora T.
PIPESTONE: Bobbin, A. E., Manager. Playmor Dance Club.
ROCHESTER: Desnoyers & Son.
SCANLON: Golden Gate, Thomas George, Manager.
ST. PAUL: Fox, S. M.
WINONA: Czapiewski, Harry J., Owner, Manhattan Night Club.

MISSISSIPPI
MERIDEN: Junior College of Meriden. Senior High School of Meriden.

MISSOURI
JOPLIN: Central High School Auditorium.
KANSAS CITY: Fox, S. M. Holm, Maynard G. Kansas City Club. Lucile Paradise Nite Club, Sam D. and Lucille Webb, Managers. McFadden, Lindy, Booking Agent. Thudlum, H. C., Asst. Mgr., Orpheum Theatre. Watson, Charles C. Wildwood Lake.
MEXICO: Gilbert, William.
NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach.
ROLLA: Shubert, J. S.
ST. JOSEPH: Thomas, Clarence H.
ST. LOUIS: Sokol Actives Organization.
SEDALIA: Smith Cotton High School Auditorium.
ST. KEESON: Boyer, Hubert.
SPRINGFIELD: High School Auditorium.

MONTANA
BILLINGS: Billings High School Auditorium.
 Tavern Beer Hall, Ray Hamilton, Manager.
HELENA: Chateau, The.
MISSOULA: Dishman, Orin, Prop., New Mint.
ROMAN: Shamrock.

NEBRASKA
FAIRBURY: Bonham.
GRAND ISLAND: Scott, S. F.
LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager.
 Garden Dance Hall, Lyle Jewett, Manager.
 Johnson, Max.
OMAHA: Davis, Clyde E. Omaha Credit Women's Breakfast Club. United Orchestras, Booking Agency.

NEW JERSEY
ARCOLA: Corriston, Eddie. White, Joseph.
ATLANTIC CITY: Knickerbocker Hotel. Larosa, Tony. Savoy Bar. Silfer, Michael. St. Charles Hotel.
ATLANTIC HIGHLANDS: Kaiser, Walter.
BLOOMFIELD: Brown, Grant.
CAMDEN: Walt Whitman Hotel.
CLIFTON: Silberstein, Joseph L. and Ettelson, Samuel.
IRVINGTON: Club Windsor. Philhower, H. W.
LONG BRANCH: Shapiro, Mrs. Louis Rembar, Manager, Hotel Scarborough.
NEWARK: Angster, Edward. Blue Bird Dance Hall. Clark, Fred R. Club Miami. Devaney, Forest, Prom. Kravant, Norman. Meyers, Jack. N. A. A. C. P. Pat & Don's. Robinson, Oliver, Mummies Club. Royal, Ernest. Rutan Booking Agency. Santoro, V. Sapienza, J. Skyway Restaurant, Newark Airport Highway. Stewart, Mrs. Rosamond. Triputti, Miss Anna.
NEW BRUNSWICK: Block's Grove. Morris Block, Proprietor.
ORANGE: Schlesinger, M. S.
PATERSON: De Ritter, Hal.
PLAINFIELD: Silfer, Michael.
PRINCETON: Lawrence, Paul.
TRENTON: Laws, Oscar A.
WEST COLLINGSWOOD HEIGHTS: Conway, Frank. Owner, Frankie Conway's Tavern, Black Horse Pike.
UNION CITY: Head, John E., Owner, and Mr. Scott, Manager, Back Stage Club.
WILHOOD: Bernard's Hofbrau. Club Avalon, Joseph Totarella, Manager.

NEW MEXICO
ALBUQUERQUE: Blue Ribbon Nite Club. Maerts, Otis.

NEW YORK
ADIRONDACK: O'Connell, Nora, Proprietress, Watch Rock Hotel.
ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. New Goblet, The.
ALLGANY: Park Hotel.

ARNONK: Embassy Associates.
BALSTON SPA: Francesco, Tony. Hearn, Gary.
BEACON: Neville's Mountinside Farm Grill. Wonderbar, The.
BINGHAMTON: Bentley, Bert.
BROOKLYN: Hured Productions Corp.
BUFFALO: Clore, Wm. R. and Joseph, Operators, Vendome Hotel. Erickson, J. M. German-American Musicians Association. Kaplan, Ken, Mgr., Buffalo Swing Club. King Productions Co., Geo. McVan's, Mrs. Lillian McVan, Proprietor. Michaels, Max. Miller, Robert. Nelson, Art. Shultz, E. H. Vendome Hotel. W. & J. Amusement Corp.
CAROLINA LAKE: Christlano, Frank, Hollywood Cafe.
CARYNAGE: Gaffney, Anna.
CATSKILL: 50th Annual Convention of the Hudson Valley Volunteer Firemen's Ass'n.
ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel.
ELMIRA: Goodwin, Madalyn. Rock Springs Dance Pavilion.
FISHKILL: Oriental Inn.
GLENS FALLS: Tiffany, Harry, Manager. Twin Tree Inn. The Royal Pines, Tony Reed, Proprietor.
HIGHLAND FALLS: Police Department.
KIAMEGA LAKE: Mayfair, The.
KINGSTON: Yocan Dance Studio, Paul Yocan, Owner.
LACKAWANNA: Club's Tavern, Louis Clearell, Proprietor.
LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity.
LOCH SHELDRAKE: Club Riviera, Felix Amatel, Proprietor.
MT. VERNON: Capitol Grill.
NEWBURGH: Matthews, Bernard H.
NEW LEDANON: Donlon, Eleanor.
NEW YORK CITY: Albin, Jack. Baldwin, C. Paul. Benson, Edgar A. Blythe, Arthur, Booking Agent. Calicchio, Dominick. Dodge, Wendell P. Dyruil, Nicholas. Dwyer, Bill. Gluskin, H. John. Grant & Wadsworth and Harris, Inc. Harris, Bud. Herk, I. H., Theatrical Promoter. Immerman, George. Jermon, John J., Theatrical Promoter. Joseph, Alfred. Katz, George, Theatrical Promoter. Levy, Al and Nat, Former Owners of the Merry-Goround (Brooklyn). Lowe, Emil (Bookers' License No. 802). Makler, Harry, Manager, Folley Theatre (Brooklyn). Maybohm, Col. Fedor. Miller, James. Moore, Al. Murray, David. New York Coliseum. Palais Royale Cabaret. Pearl, Harry. Phi Rho Pi Fraternity. Radio Station WOV. "Light This Way," Carl Reed, Manager. Rosen, Matty. Rosenoer, Adolph and Sykes, Operators, Royal Tours of Mexico Agency. Royal Tours of Mexico Agency. Sandler, Phil, Bookers' License No. 12. Seldner, Charles. Seldner, Chas. E. Shayne, Tony, Promoter. Solomonoff, Henry. Sonkin, James. "SD" Shampoo Company. Wade, Frank. Weinstein, Joe.
OLEAN: Young Ladies' Sodality of the Church of the Transfiguration.
ONEONTA: Oneonta Post No. 259. American Legion, G. A. Dockstader, Commander.
OWEGO: Woodland Palace, Joe Clonoff, Prop.
PORT KENT: Kings, Henry C., Owner, the Mountain View House.
POUGHKEEPSIE: Poughkeepsie High School Auditorium.
PURLING: Clover Club.
ROCHESTER: Genesee Electric Products Co. Gorla, Arthur. Goodwin, Barney. Pulisier, E. H. Todd Union of University of Rochester and Gymnasium.

