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NO. 2

MANY TRIBUTES PAID RETIRING PRESIDENT JOE WEBER

Daily Newspapers, Labor Press and Magazines Attest Genuine Regret at Retirement of American Federation of Musicians' President

When the fact became generally known that Joe Weber had decided to retire as active President of the American Federation of Musicians, it naturally created a sensation. Many articles paying tribute to him were carried in magazines, daily newspapers, the Labor Press and in the journals of various locals. Only lack of space prohibits reprinting all of them. However, a few of the outstanding tributes paid him are set forth in order that the entire membership of the A. F. of M. may have the opportunity of reading them.

Labor Pioneer

News that inserted a lump in many a throat came crackling over the wires the other day. The dateline was Indianapolis and the dispatches from that midwestern convention city told the world that Joseph N. Weber was stepping down from the presidency of the American Federation of Musicians.

Lovable, human Joe Weber, who for forty consecutive years had been the energetic and very wise president of what, under his hand, had grown to be one of the most outstanding international unions on this continent, was retiring from the high office he had filled so long and so capably.

To discover a person with a clearer title to surcease from toll than the man who over four decades has made the American Federation of Musicians the great institution it is today would be no easy assignment; yet even now, with none to deny that he has earned a thorough rest many times over, it is good to be able to report that Joe Weber isn't moving completely out of harness.

A man who can visualize many things is Joe. For instance, he visualized, before the turn of the century, a vast union possessed of the strength to serve effectively the working musicians of the land. And it came to pass. But one thing he has never been able to visualize—and that is Joe Weber sitting back in slothful idleness. For to him not to be doing some work is simply inconceivable.

And so—notwithstanding his physicians' recommendations that he break away from all the stress and hurly-burly and henceforth just take things easy—Joe Weber will continue to be actively identified with a great union he built from a sickly, minute embryo to vibrant health, huge size and a position of unquestioned and respected leadership in the ever-growing family of organized labor.

Joseph N. Weber was born in a quaint little town in the Austro-Hungary of the old days. Joe was just a little shaver fourteen years young when he arrived in the United States as a clarinet player in a boys' band. The group made quite a tour and the lad quickly perceived that this country was exactly the place for him.

Not that his native land was bad, but the U. S. A. was obviously far better for a smart young fellow like himself, with a head packed tight with ideas. So when the tour of the band had run its course, Joe calmly announced that he was mightily impressed by the great republic of the West. In fact, he would not be returning to Europe, for he had decided to make his home in this country.

When Joseph N. Weber proclaims that he plans to do a thing, one can safely wager the last five spot in the old bill-fold that he will do just as he says. This has been a characteristic of his down the years. So when he served notice that he intended to become an American, everybody knew argument would be futile.

He was still a very young fellow when he was engaged to play his clarinet at the famous Tabor Opera House in Denver.

He settled in that up-and-coming city and began to do some heavy thinking. And his thinking all added up to this—that musicians were artists but they were workers, too, and it behooved them to organize, just like any other workers, or



JOSEPH N. WEBER

Honorary President and General Advisor of the American Federation of Musicians

else suffer themselves to be economically maltreated.

There were other musicians in Denver at the time who were arriving at the same conclusion. Clarinetist Weber and these like-minded men discussed the subject and decided to do what other workers, in similar circumstances, have done times without number—organize a union. The young immigrant and his colleagues established the Denver Musical Union and Joseph N. Weber served the organization as president and as secretary.

"We musicians are employed under the same conditions as any other workers," he constantly pointed out. "We may be artists, but we still work for wages. We are subject to the whims of our employers, just as are workers in other lines. We are exploited by our employers in the same manner as any other wage-earners who stand alone.

"Therefore, we must organize, co-operate and become active in the economic field like other workers."

Of course, organization among musicians was not unknown prior to the advent of Brother Weber; the history of association among the men who make music for the joy of their fellow-citizens traces back in the United States for almost a full century. But while there were organizations in existence, they were not trade unions. They were for the most part merely friendly and professional so-

ONE HUNDRED YEARS OF THE SAXOPHONE

Adolphe Sax Did Not Foresee the Time When His Instrument Was to Capture Fancy of Whole Country.

By DORON K. ANTRIM

One hundred years ago a Belgian clarinetist laid down his tools in his Paris workshop and gazed fondly at a new instrument he had created. He called it good and gave it his own name. Adolphe Sax did not foresee the time, three-quarters of a century later, when his instrument was to capture the fancy of the whole country, be the symbol of an age and come into its own. Nor did he see the storm warnings ahead. The saxophone caused more grief to its creator and stirred up more bad blood than any other instrument in history.

When you feel a little low in mind, that the cards are stacked against you, give a thought to Adolphe Sax. His whole life was just one bad break after another. The early years were spent dodging the undertaker, the later ones, fighting law suits.

One of eleven children, he was just beginning to walk when a falling tub knocked him down stairs. Not long after this, he swallowed a pin. Then he fell on a stove and burned his side. Next he drank, thinking it milk, a bowl of vitriol mixed with water. That was almost "finis" for him. Later on, he was thrown and badly burned by an explosion, poisoned by lead, copper oxide and arsenic, half asphyxiated by the odor of freshly varnished instruments left in his room. Having just recovered from a fall, he was pushed into a whirlpool by other children playing with him on the bank of a river and would have drowned except for the quick action of a passer-by.

Sax dodged the Grim Reaper so many times that it got to be a habit. His own mother believed he would meet an early death. But he fooled them all.

Young Adolphe helped his father make instruments from the age of six and later became expert himself in playing the clarinet and flute as well as in the making of instruments. At twenty-one he received honorable mention at the Exposition of Belgian Industry for his invention of a new clarinet with twenty-four keys. When he was twenty-three he completed a bass clarinet. This instrument gave him the big idea for the sax which he spent several years in developing.

Coming to Paris with only thirty francs in his pocket, all the money he could scrape together, he began showing his sax to interested groups. He demonstrated for Berlioz, Halevy, Meyerbeer, Rossini and other eminent musicians of the day. Berlioz gave him a great boost in the *Journal des Débats*. He demonstrated at the Paris Conservatoire. News of the new instrument spread. Things looked good. Almost too good. Trouble was abrewing.