SCHEENECTADY: Maurillo, Anthony.
STONE RIDGE: DeGraft, Walter A.
SYRACUSE: Horton, Don. Feingold, Norman. Most Holy Rosary Alumni Association. Syracuse Musical Club.
TONAWANDA: Shuman, George, Operator, Hollywood Restaurant.
TROY: Circle Inn, Lathams Corner, in Jurisdiction of Troy. Lambda Chi Alpha. Phi Kappa. Phi Mu Delta. Pi Kappa Alpha. Pi Kappa Phi. Theta Nu Epsilon. Theta Upsilon Omega.
UTICA: Moinioux, Alex.
WHITE PLAINS NORTH: Charlie's Rustic Lodge.
WHITESBORO: Guido, Lawrence.
WINDSOR BEACH: Windsor Dance Hall.
LONG ISLAND, N. Y.
NICKSVILLE: Seever, Mgr., Hicksville Theatre.
LINDENHURST: Fox, Frank W.

NORTH CAROLINA
CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Proprietor.
DURHAM: Alston, L. W. Ferrell, George. Mills, J. N. Pratt, Fred.
FAYETTEVILLE: Bethune, C. B.
GREENSBURG: Sedgfield Country Club. Clem Boren, Manager.
HIGH POINT: Trumpeters' Club, The, J. W. Bennett, President.
HALEIGH: Carolina Pines. Hugh Morson High School. Needham Broughton High School.
 New Armory, The. Rodezvous. Washington High School.
WILMINGTON: Ocean Terrace Hotel, Mrs. John Snyder, Owner and Mgr., Wrightville Beach.
WINSTON-SALEM: Hill, E. C. Piedmont Park Association Fair.

NORTH DAKOTA
BISMARCK: Coman, L. R. Coman's Court.
GRAND FORKS: Point Pavilion.

OHIO
AKRON: Akron Saengerbund. Brady Lake Dance Pavilion. Katz, George, DeLux Theatre. Williams, J. P., DeLux Theatre.
ALLIANCE: Castle Night Club, Charles Naines, Manager. Curtis, Warren.
BRAY: Thomas, Mort.
CAMBRIDGE: Lash, Frankie (Frank Lashinsky).
CANTON: Beck, L. O., Booking Agent.
CHILLICOTHE: Rutherford, C. E., Manager, Club Bavarian. Scott, Richard.
CINCINNATI: Cincinnati Club, Milnor, Manager. Cincinnati Country Club, Miller, Manager. Elks' Club No. 5. Hartwell Club. Jones, John. Kenwood Country Club. Thompson, Manager. Lawndale Country Club. Hutch Ross, Owner. Maketawah Country Club. Worburton, Manager. Overton, Harold. Queen City Club, Clemen, Manager. Rabney, Lee. Spot and Slipper Club. Western Hills Country Club. Waxman, Manager. Williamson, Horace G., Manager, Williamson Entertainment Bureau.
CLEVELAND: Hanna, Rudolph. Order of Sons of Italy. Grand Lodge of Ohio. Senes, Frank. Sindlear, E. J. Tutstone, Verna. Weisenberg, Nate, Mgr., Mayfair or Euclid Casino.
COLUMBUS: Askins, Lane. Askins, Mary. Gyo Grill.
DAYTON: Club Ark, John Hornis, Owner. Dayton Art Institute. Slapp, Phillip B. Victor Hugo Restaurant.
ELYRIA: Cornish, D. H. Elyria Hotel.
GREENVILLE: Darke County Fair.
KENT: Sophomore Class of Kent State University. James Ryback, President.
LOGAN: Eagle Hall.

MANSFIELD: Foley, W. R., Mgr., Coliseum Ballroom. Leland Hotel.
MARIETTA: Eagles' Lodge. Morris, H. W.
MARION: Anderson, Walter.
MEDINA: Brandow, Paul.
OXFORD: Dayton-Miami Association. Wm. F. Drees, President.
PORTSMOUTH: Smith, Phil.
SANDUSKY: Anchor Club, Henry Letson, Proprietor. Boulevard Sidewalk Cafe, The. Brick Tavern, Homer Roberts, Manager. Burnett, John. Crystal Rock Nite Club, Alva Halt, Operator. Fountain Terrace Nite Club, Alva Halt, Manager. Wonderbar Cafe.
SPRINGFIELD: Lord Lansdown's Bar, Pat Finnegan, Manager. Marshall, J., Operator, Gypsy Village. Prince Hunley Lodge No. 469, A. B. P. O. E.
TOLEDO: Cavender, E. S. Frank, Steve, and Mike, Owners and Managers, Frank Bros. Cafe. Johnson, Clem.
WARREN: Windom, Chester. Young, Lin.
YOUNGSTOWN: Lombard, Edward.

OKLAHOMA
ADA: Hamilton, Herman.
OKLAHOMA CITY: Buttrick, L. E. Walters, Jules, Jr., Manager and Promoter.
TULSA: Akdar Temple Uniform Bodies, Claude Rosensteel, General Chairman. Mayfair Club, John Old, Manager. Rainbow Inn. Tate, W. J.

OREGON
KLAMATH FALLS: James, A. H.
SALEM: Steelhammer, John F. and Carl G.

PENNSYLVANIA
ALLEGHENY: Young Republican Club, Robert Cannon.
ALLENTOWN: Connors, Earl. Sedley, Roy.
ALTOONA: Wray, Eric.
AMBRIDGE: Colonial Inn.
BERNVILLE: Snyder, C. L.
BETHLEHEM: Reagan, Thomas.
BOYERTOWN: Hartman, Robert R. Keystone Fire Co.
BRADFORD: Fazel, Francis A.
BROWNVILLE: Hill, Clifford, President. Triangle Amusement Co. Puskarchi, Tony.
CHESTER: Falls, William, Proprietor. Golden Slipper Cafe and Adjacent Picnic Grounds. Reading, Albert A.
COLUMBIA: Hardy, Ed.
CONNEAUT LAKE: McGulre, T. P.
DRYDEN: Yaras, Max.
DRUMS: Green Gables.
ELMHURST: Watro, John, Mgr., Showboat Grill. McNarney, W. S.
ERIE: Masonic Ballroom and Grill. Oliver, Edward.
FRACKVILLE: Casa Loma Hall.
GIRARDVILLE: Girardville Hose Co.
GLEN LYON: Gronka's Hall.
GREENVILLE: Moose Hall and Club.
HAMBURG: Schlenker's Ballroom.
HOMETOWN (Tazewell): Baldino, Dominic. Gilbert, Lee.
HUSTON: Trianon Club, Tom Vlachos, Operator.
IRVING: Crest Hotel, The. Jacktown Hotel, The.
JACKSONVILLE: Jacksonville Cafe, Mrs. "Doc" Gilbert, Mgr.
JENKINTOWN: Beaver College.
KELAYRES: Condors, Joseph.
KULPONT: Liberty Hall.
LAKE WISOLA: Frear's Pavilion.
LAKEWOOD: Echo Dale Inn, The. Greiner, Thomas.
LANCASTER: Parker, A. R. Weinbrom, Joe., Manager, Rocky Springs Park. Wheatland Tavern Palmroom, located in the Miller Hotel, Paul Heine, Sr., Operator.