Encouraged by the profession, Sax opened a shop and began training his workmen to turn out the new models. High ranking musicians believed he had something. So did Sax. Then his competitors declared war.

They began luring away his best workmen with more money and replacing them with spies. A dishonest cashier brought the firm to the brink of bankruptcy. This was staved off by two events: his instruments won high honors at an exhibition in 1844 and the following year were voted standard equipment for military bands. The Paris Conservatoire added a saxophone class directed by the inventor in person.

Then the competitors banded together and decided on total war to extinction. They hauled Sax into court on the pretext

(Continued on Page Three)

(Continued on Page Twenty-Six)

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Vol. XXXIX.

No. 2



CHARTER LAPSED

28—Leadville, Colorado.

CONDITIONAL MEMBERSHIP ISSUED

- 1342—Charles R. Bast.
- 1343—Wilbert Cohan.
- 1344—William L. Downer.
- 1345—James Middleton.
- 1346—Joseph Moser.
- 1347—John W. Yeager, Jr.
- 1348—Kenneth I. Elliott (renewal).
- 1349—Nicolina M. DeCosta.
- 1350—Andrew DeCosta.
- 1351—Frances Gibbs.
- 1352—Jean Williams.
- 1353—Jane Williams.
- 1354—Pasquale Armideo (renewal).
- 1355—Edna Fox (renewal).
- 1356—Adam Popovich (renewal).
- 1357—Ell Popovich (renewal).
- 1358—Marko Popovich (renewal).
- 1359—Theodore Popovich (renewal).
- 1360—Corryne Wolersen (renewal).
- 1361—Henry Kamanuwal (renewal).
- 1362—Edward Howard.
- 1363—Edward Burrell.
- 1364—John Randolph.
- 1365—Jack B. Rodriguez (renewal).
- 1366—Herman C. Garst (renewal).
- 1367—John Kealoha Paloa (renewal).
- 1368—Charles Silcox.
- 1369—William Arcos.

CONDITIONAL TRANSFERS ISSUED

- 351—Willie Webber (later cancelled).
- 352—John Roland Redd.

CONDITIONAL TRANSFER CANCELLED

- 351—Willie Webber.

DEFAULTERS

Mrs. H. J. M. Foad, Bryn Mawr, Pa., is in default of payment in the sum of \$150.00 due members of the A. F. of M.

Otto Rothe, Philadelphia, Pa., is in default of payment in the sum of \$75.00 due members of the A. F. of M.

Kurt Robitschek, Hollywood, Calif., is in default of payment in the sum of \$317.00 due members of the A. F. of M.

Starlight Terrace, Carlo Del Tufo and Vincent Formicella, proprietors, Eastchester, N. Y., is in default of payment in the sum of \$120.00 due members of the A. F. of M.

Fine Plays, Inc., Norman Stein, Ben Stein and Sam Grisman, New York, N. Y., are in default of payment in the sum of \$330.00 due members of the A. F. of M. for services rendered.

Mel O. Bigley, manager and owner, Paradise Club, Joplin, Mo., is in default of payment in the sum of \$350.00 due members of the A. F. of M. for services rendered.

Al. Bramey, San Francisco, Calif., is in default of payment in the sum of \$1,602.20 due members of the A. F. of M.

Fur Dressing & Dyeing Salesmen's Union, Jules Davison, Aaron Koren and S. Wisotsky, New York, N. Y., are in default of payment in the sum of \$125.00 due members of the A. F. of M. for services rendered.

Murray Birnbaum and Walter Roden, Tuckahoe, N. Y., are in further default of payment in the sum of \$1,776.34 due members of the A. F. of M. for services rendered.

Greyhound Club, Louisville, Ky., is in default of payment to members of the A. F. of M. in the sum of \$873.20.

Jack Millard, manager and lessee of Merry-Go-Round, Akron, Ohio, is in de-

fault of payment in the sum of \$118.00 due members of the A. F. of M.

Fred Shelton, Louisville, Ky., is in default of payment in the sum of \$25.50 due members of the A. F. of M.

Milton Magel, Battle Creek, Mich., is in default of payment in the sum of \$351.90, balance due members of the A. F. of M.

Parent Hall, E. L. Legere, manager, Sanford, Maine, is in default of payment in the sum of \$30.00 due members of the A. F. of M. for services rendered.

THE DEATH ROLL

Allentown, Pa., Local 561—Joseph Smith.

Baltimore, Md., Local 40—Samuel Dorman.

Cedar Rapids, Iowa, Local 137—Stanley Kocourek.

Chicago, Ill., Local 10—Gerhard Stass, Eddie J. Smyth, Jr., Fred T. Langan, Antonio Petrino, Anthony J. Albrecht.

Cincinnati, Ohio, Local 1—George Branderman Hansen, Ralph Riglo.

Cleveland, Ohio, Local 4—Morris Unka, Elizabeth N. J., Local 151—Sebastian Holsapfel.

Houston, Texas, Local 65—S. J. Paul.

Indianapolis, Indiana, Local 3—William S. Mitchell.

Milwaukee, Wis., Local 8—Anton R. Yank.

Minneapolis, Minn., Local 73—Jack Malerich.

Newark, N. J., Local 16—Albert Ebbecke.

Philadelphia, Pa., Local 77—Walter W. Krieger, John H. Reading, Andrew Skillern, Edward H. Reuss, 3rd.

Reno, Nev., Local 368—James McDermott.

San Francisco, Calif., Local 6—Ray Allen.

Syracuse, N. Y., Local 78—Theodore M. Mertens, Harry Frech.

Toronto, Ont., Canada, Local 149—Thomas Bloor.

Tucson, Arizona, Local 771—C. C. Stone.

Yankton, S. D., Local 265—Joseph Fejfar.

WANTED TO LOCATE

Anyone knowing the Local in which one ROMAIN KIMBALL, also known as DUDE KIMBALL, the Country Plumber, holds membership, kindly communicate with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

NOTICE!

To All Members of the A. F. of M.