LATROBE: Yungling, Charles M.
LEBANON: Fishman, Harry K.
LEHIGH: Relas, A. Henry.
LEWIS RUN: Lafayette Club.
LEWISTOWN: Smith, G. Foster, Proprietor, Log Cabin Inn.
MT. CARMEL: Mayfair Club, John Pogesky and John Bailent, Mgrs. Reichwein's Cafe, Frank Reichwein, Proprietor.
NANTICOKE: Knights of Columbus Dance Hall. St. Joseph's Hall, John Renka, Manager.
NEW OXFORD: Green Cove Inn, W. E. Stall-smith, Proprietor.
NEW SALEM: Maher, Margaret.
NORRISTOWN: Norristown High School Auditorium.
PHILADELPHIA: Arcadia, The International Restaurant. Berg, Phil. Glass, Davey. Hirt, Izzy. Martin, John. Nixon Ballroom. Philadelphia Federation of the Blind. Radio Station WPEN. Stone, Thomas. Street, Renny. Swing Club, Messrs. Walter Finacey and Thos. Moyle. Tau Epsilon Rho Law Fraternity. Temple Ballroom. Tioga Cafe, Anthony and Sabatino Marrara, Mgrs. Willner, Mr. and Mrs. Max Zeldi, Mr. Hart's Beauty Culture School.
PITTSBURGH: Bland's Night Club. Gold Road Show Boat, Capt. J. W. Menkes, Owner. Matesic, Frank. New Penn Inn, Louis, Alex and Jim Passarella, Proprietors.
POTTSVILLE: Paul's Tap Room and Grille. Paul Davis, Proprietor.
RIDGWAY: Benigni, Silvio.
SCRANTON: Liberty Hall.
SHAMOKIN: Boback, John. Shamokin Moose Lodge Grill. St. Stephen's Ballroom.
SHARON: Marino & Cohn, former Operators, Clover Club. Williams' Place, George.
SHENANDOAN: Richards, O. K. Robinson, Paul. Seaman, R. J., Operator of El Coronado.
SUNBURY: Sober, Melvin A.
TANIMENT: Camp Taniment.
UNIONTOWN: Maher, Margaret. Abmeyer, Gustave K.
VERERSVILLE: South Mountain Manor Hotel, Mr. Berman, Manager.
WEST ELIZABETH: Johnson, Edward.
WILKES-BARRE: Cohen, Harry. Kosley, William. McKane, James.
WILLIAMSPORT: Moose Club.
WYOMING: Lunnie, Samuel M.
YATESVILLE: Blanco, Joseph, Operator, Club Mayfair.
YORK: Weinbrom, Joe.

RHODE ISLAND
NORWOOD: Hollywood Casino, Mike and Joe D'Antuono, Owners and Managers.
PROVIDENCE: Bangor, Ruben. Goldsmith, John, Promoter. Kronson, Charles, Promoter. Moore, Al.
WARWICK: D'Antuono, Mike. Hollywood Casino. HOLLYSOCKET: Kornstein, Thomas.

SOUTH CAROLINA
CHARLESTON: Hamilton, E. A. and James.
GREENVILLE: Allen, E. W. Fields, Charles B. Goodman, H. E., Manager, The Pines. Greenville Women's College Auditorium.
ROCKWELL: Rolax, Kid. Wright, Wilford.
SPARTANBURG: Spartanburg County Fair Association.

SOUTH DAKOTA
BERESFORD: Muhlenkott, Mike.
LEBANON: Schneider, Joseph M.
SIUX FALLS: Flaxa (Night Club). Yellow Lantern.
TRIPP: Maxwell, J. E.
VANKTON: Koets, Oscar, Manager, Red Rooster Club.

TENNESSEE
DRENTWOOD: Palms Night Club.

BRISTOL: Pinehurst Country Club, J. C. Rates, Manager.
CHATTANOOGA: Dobby, Nathan. Lookout Mountain Hotel. Reeves, Harry A.
JACKSON: Clark, Dave.
JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club.
KNOXVILLE: Tower Hall Supper Club.
MEMPHIS: Atkinson, Elmer. Avery, W. H. Hubert, Maurice.
NASHVILLE: Carter, Robert T. Connor, C. V. Eakle, J. C. Scottish Rite Temple.

TEXAS
ABILENE: Sphinx Club.
AUSTIN: Gregory Auditorium. Hogg Memorial Auditorium. Rowlett, Henry.
BRECKENRIDGE: Breckenridge High School Auditorium.
CLARKSVILLE: Dickson, Robert G.
DALLAS: Bagdad Night Club. Goldberg, Bernard. Johnson, Clarence M. Malone, A. J., Mgr., Trocadero Club.
DENTON: North Texas State Teachers' Auditorium. Texas Women's College Auditorium.
FORT WORTH: Bowers, J. W. Carnahan, Robert, Owner. Show Boat, Lake Worth. Cos Co. Club. Merritt, Morris John. Plantation Club. Smith, J. F.
FREDERICKSBURG: Hilltop Night Club.
GALVESTON: Page, Alex. Purple Circle Social Club.
HARLINGEN: Municipal Auditorium.
HOUSTON: Beust, M. J., Operator of El Coronado. El Coronado Club, Roger Seaman and M. J. Beust, Managers. Grigsby, J. B. Lammant, A. Merritt, Morris John. Orchestra Service of America. Puzner, Hank, Owner and Manager, Napoleon Grill. Piver, Napoleon, Owner and Manager, Napoleon Grill. Richards, O. K. Robinson, Paul. Seaman, R. J., Operator of El Coronado.
PORT ARTHUR: Lighthouse, The, Jack Meyers, Manager. Silver Slipper Night Club. V. B. Berwick, Manager.
RANGER: Ranger Recreation Building.
SAN ANTONIO: Shadowland Night Club.
TEXARKANA: Gant, Arthur. Marshall, Eugene. Texarkana, Texas, High School Auditorium.
WACO: Williams, J. It.
WICHITA FALLS: Hyatt, Roy C. Malone, Eddie, Operator, Klub Trocadero.

UTAH
SALT LAKE CITY: Allan, George A. Cromar, Jack, alias Little Jack Horner.

VIRGINIA
ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager. Nightingale Nite Club.
BLACKSBURG: V. P. I. Auditorium.
DANVILLE: City Auditorium.
HOPEWELL: Hopewell Cotillion Club.
LYNCHBURG: Happy Landing Lake, Cassell Beverly, Manager.
NEWPORT NEWS: Newport News High School Auditorium.
NORFOLK: Club 500, F. D. Wakley, Manager. InWitt Music Corporation, U. H. Moxey, president; C. Coates, vice-president.
NORTON: P-gram, Mrs. Erma.
ROCKY MOUNT: Julian's Ballroom. University of Richmond Interfraternity Council and their Associated Bodies, Junior, Sophomore and Senior Classes, Dr. Herman P. Thomas, president, Interfraternity College; Dexter Abelfoff, chairman of Music Committee; Mark Willing of Sophomore and Freshman Bodies. Wm. Byrd Hotel.
ROANOKE: Lakeside Swimming Club & Amusement Park. Mill Mountain Ballroom. A. R. Rorrer, Manager. Morris, Robert F., Manager. Radio Artists' Service. Wilson, Sol., Mgr., Royal Casino.
SOUTH WASHINGTON: Riviera Club.

VIRGINIA BEACH:
Gardner Hotel.
Links Club.
Village Barn.

WASHINGTON:
Meany Hall.
West States Circus.

WOODLAND:
Martin, Mrs. Edith, Wood-
land Amusement Park.

WEST VIRGINIA:

BLUEFIELD:
Florence, C. A.

CHARLESTON:
Brandon, William.
Embassy Inn, E. E. Saund-
ers, Manager.
Gypsy Village.
Lee Hotel.
White, R. L., Capitol Book-
ing Agency.

FAIRMONT:
Carpenter, Samuel H.

HUNTINGTON:
Epperson, Tiny, and Hew-
ett, Tiny, Promoters.
Marathon Dances.

MORGANTOWN:
American Legion Armory.
Elks Club.

PARKERSBURG:
Club Nightengale, Mrs. Ida
McClumphy, Manager; Ed-
ward Miller, Proprietor.

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

WISCONSIN:

ALMOND:
Bernatos, George, Manager,
Two Lakes Pavilion.

ANTIGO:
Langlade County Fair
Grounds & Fair Associa-
tion.

APPLETON:
Apple Creek Dance Hall.
Sheldon Stammer, Mgr.,
Eagles Lodge.
Hunts, Frank.
Konselman, E.
Miller, Earl.

ARCADIA:
Schade, Cyril.

BARABO:
Dunham, Paul L.

BATAVIA:
Batavia Firemen's Hall.

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

CUSTER:
Bronk, Karl.
Glodoaks, Arnold.