One HUGH M. SMITH, who is advertising in trade papers for musicians to play with Smith's Superba Band for grandstand shows, is an erased member of the Federation.

All circus and brass band musicians are therefore warned not to accept engagements from Smith until further notice from the Federation.

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

NOTICE!

One TOMMY ANDERSON and His Orchestra are booking in the Middle West through a non-licensed booker by the name of J. B. Whitney. Tommy Anderson is an erased member from Omaha, Nebr., Local 70. All Secretaries are warned to be on the lookout for this orchestra appearing in their jurisdiction. It has been reported that the band has been playing some union engagements.

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

NOTICE!

To All Locals and Members of the Federation.

Cape May, N. J., is definitely in the jurisdiction of Local 77, Philadelphia, Pa. Members playing engagements in Cape May will kindly govern themselves accordingly.

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

CHANGE OF OFFICERS

Local 26, Peoria, Ill.—President, George E. Landon, 511 Callender Ave.

Local 141, Kokomo, Ind.—President, Robert K. Harvey, 1230 South Union St.; Secretary, Lawrence A. Kenney, 406 South Main St.

Local 222, Salem, Ohio—President, Charles Leach, 1891 East State St.

Local 243, Monroe, Wis.—President, Paul Legler, 1218 22nd Ave.

Local 315, Salem, Ore.—President, O. Leslie Robertson, Route 1, Albany, Ore.

Local 327, Baraboo, Wis.—Secretary, Ernest Isenberg, 615 West St.

Local 455, Uniontown, Pa. (colored)—



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Local 473, Dayton, Ohio (colored)—Secretary, John F. Wood, 311 South Summit St.

Local 671, Mt. Pleasant, Mich.—President, LaVerne Mayhew.

CHANGE IN OFFICERS' ADDRESSES

Local 89, Decatur, Ill.—President, Clarence C. Seip, 1058 East Johns.

Local 289, Dubuque, Iowa—Secretary, Mark W. Gavin, 2925 Burlington St.

Local 364, Portland, Maine—Secretary, Ed. W. Upham, 562 Congress St.

Local 397, Grand Coulee, Wash.—Secretary, William Rinaldi, Box 1415, Station A.

Local 525, Dixon, Ill.—Secretary, Ralph E. Grimes, 1007 Center Ave.

Local 640, Grand Rapids, Minn.—Secretary, E. V. Hake, 220 Second Ave., S. E.

OFFICERS OF NEW LOCAL

Local 511, Spartansburg, S. C.—President, Lewis Clayton, 516 North Liberty St.; Secretary, Woodrow Taylor, 352 South Liberty St.

CHANGE OF CONFERENCE OFFICER

Kansas State Conference—Secretary, W. F. Walker, 504 Winne Bldg., Wichita, Kansas.

COMMUNICATIONS FROM

The President

JAMES C. PETRILLO

FORBIDDEN TERRITORY

Hi Hat Club, Des Moines, Iowa, is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 75, Des Moines, Iowa.

JAMES C. PETRILLO,
President, A. F. of M.

Rock Spring Corral, Route No. 10, West Orange, N. J., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 16, Newark, N. J.

JAMES C. PETRILLO,
President, A. F. of M.

Park Plaza Hotel, St. Louis, Mo., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 2, St. Louis, Mo.

JAMES C. PETRILLO,
President, A. F. of M.

Benton's Club & Cafe, Redding, Calif., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 113, Redding, Calif.

JAMES C. PETRILLO,
President, A. F. of M.

Rhineland Restaurant, Sam B. Arnsen, proprietor, Olean, N. Y., is declared to be

Some of the top-notchers selected from the latest lists

VICTOR RECORDS 75c

26640 Shake It and Break It—Wild Man Blues, Sidney Bechet and his New Orleans Fourtymen.

26626 "Blue Lovebird"—"How Can I Ever Be Alone?" Larry Clinton and his Orchestra.

26641 "When the Swallows Come Back to Capistrano"—"The Breeze and I, Xaveri"ugat and his Waldorf-Astoria Orchestra.

26628 "I'll Never Smile Again"—Marchen, Tommy Dorsey and his Orchestra.

26590 Concerto for Coozie—"Me and You, Duke Ellington and his Famous Orchestra.

26614 "Mister Meadowlark"—"My Fantasy, Artie Shaw and his Orchestra.

BLUEBIRD RECORDS 35c

B-10751 "All This and Heaven Too"—"Where Do You Keep Your Heart?" Charlie Barnet and his Orchestra.

B-10752 "Maybe Pushin' the Conversation Along, Bob Chester and his Orchestra.

B-10709 "Midnight Stroll"—"Fine and Mellow, Erskine Hawkins and his Orchestra.

B-10750 "Tangleweeds Round My Heart"—"It's All Over Now, Ari Kessel and his Kessel-in-the-Air.

B-10749 "Blue Lou"—"How Long Blues, Wings Malone and his Orchestra.

B-10740 "Slow Freight"—Bugle Call Rag, Glenn Miller and his Orchestra.

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JAMES C. PETRILLO,
President, A. F. of M.

ATTENTION, MEMBERS!

The fall meeting of the New Jersey State Conference will be held in Asbury Park, New Jersey, on September 15, 1940. The conference convenes at 1:00 P. M. with the Asbury Park Local the host. President Chester A. Arthur requests that each local send a full delegation in order that the attendance at this meeting will exceed any held heretofore.

EMANUEL HURST, Secretary,
New Jersey State Conference.

REMOVED FROM FORBIDDEN TERRITORY

Hi Ho Club, Des Moines, Iowa, Mack's Tavern, Tucson, Arizona, Melrose Tavern, Newark, N. J.

ATTENTION, MEMBERS!

New York, N. Y., July 26th, 1940.

To Members of the American Federation of Musicians:

Kindly be advised that every band or orchestra composed of members of the American Federation of Musicians or individual member of the Federation is hereby instructed that if they contract to record music for sixteen millimeter or any other size of motion pictures to be used in coin-operated machines, that such contract must provide that these recordings can only be used in such machines.

A copy of the contract covering these recordings must be forwarded to the President's office of the American Federation of Musicians.

Price for Film Recordings for Coin-Operated Machines

For three (3) hours recording, with or without rehearsals, not more than four (4) three (3) minutes or less recording on one or more films to be made, per man \$30.00

Leader double.

For each additional three (3) minutes or less recording 7.50

(One hour to be permitted to rehearse and record same.)

Any member violating this order places his membership in the American Federation of Musicians in jeopardy.

Fraternalty yours,

JAMES C. PETRILLO,
President, A. F. of M.

Tributes to

Joe N. Weber

(Continued from Page One)

and gave birth to the American Federation of Musicians.

In 1900, serious, high-minded Joe Weber assumed the Presidency of the infant international union, and from that day to this he worked—to put it accurately, though perhaps a trifle inelegantly—like a horse. However, hard work and honest sweat were what he thrived on and they produced splendid results. One of the most effective instrumentalities for the welfare of workers ever seen in this or any other land was what the American Federation of Musicians became with Joe Weber at the tiller.

But he also found time to give generously and beneficially to the general labor movement, filling a place on the Executive Council for more than a decade.

To sum up: One of the great men of music and of the American labor movement; a clear-headed, indefatigable, constructive leader; truly a master builder of trade unionism—that's Joe Weber.

He continues in his noble work with the love, the grateful appreciation and the best wishes of the entire family of American labor.

—From THE AMERICAN FEDERATIONIST, Official Organ of the A. F. of M.

Practical Idealist

Joe Weber had dreamed about organizing all the musicians in his newly adopted land into one strong, powerful unit, and naturally he became active in the Cincinnati Local of the National League—Local 3; his fellow-workers evidenced their appreciation of his interest and energy, and elected him president of the Local.

President of A. F. of M.

In 1898 Local 3 became a local of the American Federation of Musicians, which had just been organized. Three years later Joseph N. Weber was elected a delegate from the Cincinnati Local to the fourth convention of the A. F. of M., which was held in Milwaukee, Wisconsin, in the spring of 1899. The following year he served as delegate to the fifth convention of the A. F. of M. at Philadelphia, and it was at this convention that he was elected and installed president of the A. F. of M. That historic date was June 9, 1900.

The Record Speaks

And for forty years thereafter his fellow-members have evidenced their appreciation of his invaluable services by re-electing him president at each succeeding convention. Even in 1914, at the nineteenth convention of the A. F. of M., held in Des Moines, Iowa, the membership insisted on electing him president, this time emeritus, even though he declined because of illness. Fortunately, he regained his health and, at the twentieth convention, held in the following year at San Francisco, he once more was able to resume his position as president, and was re-elected to that high office.

In 1929 he was elected to serve as a vice-president of the American Federation of Labor, and has held that office ever since.

At the time of President Weber's first election to the presidency in 1900, the American Federation of Musicians was in its early formative stage. Its laws were harsh and illiberal, and that resulted in thousands of musicians in the larger cities refusing to join the organization. Each

local union in the Federation followed a policy of building a wall around its jurisdiction, and its members were not privileged to go elsewhere.

Policies

As musicians have traveled since time immemorial, it was evident that this Chinese wall policy did not lend itself to the building up and maintenance of a successful organization. It is to President Weber's eternal credit that it was he who first realized the obstacle that this policy was to the growth of our Federation, and he above all was responsible for the liberalization of the laws of our organization; as a result, the musicians in the larger cities, such as New York, Philadelphia, and to some degree, Pittsburgh, Boston, and other centers, finally came in to the Federation.

Once started on a right line, the Federation grew rapidly, and local unions were organized by the score, so that to-

day the Federation has a membership of over 140,000 members; it is strong, powerful and effective in winning and maintaining decent scales and working conditions for its members.

Often has Joe Weber repeated: "If the Federation should ever forget its past and hark back to that erroneous policy which prevented its growth in its formative period, then the days of its success will be counted and its end will have begun."

—From OFFICIAL JOURNAL, Local 808.

A Tribute to Joe Weber

To all of the older, as well as most of the younger members, it is obvious that the continuous success of our organization can be traced to two noteworthy facts. First, that the Federation was singularly fortunate—in fact, more wise than it knew—when it selected Mr. Weber, with his natural gifts and fitness for the office, as its President. No other selection could

possibly have been made that would have produced his equal.

The second fact is: That the membership has displayed exceptionally sound judgment by continuously retaining him in office throughout all these years. In pursuing this course, it has prevented the organization from becoming politically divided, and thus creating factions differing one from the other on the question of leadership and fundamental policy.

When first elected, President Weber seemingly visualized the absolute necessity of unifying our organization on certain sound, basic principles. Of utmost importance, he recognized that man's constitutional rights as a citizen have to be scrupulously preserved; and that any attempt on the part of our organization to circumscribe such rights would doom to failure the purposes for which the Federation was created.

(Continued on Page Nineteen)

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ERNIE GIBBS, trombonist with **Griff Williams**, says "I've played on a good many horns during the last few years, but for a pure, solid trombone tone I've found nothing to equal my **KING**."

JUNE 25, 1940

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Television

THE technical problems involved in televising any big event, such as the five-day National Republican Convention of Philadelphia, are far beyond the comprehension of most of us. It is all an intricate puzzle which only a chosen few, the highly specialized engineers, can piece together. One watches these men at work with awe, and, indeed, reverence—television is science's most mysterious contribution to the world of today, as far as the layman is concerned.

During the convention at Philadelphia NBC engineers, with the co-operation of the Bell Telephone Laboratories' engineers sent programs safely over two experimental wire circuits and a ninety-eight-mile stretch of coaxial cable connecting Philadelphia and New York City. Besides equipping the coaxial cable, it was necessary to arrange for transmission between Convention Hall and the long distance telephone building in Philadelphia, and between the Bell Laboratories and Radio City in New York. For the shorter distances, regular cable pairs were used.

The coaxial cable, manufactured by the Western Electric Company, was equipped by the Bell Telephone Laboratories for transmitting signals. This required provision of amplifiers at five-mile intervals to transmit frequencies up to about 3,000,000 cycles, and equalizers that would maintain sufficient strength of all frequencies within this wide band.