DAKOTA:
Passarelli, Arthur.

EAU CLAIRE:
Associated Orchestra Ex-
change (Iten Lyne and L.
Porter Jung, Bookers).

HAFFORD JUNCTION:
Killnack, Phil, Prop., Phil's
Lake Nakomis Resort.

JANESVILLE:
Cliff Lodge.

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

ENONA:
Emerald Tavern.
Grand Ridge Tavern.
Prince Tavern.
Shangri-La Nite Club.
Spitzman's Cafe.

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

LEOPOLIS:
Brackob, Dick.

LUXEMBURG:
Scarbour Hall, Frank No-
vak, Owner.

MADISON:
Malt House, Oscar Loch-
ner, Proprietor.

MANITOWOC:
Chops Club.

MARSHFIELD:
Bakerville Pavilion, Mr.
Wensel Seidler, Prop.

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

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

MT. CALVARY:
Sijack, Steve.

NORTH FREEDOM:
Kilgenmeyer's Hall.

OCONOMOWOC:
Jones, Bill, Silver Lake
Resort.

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

REBEVILLE:
Firemen's Park Pavilion.

ROTHSCHILD:
Rhyner, Lawrence.

SHEBOYGAN:
Bahr, August W.
Kohler Recreation Hall.

SLINGER:
Hue, Andy, alias Buege,
Andy.

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

STEVENS POINT:
Midway Dance Hall.
St. Peter's Auditorium.

STOUGHTON:
Barber Club, Barber Broth-
ers, Proprietors.

STRATFORD:
Kraus, L. A., Manager,
Rosellville Dance Hall.

STURBEON BAY:
DeFoe, F. G.

SUPERIOR:
Willert, John.

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

TOMAM:
Cramm, E. L.

VALDEMO:
Mailman, Joseph.

WAUSAU:
Vogl, Charles.

WAUTOMA:
Passarelli, Arthur

WHITEWATER:
Whitewater State Teachers
College, Hamilton Gym-
nasium and the Women's
Gymnasium

WYOMING:

CASPER:
Schmitt, A. E.
Whinnery, C. I., Booking
Agent.

CHEYENNE:
Wyoming Consistory.

DISTRICT OF COLUMBIA:

WASHINGTON:
Alvis, Ray C.
Ambassador Hotel.
Berenguer, A. C.
Burroughs, H. F., Jr.
Columbia Musicians' Guild
W. M. Lynch, Manager.
Constitution Hall.
D. A. K. Building.
Dude Ranch.
Faerber, Matthew J.
Furedy, E. S., Manager.
Trans Lux Hour Glass.
E. S. Furedy, Manager.
Hayden, Phil.
Hi-Hat Club.
Hodges, Edwin A.
Huls, Lim, Manager, La
Paree Restaurant.
Hurwitz, L., Manager, The
Cocanut Grove.
Kavakos Cafe, Wm. Kava-
kos, Manager.
Kipnis, Benjamin, Booker.
Lynch, Buford.
Melody Club.
Private's Den.

CANADA:

ALBERTA:

CALGARY:
Dowley, C. L.

BRITISH COLUMBIA:

VICTORIA:
Shrine Temple.

MANITOBA:

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

ONTARIO:

CORUNNA:
Pier, William Richardson,
Proprietor.

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

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

LONDON:
Palm Grove.

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

OTTAWA:
Lido Club.

PETERBOROUGH:
Collegiate Auditorium.
Peterborough Exhibition.

TORONTO:
Andrews, J. Brock.
Casa Loma.
Central Toronto Liberal
Social Club.
Ches Mol Hotel, Mr. B.
Broder, Proprietor.
Chin Up Producers, Ltd.
Clarke, David.
Cockerill, W. H.
Eden, Leonard.
Eisen, Murray.
Henderson, W. J.
LaSalle, Fred, Fred La-
Salle Attractions.
King, Edward.
Mittford, Bert.
O'Byrne, Margaret.
Savarin Hotel.
Silver Slipper Dance Hall.
Urban, Mrs. Marie.

QUEBEC:

MONTREAL:
Sourkes, Irving.
Weber, Al.

QUEBEC CITY:
Sourkes, Irving

SHERBROOKE:
Eastern Township Agricul-
ture Association.

SASKATCHEWAN:

SASKATOON:
Avenue Ballroom, A. H.
Macinnis, Manager.
Cuthbert, H. G.

MISCELLANEOUS:
American Negro Ballet.
Asarki, Larry.
Blaufox, Paul, Manager, Bee
Gee Production Co.,
Inc.
Bowley, Ray.
Bogacs, William
Brau, Dr. Max, Wagnerian
Opera Co.
Bruce, Howard, Hollywood
Star Doubles.
Carr, June, and Her Partic-
ular Creations.
Currie, Mr. and Mrs. R. C.,
Promoters of Fashion
Shows.
Curry, R. C.
Darktown Scandals, Ida Cox
and Jake Shankle, Mgrs.
Darragh, Don.
Del Monte, J. P.
Edmonds, E. E., and His
Enterprises.
Ella, Robert W., Dance Pro-
moter.
Fiesta Company, George H.
Boles, Manager.
Freeman, Jack, Manager,
Follies Gay Parade.
Gabel, Al. J., Booking Agent.
Gardiner, Ed., Owner, Uncle
Earl Smith's Barn Dance
Follies.
Ginsburg, Max, Theatrical
Promoter.

Gonla, George F.
Hanover, M. L., Promoter.
Heim, Harry, Promoter.
Heiney, Robt., Trebor Amuse-
ment Co.
Hendershott, G. B., Fair
Promoter.
Hot Cha Revue (known as
Moonlight Revue), Prather
& Maley, Owners.
Hoxie Circus, Jack.
Hyman, S.
Jazzmania Co., 1934.
Kane, Lew, Theatrical Pro-
moter.
Katz, George.
Kauneong Operating Corp.,
F. A. Scheffel, Secretary.
Kessler, Sam, Promoter.
Kinsey Players Co. (Kinsey
Comedy Co.).
Lasky, Andre, Owner and
Manager, Andre Lasky's
French Revue.
Lawton, Miss Judith.
Lester, Ann.
London Intimate Opera Co.
McConkey, Mack, Booker.
McFryer, William, Promoter.
McKay, Gall B., Promoter.
McKinley, N. M.
Miller's Rodeo.
Monmouth County Firemen's
Association.
Monoff, Yvonne.
Mosher, Woody
(Paul Woody)
Nash, L. J.
National Speedathon Co., N.
K. Antrim, Manager.
O'Hanrahan, William.
Opera-on-Tour, Inc.
Pumley, L. P.
Richardson, Vaughn, Pine
Ridge Follies.
Robinson, Paul
Rogers, Harry, Owner,
"Fricco Follies."
Rudnick, Max, Burlesque Pro-
moter.
Russell, Ross, Manager,
"Shanghai Nights Revue."
Santoro, William, Steamship
Booker.
Scottish Musical Players
(traveling).
Shavitch, Vladimr.
Siebrand Brothers' 3-Ring
Circus.
Snyder, Sam, Owner, Inter-
national Water Follies.
Sponsler, Les.
Steamship Lines:
American Export Line.
Savannah Line.
Thomas, Gene.
Thompson, J. Nelson, Pro-
moter.
Todd, Jack, Promoter.
"Uncle Earl Smith
Dance Frolle Co." Barn
Walkathon, "Moon" Mullins,
Proprietor.
Watson's Hill-Billies.
Welesh Finn and Jack
Schenck, Theatrical Pro-
moters.
Wheelock, J. Riley, Promoter.
White, Jack, Promoter of
Style Shows.
Wiley, Walter C., Promoter
of the "Jitterbug Jam-
bores."
Wolfe, Dr. J. A.
Woody, Paul
(Woody Mosher)
Yokel, Alex, Theatrical Pro-
moter.
"Zorine and Her Nudists."