Since the regular cable pairs used for the shorter distances do not transmit tele-signals as readily as the coaxial cable, amplifiers provided with suitable equalizers were placed at approximately one-mile intervals. In New York City a new type of cable, requiring no intermediate amplifiers for the distance involved, was installed, linking the laboratories with Radio City.

For the two cable runs at each end of the coaxial cable, the signals were transmitted just as received from the television cameras. As it is desirable to eliminate the lower range of frequencies for the most satisfactory transmission over the coaxial cable, special equipment was provided at Philadelphia to raise the frequency band by about 300,000 cycles. Similar provision was made at the Bell Laboratories in New York to bring the signals back to the video range.

To make things more complicated, three, and sometimes four, cameras are placed at widely separated points in and about the building (as was the case in the Convention Hall at Philadelphia), and the engineers must see to it that plenty of light is played on every person who is to be seen by the televiewer. Clean cuts from one camera to another as the pictures are flashed on the air are most necessary for the perfect tele-pictures, also.

In placing N. B. C.'s four field cameras about, Harold P. See, N. B. C.'s television field supervisor, selected the most sensitive one, the Orthicon camera, as the main instrument for televising the activities on the stage and floor of the convention. This camera was located on a platform extending from the balcony where it was in position to scan the speakers' stand. The cameramen were also able to swing it about and pick up nominating addresses and images of various delegates as they delivered the votes of their states. Lighting was provided by an overhead battery of five-kilowatt units and individual lighting units flashing on the stage from balcony positions.

A special television studio was located on the third floor of Convention Hall, and here a camera was stationed to pick up interviews with the numerous important personalities who were present. Portable light units illuminated this studio.

Another camera was stationed 700 feet distant at the Curie Avenue entrance to Convention Hall. With this they televised the arrivals of party officials and informal interviews with them. The control point for both the studio camera and the outside one was located in a corner of the special studio.

All images were transmitted to the mobile control stations which were located on the exhibition floor, one level below the arena floor. Each program traveled 108 miles before it was broadcast over the transmitter of Station W2XBS in midtown Manhattan.

Besides the above mentioned elaborate network for camera pick-up and relay of programs, numerous cue channel circuits were installed for the N. B. C. program men and engineers, including telegraph

channels and talk circuits to parallel the lines of the pick-up network.

Considering the unimaginably difficult engineering set-up and the weather conditions, the pictures relayed at the convention were surprisingly clear and smooth.

American television has passed another milestone!

TELEVISION scenes of the Republican Convention were picked up in Tulsa, Okla., about 1,800 miles away, it was reported by NBC, and another long range pick-up was reported from Lake Placid, 325 miles distant. Both were tuned in from Station W2XBS, on the Empire State Building, New York.

The Tulsa report states that the pictures came through every minute or so for several seconds at a time over a two-hour period. The sound channel was clear about 50 per cent of the time.

The longest distance yet traveled by television signals, however, occurred when images from London were picked up at Riverhead, L. I., by NBC, as reported in this column previously.

IN a brief summary of the facts about NBC's television coverage of the Republican National Convention, RCA states (1) this marked the entry of television into political events; (2) it involved the longest line relay of programs, from field station to transmitter, in the history of television; (3) it constituted television's most elaborate coverage of any event anywhere in the world; (4) headed by Alfred H. Morton, vice-president in charge of television, the staff consisted of twenty-three program men and engineers; (5) the cameras were provided with lens systems treated with magnesium fluoride, which gave them a further gain of about 30 per cent in the transmission of light to the pick-up tube's light-sensitive plate—so far as is known, these are the only television cameras in the world with lens systems so treated; (6) and this marked the first occasion on which NBC-RCA has televised an event in one city for broadcast in another.

FULL explanation on the reasons for, and plans of operation are now required by the FCC from prospective television station owners, in its efforts to avoid monopoly tendencies or promotional activities.

Applicants must explain the nature of their interest in sight-broadcasting and why it is necessary for them to operate a transmitter, whether they intend to carry on original investigations or continue the work of others, and the time needed to complete their work. They must also designate whether their chief interest is in transmission or reception fields. Also types of programs they plan to put on and proportionate amounts of time necessary must be stated. All this is required in addition to the customary data on qualifications of personnel, ownership, etc.

FIRST deliveries of the flexible twenty-inch tube television receivers were made last month by the Allen B. DuMont Laboratories. The sets were demonstrated to groups at three New York hotels. Pictures are 11½ x 15 inches in size.

In addition to regular and short wave reception, five channels are marked for television reception, with provisions for a phonograph attachment.

There are thirty tubes in the new set and the chassis consists of six units: power supply, television RF tuning, video IF amplifier, television audio IF, and high fidelity audio amplifier, cathode-ray sweep and modulation unit, plus a broadcast and short wave tuner.

The sets are designed to receive programs on the RMA standards of 441 lines at thirty frames as well as the proposed DuMont standards which are flexible and range from 441 lines at thirty frames to 475 lines at fifteen frames.

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BALABAN & KATZ (Chicago) has received an experimental television license issued by the FCC, according to John Balaban, secretary of the organization, and will begin operations on a regular schedule shortly after January 1st.

An initial expenditure of \$100,000 has been authorized for transmitting, receiving and studio equipment. Over 100 receivers will be distributed, most of them to be installed in theatres in Chicago and suburbs.

Three sites for the transmitter are being considered, but no final decision has been made. The station will have maximum reception within a radius of fifty miles, and a minimum service in a 100-mile radius.

AMONG the lessons learned from the televising of the Republican Convention is that the actual personality remains "the most vitalizing thing in the world of politics", and that the flesh "in person" has more power than any living image.

THE Television Film Corporation of America, a new and apparently well-backed firm, bobbed up in Los Angeles with a new development in the coin machine music-film business. They are machines which will be tied up with television, as the name suggests.

According to TFC heads, their product is ready for the coin machines as soon as the machines are ready for distribution. A large number of the miniature movies have been completed, and the organization has already made arrangements for a tie-up with the Don Lee Broadcasting Company.

It is expected that the music-films in the coin machines will represent the main income for firms putting out the dime movies, but in the meantime they are preparing a machine that will be equally suitable for television.

Dan Milner is in charge of production, and Bill Peck looks after the talent.

PLANS for the world's first all-purpose television station to be erected atop Mount Lee (Calif.) are being rushed through by the Don Lee Broadcasting Company in an effort to have the station completed by the first of the year. A contract for paving the highway to the very top of this site was recently signed by the owner, Thomas S. Lee, with a local contractor.

This agreement calls for a twenty-foot-

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asphaltic concrete artery and all work is to be completed within thirty days.

The television station on Mount Lee will be entirely shielded in copper, according to Mr. Thomas Lee. This will prevent outgoing television waves from feeding back into the sensitive television tubes, he explained, and will also eliminate interference from outside sources.

A large rotating beacon will be erected on top of the building and will be visible almost within the entire sixty-mile tele-casting radius.

Mount Lee's 1,700-foot elevation is the highest accessible point by road in the Hollywood range.

—GENE HODGES

Symphony Orchestras

WALT WHITMAN once said, "To have great poets, there must be great audiences, too", and, we may paraphrase this with "to have great American conductors, there must be appreciative listeners." Anyone who has ever seen a promising conductor develop into a full-fledged leader overnight through the wizardry of recognition will know what we mean. Half-hearted acclaim, on the other hand, such as American audiences are inclined to give to their own American talent, makes it just that much more difficult for such talent to climb the hard road to success.

In Edwin McArthur we have a fine example of that rare species, the American conductor, for he has received his entire training in this country and has risen to fame

along paths as typically American as the Lincoln Highway or the Sante Fe Trail. As a youth, in Denver, he was an Eagle Badge Boy Scout; a few years later he won the State Typing Championship of Colorado; trekking East, he supported himself, while studying at the Julliard School of Music, by working as teller in the National City Bank.

He achieved his present status as conductor through typical American adjustability, that is, through using every available means for training and experience. His first try at conducting was in directing the choir in the Denver church of which his father was pastor. As accompanist and coach for such famous singers as John Charles Thomas, Maria Jeritza, Anna Case, Ezio Pinza, Gladys Swarthout, Elisabeth Rethberg and Kirsten Flagstad, he obtained an insight into the peculiar problems of the soloist singing with the large ensemble.

Touring with various artists around the world, he observed the different methods of conductors in the leading concert halls and opera houses of every country. Mr. McArthur made his first appearance as conductor in an all-Wagnerian concert given by the Sydney Symphony Orchestra in Sydney, Australia, with Kirsten Flagstad as soloist. Throughout his career, in fact, this Norse Queen of Song has been one of his most enthusiastic sponsors. Her loyal support has been a factor in his gaining appearances in such notable organizations as the San Francisco Opera, the Chicago City Opera, the Philadelphia Orchestra, the National Symphony Orchestra of Washington and the San Francisco Symphony Orchestra.

On April 1st of this year, he directed the Metropolitan Opera Orchestra in its performance of "Tristan" in Boston, the



EDWIN McARTHUR, thirty-two-year-old American conductor who has recently appeared as guest conductor with the New York Philharmonic, N. B. C. Symphony, Philadelphia Orchestra, National Symphony of Washington, and the Los Angeles Philharmonic Orchestra. He directed the orchestra at Chicago's Grant Park on August 8th when the Norwegian soprano, Kirsten Flagstad, was soloist.

first "all-American" conductor to direct this organization. Shortly after this, he became Director of Classical Music for the National Youth Administration in New York and at the same time assumed the post of conductor of the N. Y. A. Symphony Orchestra. In July he conducted four concerts of the N. B. C. Symphony Orchestra in Sunday evening broadcasts. Following his Stadium concerts of the 8th, 9th and 10th of July, his schedule finds him directing at Philadelphia's Robin Hood Dell, Chicago's Ravinia Park, the Hollywood Bowl and in the summer series

in Washington, D. C., and San Antonio, Texas.

Here is a young American—he is only thirty-two—with unquestioned talent. He is destined to go far.

New York Stadium Concerts

ORIGINALLY announced for the 23rd of June, but postponed because of inclement weather, the "democracy" program, given on the 25th, proved that music conveys perhaps better than any other medium, the spirit of this theme. The audience of 13,000 responded as to a man to the stirring challenge inherent in the new works by Roy Harris, William Grant Still and Earl Robinson. Another composition played, "Under the Spreading Chestnut Tree", became American when one learned that its composer, Jaromir Weinberger, recently came to this country to escape horror-ridden Europe.

On the evening of July 1st, Lily Pons again demonstrated her power both to attract crowds and to hold them spellbound. An audience estimated at 18,000 packed the stadium, when she sang, under the direction of Andre Kostelanetz, the arias with which her bell-like voice has been so closely associated.

A new cantata, "This is our Time", by William Schuman, with the text by Genevieve Taggard, the offering on July 4th, was an attempt to voice in song the aspirations of the rank and file of the American people. Simpler in construction and more spontaneous in spirit was the "Comedy Overture" by Henry Gilbert played in stirring fashion under the direction of Mr. Smallens.

An all-French program on July 5th opened with the overture to Berlioz's opera, "Beatrice and Benedict", which is based on Shakespeare's "Much Ado about Nothing". Neither this composition nor Milhaud's "La Creation de Monde" which followed had ever before been performed at the Stadium. Mr. Smallens conducted this concert, as well as that of July 7th, the first half of which was devoted to a Gluck-Mottl ballet suite and Mozart's Symphony in G minor. After the intermission, selections from the output of the French Romantic School were played.

The largest audience yet assembled, numbering 20,000, gathered July 8th to hear the Metropolitan soprano, Kirsten Flagstad, sing in an all-Wagnerian program directed by Edwin McArthur. Never had her voice seemed richer, smoother, more resonant, than in this *al fresco* performance. A tumult of clapping and cheers greeted her interpretation of "Elsa's Dream", "Dich theure Halle", "Liebestod" and the "Immolation Scene".