**THEATRES AND PICTURE
HOUSES**
Arranged alphabetically as to
States and Canada

ARIZONA:

PHOENIX:
Ritz Theatre.

YUMA:
Lyric Theatre.
Yuma Theatre.

ARKANSAS:

BLTNEVILLE:
Ritz Theatre.
Rox Theatre.

NOT SPRINGS:
Hest Theatre.
Paramount Theatre.
Princess Theatre.
Spa Theatre.
State Theatre.

PARIS:
Wiggins Theatre.

CALIFORNIA:

BRAWLEY:
Brawley Theatre.

CARMEI:
Filmart Theatre.

CRONA:
Crona Theatre.

DINUBA:
Strand Theatre.

EUREKA:
Liberty Theatre.
Rialto Theatre.
State Theatre.

FORT BRAGG:
State Theatre.

FORTUNA:
Fortuna Theatre.

GILROY:
Strand Theatre.

HOLLYWOOD:
Andy Wright Attraction Co.

LONG BEACH:
Strand Theatre.

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

LOVELAND:
Rialto Theatre.

MANTECA:
El Rey Theatre.

MARYSVILLE:
Liberty Theatre.
State Theatre.

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

UKIAN:
State Theatre.

YUBA CITY:
Smith's Theatre.

COLORADO:

COLORADO SPRINGS:
Liberty Theatre.
Tompkins Theatre.

CONNECTICUT:

BRIROSPORT:
Park Theatre.

DARLEN:
Darlen Theatre.

EAST HARTFORD:
Astor Theatre.

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

MYSTIC:
Strand Theatre.

NEW HAVEN:
White Way Theatre.

TAFTVILLE:
Hilcrest Theatre.

WESTPORT:
Fine Arts Theatre.

WINSTED:
Strand Theatre.

DELAWARE:

MIDDLETOWN:
Everett Theatre.

FLORIDA:

HOLLYWOOD:
Florida Theatre.
Hollywood Theatre.
Ritz Theatre.

LAKELAND:
Lake Theatre.

WINTER HAVEN:
Ritz Theatre.

WINTER PARK:
Annie Russell Theatre.

IDAHO:

BLACKFOOT:
Mission Theatre.
Nuart Theatre.

IDAHO FALLS:
Gayety Theatre.
Rio Theatre.

REXBURG:
Elk Theatre.
Romance Theatre.

ST. ANTHONY:
Rialto Theatre.
Rox Theatre.

ILLINOIS:

FREEPORT:
Winnishiek Players Thea-
tre.

LINCOLN:
Grand Theatre.
Lincoln Theatre.

ROCK ISLAND:
Riviera Theatre.

STREATOR:
Granada Theatre.

INDIANA:

DUNKIRK:
Main Theatre.

INDIANAPOLIS:
Civic Theatre.
Mutual Theatre.

NEW ALBANY:
Grand Picture House.
Kerrigan House.

TERRE HAUTE:
Rex Theatre.

VINCENNES:
Moon Theatre.

IOWA:

COUNCIL BLUFFS:
Liberty Theatre.
Strand Theatre.

DUBUQUE:
Spensley-Orpheum Theatre.

BILOX CITY:
Self Theatre Interests.

WASHINGTON:
Graham Theatre.

KANSAS:

EL DORADO:
Eris Theatre.

INDEPENDENCE:
Beldorf Theatre.

KANSAS CITY:
Art Theatre.
Midway Theatre.

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

LEAVENWORTH:
Abdallah Theatre.

MCPHERSON:
Ritz Theatre.

PARSONS:
Ritz Theatre.

WICHITA:
Crawford Theatre.
Nomar Theatre.

WINFIELD:
Ritz Theatre.

KENTUCKY:

ASHLAND:
Capitol Theatre.
Grand Theatre.

LOUISIANA:

LAKE CHARLES:
Palace Theatre.

WEST MONROE:
Happy Hour Theatre.

MARYLAND:

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

ELKTON:
New Theatre.

MASSACHUSETTS:

ATTLEBORO:
Bates Theatre.
Union Theatre.

BOSTON:
Casino Theatre.
Park Theatre.
Tremont Theatre.

BROCKTON:
Majestic Theatre.
Modern Theatre.

CHARLESTOWN:
Thompson Square Theatre.

FITCHBURG:
Majestic Theatre.
Strand Theatre.

HAVERHILL:
Lafayette Theatre.

HOLYOKE:
Holyoke Theatre.
Inca Theatre.

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

MEDFORD:
Medford Theatre.
Riverside Theatre.

NEW BEDFORD:
Bayles Square Theatre.

ROXBURY:
Liberty Theatre.

SOMERVILLE:
Capitol Theatre.
Somerville Theatre.

SOUTH BOSTON:
Strand Theatre.

STOUGHTON:
State Theatre.

MICHIGAN:

BAY CITY:
Temple Theatre.
Washington Theatre.

DETROIT:
Adam Theatre.
Broadway Theatre.
Downtown Theatre.
Century Theatre.

GRAND HAVEN:
Crescent Theatre.

GRAND RAPIDS:
Rialto Theatre.
Savoy Theatre.

LANSING:
Garden Theatre.
Orpheum Theatre.
Plaza Theatre.

MT. CLEMENS:
Bijou Theatre.
Macomb Theatre.

NILES:
Riviera Theatre.

SAGINAW:
Michigan Theatre.

SAULT STE. MARIE:
Temple Theatre.

MINNESOTA:

HIBBING:
Astor Theatre.

NEW ULM:
Lyric Theatre.
Time Theatre.

MISSISSIPPI:

JACKSON:
Alamo Theatre.
Booker Theatre.

LAUREL:
Arabian Theatre.
Jean Theatre.
Strand Theatre.

PASCAGOULA:
Nelson Theatre.

PASS CHRISTIAN:
Avalon Theatre.

ST. LOUIS:
A. and G. Theatre.

YAZOO:
Yazoo Theatre.

MISSOURI:

CHARLESTON:
American Theatre.

KANSAS CITY:
Liberty Theatre.

MAPLEWOOD:
Powhattan Theatre.

BIKESTON:
Malone Theatre.
Rex Theatre.

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

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

WEBB CITY:
Civic Theatre.

WEBSTER GROVES:
Osark Theatre.

NEBRASKA:

GRAND ISLAND:
Empress Theatre.
Island Theatre.

KEARNEY:
Empress Theatre.
Kearney Opera House.

NEW HAMPSHIRE:

NASHUA:
Colonial Theatre.
Park Theatre.

NEW JERSEY:

ATLANTIC CITY:
Royal Theatre.

BOGOTA:
Queed Ann Theatre.

BOUND BROOK:
Lyric Theatre.

BUTLER:
New Butler Theatre.

CARTERET:
Ritz Theatre.

FLEMINGTON:
Strand Theatre.

FRENCHTOWN:
Gem Theatre.

HACKETTSTOWN:
Strand Theatre.

JERSEY CITY:
Transfer Theatre.

LAMBERTVILLE:
Strand Theatre.

LAKEWOOD:
Park Theatre.
Strand Theatre.

LITTLE FALLS:
Oxford Theatre.

LYNDHURST:
Ritz Theatre.

NETCONG:
Palace Theatre.

NEWARK:
Court Theatre.

PATERSON:
Capitol Theatre.
State Theatre.

POMPTON LAKES:
Pompton Lakes Theatre.

TOMS RIVER:
Traco Theatre.

WESTWOOD:
Westwood Theatre.

NEW YORK:

AMSTERDAM:
Orpheum Theatre.

AUBURN:
Capitol Theatre.

BEACON:
Beacon Theatre.
Roosevelt Theatre.