In the second of his three Stadium appearances this season, on July 9th, Edwin McArthur conducted a program including the works of four American composers. It opened with the "Bret Harte" Overture, winner of the New York Philharmonic-Symphony prize for 1935, followed by the "American Suite for Strings" by Charles Wakefield Cadman. The latter composition is based on the three "sources" of American music, Indian, Negro, and "old fiddler" themes. The works of Henry F. Gilbert and Deems Taylor were included in the program.

The first half of the program of the following evening, July 10th, was also devoted to American works, Emerson Whithorne's "Sierra Morena", Samuel Barber's "Adagio for String Orchestra", Charles Martin Loeffler's "Poem" and the first performance of Vittorio Giannini's "An Opera Ballet".

Twice postponed because of rain, the George Gershwin Memorial program was finally given on the evening of July 13th. Oscar Levant was the soloist. More than 22,000 persons jammed the Stadium, not only to hear this recital of works of the symphonic-jazz composer but also to see and hear Mr. Levant as a piano soloist.

An audience of 6,500 witnessed, July 16th, a performance of the four ballets: Michel Fokine's "Carnival", four dances

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from the "Italian" Suite by Anton Dolin, the one-act ballet, "Jardin aux Lilas" by Anthony Tudor and "Swan Lake" staged by Mr. Dolin. Alexander Smallens conducted.

Mr. Smallens was also conductor when the orchestra had as guest soloist at its concert on July 17th the twelve-year-old Brooklyn pianist, Teresa Sterne, who played Tchaikovsky's Concerto in B flat minor. Disclosing decided pianistic gifts and innate musical feeling, Miss Sterne was applauded heartily. Her encore, which increased the favorable impression already made, was the Nocturne in E flat major, Op. 9, of Chopin.

Ania Dorfmann, Russian pianist, was heard July 18th in Beethoven's Concerto in C major, No. 1. This early work, of the Master of Bonn proved a suitable medium for Miss Dorfmann's talents, for she accomplished the difficult task of keeping within the restrained dynamic limits of the Concerto while making it colorful and fresh. The conductor, Frieder Weissmann, and the Philharmonic Orchestra gave adequate support to the work.

The Fourth Symphony of Brahms was the principal offering of Strom Kurts in

his second appearance of the season with the Philharmonic Symphony Orchestra, July 21st. Mr. Kurts conducted also on July 22nd and July 23rd when Robert Casadesu, French pianist, performed the Mozart Concerto in A major and Liszt's Concerto, also in A major. An all-Russian program was given July 24th.

Leopold Stokowski, before starting on his tour of South America, gave two concerts with his all-American Youth Orchestra in the Stadium, on July 25th and 26th. Works by three contemporary American composers, Gardner Read, Lasalle Spier and Henry Cowell, figured on the programs. On the 27th, Josef Lhevinne played the Tchaikovsky Piano Concerto in B flat minor, replacing Rudolf Serkin who was ill. This all-Tchaikovsky program was conducted by Hans Wilhelm Steinberg, his first appearance as director of the Stadium concerts. In his second appearance, July 28th, he conducted a Beethoven-Wagner program.

The concertmaster of the orchestra, John Corigliano, on July 31st played the Vieuxtemps Violin Concerto in D minor. The soloist of August 5th was Josef Hofmann, performing the Fifth Piano Con-

certo of Beethoven. On August 8th, Mischa Elman presented the Tchaikovsky Violin Concerto. The final concert, August 14th, was devoted to works of Jan Sibelius, and the soloist of the evening, Eftrem Zimballist, played the violin concert by the Finnish composer.

Babylon, L. I.

A PROGRAM both colorful and well-balanced was given by the Nassau-Suffolk WPA Orchestra at the first of their summer concerts, July 5th. Compositions by Rossini, Mendelssohn, Janssen, Verdi, Youmans, Brahms and J. Strauss were played.

Chautauqua, New York

BEGINNING July 20th and continuing throughout August, ten concerts are being given by the Chautauqua Symphony Orchestra, conducted by Albert Stoessel. All were broadcast over the NBC-Red Network. Soloists at the various concerts were Ernest Hutcherson, pianist; Mischa Mischakoff, violinist; Harriet Henders, and Meta Westlake, sopranos; Georges Mignelle, cellist; Muriel Kerr, pianist, and Georges Barrere, flautist.

Grand Island, N. Y.

ASERIES of six popular concerts sponsored by the Niagara Frontier State Park Commission and the Buffalo Philharmonic Orchestra Society are being given Wednesday evenings during the latter part of July and throughout August on Grand Island, between Buffalo and Niagara Falls. The orchestra consists of sixty members of the Buffalo Philharmonic, under Franco Autori. In connection with the series a contest for vocalists and instrumentalists under thirty years of age is being held. The winner will appear as soloist on one of these occasions.

Syracuse

THE first of six symphony concerts to be presented at the summer session of the Syracuse University was given July 10th, Andre Polah conducting.

East Brewster, Mass.

THE Cape Cod Mozart Festival held July 24th, 25th and 26th was assisted in its concerts by the Mozart Festival Orchestra conducted by Gerhard Joel. This orchestra played portions of the operas, "The Magic Flute", "The Marriage of Figaro" and "Die Entfuehrung aus dem Serail".

Little Boar's Head, N. H.

THE debut of the New Hampshire Youth Orchestra, composed of 105 young musicians between the ages of fifteen and twenty-five took place at the eighth annual Seacoast Music Festival, July 27th and 28th. Glenn Darwin, baritone, was soloist for the first concert, and Jean Tennyson, soprano, for the second.

Atlantic City

THE "All-American Youth Orchestra" under Leopold Stokowski, made its debut on July 21st, when, before a capacity house of 5,000 in Atlantic City, New Jersey, it played Bach's Fugue in G minor, as well as Brahms's First Symphony in C minor, Ravel's Prelude and Toccata, and the love music from "Tristan and Isolde" by Wagner.