BROOKLYN:
Brooklyn Hill Theatre.
Brooklyn Little Theatre.
Classic Theatre.
Gaiety Theatre.
Halsey Theatre.
Liberty Theatre.
Mapleton Theatre.
Star Theatre.

BUFFALO:
Eagle Theatre.
Old Vienna Theatre.

CATSKILL:
Community Theatre.

DOBBS FERRY:
Embassy Theatre.

DOLEVILLE:
Strand Theatre.

FALCONER:
State Theatre.

GLENS FALLS:
State Theatre.

GOSHEN:
Goshen Theatre.

JOHNSTOWN:
Electric Theatre.

MT. KISCO:
Playhouse Theatre.

NEW ULM:
Lyric Theatre.
Time Theatre.

NEW YORK CITY:
Arcade Theatre.
Belmont Theatre.
Helenon Theatre.
Helmheim Theatre.
Irving Place Theatre.
Jay Theatres, Inc.
Loconia Theatre.
Olympia Theatre.
People's Theatre (Bowery).
Provincetown Playhouse.
Schwartz, A. H., Century
Circuit, Inc.
Washington Theatre (45th
St. and Amsterdam Ave.)
West End Theatre.

NIAGARA FALLS:
Hippodrome Theatre.

PAWLING:
Starlight Theatre.

PELHAM:
Pelham Theatre.

POUGHKEEPSIE:
Liberty Theatre.
Playhouse Theatre.

SAUGERTIES:
Orpheum Theatre.

TROY:
Bijou Theatre.

LONG ISLAND, N. Y.

FREEPORT:
Freeport Theatre.

NICKSVILLE:
Hicksville Theatre.

HUNTINGTON:
Huntington Theatre.

LOCUST VALLEY:
Red Barn Theatre.

MINEOLA:
Mineaola Theatre.

SAG HARBOR:
Sag Harbor Theatre.

SEA CLIFF:
Sea Cliff Theatre.

SOUTHAMPTON:
Southampton Theatre.

NORTH CAROLINA:

DURHAM:
New Duke Auditorium.
Old Duke Auditorium.

GREENSBORO:
Carolina Theatre.
Imperial Theatre.
National Theatre.

HENDERSON:
Moon Theatre.

HIGH POINT:
Center Theatre.
Paramount Theatre.

KANAPOLIS:
New Gem Theatre.
Y. M. C. A. Theatre.

LENOIR:
Avon Theatre.

NEWTON:
Catawba Theatre.

WINSTON-SALEM:
Colonial Theatre.
Hollywood Theatre.

NORTH DAKOTA:

FARGO:
Princess Theatre.

OHIO:

ALLIANCE:
Ohio Theatre.

AKRON:
DeLux
Fremont
Param

LIMA:
Lyric
Majest
Hippo
Putnam

MARION:
Ohio
State

MARTINS:
Elza
Fenna

SPRING:
Libert

BLACKW:
Bays
Blow
Palace
Rivoli

CHICKA:
Ritz

EMID:
Aztec
Criter
New

NORMAN:
Boone
Univ
Vandal

OKMUL:
Orph
Tale

PICKER:
Wint
Shawn
Odeon

NEEDFO:
Holly
Hunt

PORTLA:
Broa
Gale
More
Orlet
Play
Stud
Star
Thir
Vene

BELLE:
Plaz
Stat

ERIE:
Colo

FRACK:
Garc
Vict

GIRAR:
Gira

HAZLE:
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KANE:
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AKRON:
DeLuxe Theatres.

FREMONT:
Fremont Opera House.
Paramount Theatre.

LIMA:
Lyric Theatre.
Majestic Theatre.

MARIETTA:
Hippodrome Theatre.
Putnam Theatre.

MARION:
Ohio Theatre.
State Theatre.

MARTINS FERRY:
Elzane Theatre.
Ferry Theatre.

SPRINGFIELD:
Liberty Theatre.

OKLAHOMA

BLACKWELL:
Bays Theatre.
Midwest Theatre.
Palace Theatre.
Rivoli Theatre.

CHICKASAW:
Ritz Theatre.

EMID:
Aztec Theatre.
Criterion Theatre.
New Mecca Theatre.

NORMAN:
Sooner Theatre.
University Theatre.
Variety Theatre.

OKMULGEE:
Orpheum Theatre.
Yale Theatre.

PICHER:
Winter Garden Theatre.

SHAWNEE:
Odeon Theatre.

OREGON

BEDFORD:
Holly Theatre.
Hunt's Criterion Theatre.

PORTLAND:
Broadway Theatre.
Gaiety Theatre.
Moreland Theatre.
Oriental Theatre.
Playhouse Theatre.
Studio Theatre.
Star Theatre.
Third Avenue Theatre.
Venetian Theatre.

PENNSYLVANIA

BELLEFONTE:
Plaza Theatre.
State Theatre.

ERIE:
Colonial Theatre.

FRACKVILLE:
Garden Theatre.
Victoria Theatre.

GIRARDSVILLE:
Girard Theatre.

HAZLETON:
Capitol Theatre, Bud Irwin, Manager.

KANE:
Temple Theatre.

PALMERTON:
Colonial Theatre.
Palm Theatre.

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

PITTSBURGH:
Pittsburgh Playhouse.

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

YORK:
York Theatre.

RHODE ISLAND

EAST PROVIDENCE:
Hollywood Theatre.

PAWTUCKET:
St. and Theatre.

PROVIDENCE:
Homes Liberty Theatre.
Capitol Theatre.
Hope Theatre.
Liberty Theatre.
Uptown Theatre.

SOUTH CAROLINA

COLUMBIA:
Town Theatre.

TENNESSEE

FOUNTAIN CITY:
Palace Theatre.

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

TEXAS

BROWNSVILLE:
Capitol Theatre.
Dittman Theatre.
Dreamland Theatre.
Queen Theatre.

BROWNWOOD:
Queen Theatre.

EDINBURGH:
Valley Theatre.

FORT WORTH:
Little Theatre.

LA FERIA:
Bijou Theatre.

LONGVIEW:
Liberty Theatre.

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

LUFKIN:
Texan Theatre.

MEXIA:
American Theatre.

MISSION:
Mission Theatre.

PHARR:
Texas Theatre.

PLAINVIEW:
Fair Theatre.

PORT NECHES:
Lyric Theatre.

RAYMONDVILLE:
Ramon Theatre.

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

SAN ANTONIO:
Joy Theatre.
Zaragoza Theatre.

SAN BENITO:
Palace Theatre.
Rivoli Theatre.

TEMPLE:
High School Auditorium.

TYLER:
High School Auditorium Theatre.

UTAH

LOGAN:
Capitol Theatre.

VIRGINIA

LYNCHBURG:
Belvedere Theatre.
Gayety Theatre.

RICHMOND:
Patrick Henry Theatre.

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

WINCHESTER:
New Palace Theatre.

WEST VIRGINIA

CHARLESTON:
Capitol Theatre.
Kearse Theatre.

CLARKSBURG:
Opera House.
Robinson Grand Theatre.

GRUNDY:
Lynwood Theatre.

HOLIDAYSCOVE:
Lincoln Theatre.
Strand Theatre.

HUNTINGTON:
Palace Theatre.

NEW CUMBERLAND:
Manos Theatre.

WEIRTON:
Manos Theatre.
State Theatre.

WELLSBURG:
Palace Theatre.
Strand Theatre.

WISCONSIN

ANTIGO:
Home Theatre.

CHIPPWA FALLS:
Loop Theatre.
Rivoli Theatre.

MENASHA:
Orpheum Theatre.

DISTRICT OF COLUMBIA

WASHINGTON:
Rialto Theatre.
Universal Chain Theatrical Enterprises.

CANADA

MANITOBA

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

ONTARIO

HAMILTON:
Granada Theatre.
Lyric Theatre.

OTTAWA:
Center Theatre.
Little Theatre.
Rideau Theatre.

PETERBOROUGH:
Regent Theatre.

ST. CATHARINES:
Granada Theatre.

ST. THOMAS:
Granada Theatre.

TORONTO:
Brock Theatre.
Capital Theatre.
Century Theatre.
Community Theatre.
Crown Theatre.
Kenwood Theatre.
Madison Theatre.
Paradise Theatre.
Pylon Theatre.

QUEBEC

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

SHERBROOKE:
Granada Theatre.
His Majesty's Theatre.

SASKATCHEWAN

REGINA:
Grand Theatre.

SASKATOON:
Capitol Theatre.
Daylight Theatre.

FIFE AND DRUM CORPS

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

FOR SALE—Low pitch Penzel and Mueller, full Boehm A Clarinet; not cracked; good condition; one piece; will sell for \$50; will send on trial. Lew Miller, 1540 Arnold Ave., N. W., Canton, Ohio.

FOR SALE—\$500 King recording B Tuba; gold plate; four pistons; top action; 24-inch bell; no dents, perfect condition; full price \$150 cash. E. Biggio, 320 West 47th St., New York, N. Y.

FOR SALE—Orchestra Library; classic and popular; cheap. John B. Hoffman, 6627 North Artesian Ave., Chicago, Ill.

FOR SALE—William S. Haynes Sterling Silver Alto Flute; latest model, in new condition, \$235; including leather case, cover and all fittings. M. Rapfogel, Philharmonic-Symphony Orchestra, Carnegie Hall, New York, N. Y.

FOR SALE—New Bb Barbler Wood Clarinet; used three months; with Humdisease; Selmer mouthpiece; price \$60; also Conn Alto Sax, silver plated, gold bell; price \$50; cash only. Mr. Waclaw, Box 774, Donora, Pa.

FOR SALE—Powell silver flute, French model; gold embouchure; low B flat; like new, \$200; C. O. D.; three days' trial. George C. Peshorn, 91 Bynner St., Jamaica Plain, Mass.

FOR SALE—Seven (7) String Rickenbacker Electric Guitar, A.C.-D.C.; amplified and accessories; new condition; a good buy for someone really interested; compelled to sell for need of cash. Albert Romanoff, 1604 Eastern Pkwy., Brooklyn, N. Y.

FOR SALE—"A" Clarinet, wood, plain Boehm system; Graz, France, make; good tune, tone, condition; \$25; three days' trial. Grant Cline, Victor, N. Y.

FOR SALE—Lyon & Healy Harp with trunk; fine condition \$850. Frank Hruba, 13521 Euclid Ave., Cleveland, Ohio.

WANTED

WANTED—Vibraphone or Vibraharp, any condition; but must have all bars and resonators; must be reasonable for cash; give complete description and particulars. Stanley deWaal, 201 Rigby Ave., San Antonio, Texas.

WANTED—Eb Clarinet, Selmer make, in Case; wood; 17 keys; six rings; must be in good condition and cheap for cash. Jas. E. Gaunt, Box 124, Ellsworth, Neb.



New York Band Instrument Co.

We welcome the return to the advertising columns of THE INTERNATIONAL MUSICIAN of the New York Band Instrument Company, which maintains stores at 111 East 14th Street and 1166 Sixth Avenue, New York City, and 25 Flatbush Avenue, Brooklyn, N. Y.

Sam Newman, manager of the New York Band Instrument Company, states that the Cromwell Celeste, which they are advertising in this issue, is being rapidly adopted by every type of musical unit from symphony orchestra to small swing combinations.

The Sixth Avenue store is located very close to the headquarters of Local 802, New York City.

New Rudy Muck Trombone

A new Rudy Muck trombone, embodying the first genuine advancement in trombone construction in many years, will be introduced soon, Rudy Muck announces.

Though details have not yet been released for publication, the new trombone is the result of long experimentation and private tests among New York "name band" musicians. Trombonists and dealers may reserve literature by addressing Sorkin Music Company, 251 Fourth Avenue, New York City, exclusive wholesale distributors of Rudy Muck instruments.

The Martin Bandwagon

We are in receipt of the first issue of the *Martin Bandwagon*, the official trade publication of the Martin Band Instrument Company. It is a most attractive publication, printed in rotogravure style.

Congratulations to Fred A. Holtz on his latest innovation.

Some Kind of a Record

Back in February, 1927, H. & A. Selmer, Inc., mailed Volume II, No. 6, of the *Selmer Bulletin*, a house organ long since discontinued. One copy was addressed to William C. Woods of New Haven, Conn. Last week the post office returned Mr. Wood's copy, marked "Unclaimed—left town"—exactly thirteen years after the original mailing was made.

George M. Bundy, Selmer president, states that although his firm still receives coupons from fifteen-year-old Selmer advertisements in the *INTERNATIONAL MUSICIAN*, this is the first time it has ever taken the United States Post Office so long to return a piece of mail.

Examination of the thirteen-year-old Selmer publication reminds us of the speed with which the music business moves. One item states that "the movies in for a run at the legitimate theatres in New York are employing large orchestras and fine musicians." Another article states that "rhythm is the greatest part of popular music and syncopation . . . without correct rhythm these forms of music are decidedly flat!" Another news item announces removal of Selmer head-

quarters from New York City to Elkhart, Ind.

The bulletin was edited by Ted Friend, who now conducts his own popular theatrical and night club column in the *New York Mirror*.

Enduro Permanent Reed

The Enduro Company states that its new permanent reed is proving sensational through North America and that many of the fine professional performers have adopted it wholeheartedly.

The Enduro reed is the only reed in the world made of genuine "Tonallin", the new super-plastic developed and owned exclusively by the Enduro Company. This amazing material can be sandpapered, scraped or clipped more easily than the conventional type of reed, and due to the fact that it is absolutely moisture proof, the fine qualities of this reed will last indefinitely.

Midtown Bus

The Midtown Bus is one of our New York's largest and most centrally located bus terminals. Manager Johnny Weisman wants the world to know that in conjunction with the Cosmopolitan Tourist Company, Inc., of 34-05 45th Street, Long Island City, he has had the distinction of transporting such outstanding artists as Rudy Vallee, Paul Whiteman, Teddy Wilson and scores of others. He also wants all the members of the Federation to know that even though they do not live in New York, if they will write to him at the Midtown Bus Terminal, 143 West 43rd Street, he will arrange for round-trip transportation from their homes to the World's Fair and return at the world's lowest rates. Johnny also says that he has buses for charter which are covered by every form of insurance and can be furnished at a very low cost.

Chiron Patented Reed

Andrew Verville, president of H. Chiron Co., Inc., distributors of the Chiron Vibrator Reed for Saxophone and Clarinet, just obtained a patent on a reed.

After many years of research and experimentation, Mr. Verville has made an improvement on the reed itself, which according to experts will prove to be a sensation among all reed users. This reed will be ready for marketing during 1940.

Advertisers Return

Irving Berlin, Inc., and the A B C Music Publishers of 799 Seventh Avenue, New York, also return to our advertising columns this month after an absence of many years.

The A B C Corporation is featuring the songs from "Louisiana Purchase", the new hit by Johnny Burke and Jimmy Van Heusen entitled "Polka Dots and Moonbeams" and a Swanee River Album of Stephen Foster's immortal songs.

Irving Berlin, Inc., features all the song hits from "Pinocchio" and two new hits, "Imagination" by Burke and Van Heusen and "A Million Dreams Ago" by Quadling, Howard and Jurgens.

Maccaferri "Isovibrant" Reeds

The Maccaferri "Isovibrant" Reeds, which have been on the American market for a number of years and heretofore manufactured in Paris, France, are now being exclusively manufactured and distributed by the newly established French American Reeds Manufacturing Company, whose factory is located at 1658 Broadway, in New York City.

The Maccaferri "Isovibrant" Reed has been accepted and adopted all over the world by thousands of top-ranking players. This trade mark brand is registered all over the world, and its exclusive features are patented not only in the U. S. A., but in France, England and United Kingdom, Germany, Italy, etc.

Mario Maccaferri has accumulated what is probably the largest individual stock of French cane. He now has sufficient cane on hand to make over four million reeds, enough to fill the requirements of the market for almost two years.

Through with the dance business insofar as active operation is concerned, Jay Faggen, who is credited with the birth of the modern ballroom—he gave us Roseland, Arcadia, Savoy and Golden Gate Ballrooms in New York and many others in various cities—has announced his intention to return to his favored field, public relations. Faggen's initial hook-up is with the new Irving Mills' Academy of Music where he will direct advertising, publicity and general good will contact between author, composer, arranger and the general public through the press.

American Academy of Music is the impressive title selected by Irving Mills to supersede his Exclusive Publications, Inc. As announced in the April issue, Faggen recently retired as president of the corporation that operated the Golden Gate Ballroom in New York's Harlem, although it is said he retains a participating interest in the new managing company headed by Charles Buchanan of the Savoy Ballroom.

AT LIBERTY

AT LIBERTY—Tenor Sax player, doubling on Clarinet; also Alto Sax; four years' experience on both; age 19; can read or fake; sober and reliable; available after May 20; would like to locate with dance orchestra; Union. Gordon Moody, 118 West Third St., North Platte, Neb.

AT LIBERTY—Guitar player; age 21; good rhythm man; experienced, sober, reliable; Union; would like to locate with dance orchestra. Clyde Miller, 210 South Chestnut St., North Platte, Neb.

AT LIBERTY—Girl, age 18, playing Clarinet and Alto Sax; now taking music course at Drake University; three years' experience in dance band; Union; travel or locate after June 8, 1940. Miss Bea Ingraham, Drake University, North Hall, Des Moines, Iowa.

AT LIBERTY—Trombone man; neat, sober, reliable; good range, tone; sight-read; also arrange, any style; fully experienced; Union; age 19; will travel or locate; no panics; state full particulars in first correspondence. Bill Vieweg, Dana's Musical Institute, Warren, Ohio.

AT LIBERTY—All-round Pianist, playing concert, dance and show; open for engagement on steamship; played on all leading ships, American Export and Grace Lines. Harry Forman, 455 West 22nd St., New York, N. Y.

AT LIBERTY—Drummer, colored, wants steady engagements; read and fake; master of the rudiments; modern outfit; Union, Local 802, A. F. of M.; 18 years' experience in dance, radio, vaudeville and symphony orchestra; good reference. George Petty, Apt. 84, 470 West 146th St., New York, N. Y.

AT LIBERTY—Tenor Saxophone, Clarinet and Flutist wants steady position; willing to travel; read or fake; good personality; member Local 802. Vincent Uccellini, 1561 East 88th St., Brooklyn, N. Y.; phone SK10-mo 4-1747.

AT LIBERTY—Eight-piece, modern dance unit, after May 24; desirous of obtaining Summer location; all offers considered; complete equipment includes scenery, lighting, sound and novelties; Bob Snyder and the Sultans of Swing, 24 East Cayuga St., Oswego, N. Y.

AT LIBERTY—Piccolo and Flutist; Union; experienced both in orchestra and band work; can also do a vocal; willing to travel; consider all offers. Einal L. Adamson, 2 Pleasant St., Fitchburg, Mass.

FOR SALE OR EXCHANGE

FOR SALE—Great collection orchestra music at Bretton Woods, N. H., \$300, cost \$1,500; also Peder "Premiere" A Clarinet, Silva-Bet; double plus-lined case, \$40. Wiley P. Swift, Deland, Fla.

FOR SALE—String Bass, very old, fine tone quality; in perfect condition; price at sacrifice. Musician, 666 Rhineland Ave., Bronx, New York, N. Y.

FOR SALE—George Hamilton Green's Course for Xylophone for the advanced pupil; course originally cost \$50; has never been used; will sacrifice for \$10. Clifford Carlson, 2317 Oakes Ave., Superior, Wis.

FOR SALE—Giacome Rivolta, most beautiful Bass; awarded 1836 Paris Exposition Gold Medal for reviving Stradivarius School; also Storioni and five-string Tyrolean Bass. D. LaRaju, 58 South Oxford St., Brooklyn, N. Y.

TREASURER'S REPORT

FINES PAID DURING APRIL, 1940

Table listing names and amounts for fines paid during April 1940. Includes names like Ambrose, John W., Anderson, Ernest, Boguslawski, leader, etc.

Table listing names and amounts for claims paid during April 1940. Includes names like Albert, Don, Andre, Mildred, Allen, Andrew, etc.

GUY LOMBARDO and His Royal Canadians

"SWEETEST MUSIC THIS SIDE OF HEAVEN"



Three of the famous LOMBARDO BROTHERS. Left to right: Lebnit Lombardo, trumpet; Guy Lombardo, director; Victor Lombardo, baritone sax and bass clarinet.

MERT CURTIS (left), clarinet star and vocalist, uses a Conn 438-N wood clarinet.



DUDLEY FOSDICK (above), with his special bell-front Mellophone made by Conn according to specifications furnished by FOSDICK.

YEAR AFTER YEAR Guy Lombardo's great orchestra continues to win outstanding public approval. In numerous nation-wide polls they have repeatedly won top honors for popularity. Featured on choicest hotel programs from coast to coast. Famous for their recordings and their fine radio programs, broadcast regularly over NBC networks. Press agented as "The Sweetest Music This Side of Heaven." Conn instruments are extensively used by this fine band because of their superb tonal qualities and all around excellence. Why not try a late model Conn. Ask your Conn dealer or write us for free book. Please mention instrument. C. G. CONN, Ltd., 523 Conn Bldg., Elkhart, Ind.



FRED HIGMAN (above), the famous phone artist, uses Conn 12-M.



CONN instruments are used by Guy Lombardo and his orchestra, and by many other famous bands. Ask your Conn dealer for a free book.

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

BOSTON IS NEW ENGLAND

(Continued from Page Twenty-four) are the amusing tales of his broken English, but the many musicians who played under him learned lessons they never forgot. John M. Flockton, conductor of the Waltham Band, was a musician par excellence. Aside from being a fine string bass player, he was most proficient on the cornet and drums. His general knowledge of instruments showed in his conducting. Flockton believed in the old Rubinstein adage that a band should be "an orchestra of brass instruments". The Waltham Band was famous for its correct tempo. But its leader had learned when he played under Henschel, Gericke and Nikisch. Many fine musicians of today recall most pleasantly the Sunday rehearsals of the Verdi Orchestra under John M. Flockton, held in Park Square at the nominal fee of twenty-five cents. Of unsurpassed interest to bandmen is the legend of Ned Kendall, 1807-1861. Using the very crude bugle of those days, Kendall made his name immortal by the playing of the "Wood Up" march, a com-

position which today, if rendered on the modern trumpet, is one of the utmost simplicity. But Kendall paved the way and was soon followed by such cornet players as Reeves, and the renowned teacher, Henry C. Brown. From this reliable source did the band business grow by leaps and bounds in Boston and Massachusetts.

The great orchestra concerts of the present are taken for granted, but it was not always so, as it was necessary for the public at large to have a desire to hear the classics. In this connection the bands did their part. They averaged twenty-five pieces, but their leaders were like masked marvels of efficiency in condensing a composition written for sixty-five pieces down to the practical requirements of a small band so that it would sound well. It follows that if Boston and New England were capable of producing Louisa Alcott, Thoreau, Holmes, Lowell, Longfellow, Hawthorne, Whittier and Emerson, this section is also capable of starting and inspiring those connected with one of the greatest of arts—the art of the professional band and orchestra musician.

Respectfully submitted, HARRY R. BRENTON, Financial Secretary-Treasurer.