Philadelphia

THE Dell's Personnel Plan, whereby an employer gives the Dell \$10.00 and by that means enables his employees to purchase \$10.00 worth of coupon books at half-price, has tended to increase both attendance at and enthusiasm for these concerts. That of July 10th, conducted by Alexander Hillsberg, and that of the 11th conducted by Izler Solomon, were both well received. A Philadelphia pianist, Jorge Bolet, was soloist on the 12th, playing the Schumann Concerto.

The fifth week of the Robin Hood Dell opened July 15th with an all-Sibelius program conducted by Tauno Hannikainen. Only July 16th the duo-pianists, Fray and Bragotti, played under the direction of Sylvan Levin. Marian Anderson was the soloist July 18th, attracting more than 12,000 listeners. The cellist, Edmund Kurts, played on the 19th.

The initial appearance of Kirsten Flagstad at these concerts, July 26th, was the occasion for an all-Wagnerian program and a huge and enthusiastic audience. Edwin McArthur conducted. Paul Robeson was soloist August 1st and Jose Iturbi appeared on August 5th.

Vladimir Horowitz who was scheduled to appear as soloist on August 8th, telegraphed from his home in Westchester County, N. Y., that, due to an accident to his hand, he would be unable to play. His place was taken by Alec Templeton,

Washington, D. C.

THE fourth "Sunset Symphony" series of the National Symphony Orchestra opened July 7th with a program dedicated to "the heroic work of the American Red Cross". Playing from a barge anchored in the Potomac, the audience numbered not only those who sat in the reserved seats along the shore but also some thousand listening to the music from canoes moored to the barge, from the sea-wall opposite and from points of vantage on the grassy slopes. On July 10th a popular program featured Schubert's Symphony No. 8, and Jessica Dragonette as soloist.

The concert of July 14th ("Bastille Day") was devoted to the music of "peoples held captive" and included works of Cesar Franck (French-Flemish), two Dutch songs, compositions by Grieg (Norwegian), Chopin (Polish), Dvorak (Czech) and Sibelius (Finnish). The author, Hendrik Willem van Loon (who happens also to be second violin in the orchestra) spoke briefly, stating his opinion that the only "fifth column" of importance in America was our apprehension and nervousness and our failure to maintain a living creed consistent with Thomas Jefferson's dictum that all should be able to enjoy "life, liberty and the pursuit of happiness".

Dr. Frank Black conducted the National Symphony Orchestra on July 21st, in a program of wide appeal, including compositions by J. Strauss, Mendelssohn, Wagner, Liszt and Saint Saens. Three evenings later he conducted again when he was heard in works by Lalo, Dvorak, Mozart, J. Strauss and Martin Wilson. The soloist on the 21st was Harvey Shapiro, cellist, and on the 24th, Philip Frank, violinist.

Mrs. Franklin D. Roosevelt headed the committee of patrons for the concert given July 23rd by Leopold Stokowski and his All-American Youth Orchestra at the Potomac Water Gate.

Kirsten Flagstad was heard as guest soloist, under the direction of Edwin McArthur, in an all-Wagner concert on July 31st.

Baltimore

FRANZ BORNSGHEIN conducted the second concert of the Stadium Civic Symphony given June 30th in Baltimore. Mr. Bornschein presented a choral transcription of Tchaikovsky's "Nutcracker" suite, in which the Baltimore Music Club Chorus assisted, and two of his own works, "The Sea God's Daughters" and "Persian Pageant". Frank Gittelsohn, violinist, was the soloist.

Guest conductor for the concert of July 14th was Gustav Klemm, in a program including a number of his own compositions. The soloists were Henriette Kern, soprano, and Jeffrey Gould, baritone.

Detroit

THE Detroit Symphony Orchestra gave the first of a series of open-air concerts at Belle Isle, on July 24th, to raise funds for its winter season's maintenance. Thomas L. Thomas, baritone, was the soloist.

Chicago

THE fifth Ravinia Festival opened June 25th with omens of good weather, an enthusiastic crowd of about 2,800, a new roof on the pavilion and a speech by Percy Eckhart directing attention to the state of the finances (good) and the coming programs (excellent). For this evening, Eugene Ormandy chose a program of festival nature: the Overture to "Die Meistersinger"; the Franck Symphony; Eugene Zador's Suite from "The Machine Man"; and the conductor's own arrangement of "Perpetuum Mobile" of Paganini, the violins spinning their silky web to good purpose; and, last of all, excerpts from Ravel's "Daphnis and Chloe".

The soloist on the June 27th concert was Emanuel Feuermann, cellist, who displayed his genius for simplicity particularly in his interpretation of his arrangement of the Bach Chorale, "O Mensch Bewein' dein' Sünde gross" ("O Man, bewail thy great sins!").

"Don Quixote" under the baton of Eugene Ormandy, and presented the last day of June, was all that Richard Strauss meant it to be, down to the last soft sigh that indicates the hero has gone to tilt at other windmills. Mr. Feuermann, again soloist, helped maintain this perfection, as he did in his interpretation of Tchaikovsky's Variations "On a Rocco Theme".

The evening of July 1st was touched with frost, but the audience was by no means frosty to the singing of Richard Crooks who had arranged his repertoire to include almost every mood in human experience. On the following evening, too, the weather was chilly, so chilly, in fact, that only the hardy ventured out. Nicolai Malko made his directorial debut in Chicago on this occasion with his choice of program a Tchaikovsky cycle.

On July 4th, the weather and the audience were both at their best; there was a festive show of flags and a patriotic fervor that made the opening number, "Star Spangled Banner", especially fitting. The rest of Mr. Malko's program went further afield. The odd Danish interlude, "Qarrtsiluni", translated from the Eskimo as "a pregnant silence", turned out to be as noisy as Times Square on New Year's Eve. Moussorgsky's "A Night on Bare Mountain" was no less stimulating; the theme and variations from Tchaikovsky's Suite No. 3 were brilliantly performed.

A Tchaikovsky program, with Albert Spalding as violin soloist, drew a crowd of about 5,700 on the evening of the 8th.

Entering its third week, the Ravinia Festival welcomed Artur Rodzinski to begin his series of eight engagements as guest conductor. This ardent Pole had scheduled a miniature Brahms festival for his fortnight's stay. His first program, July 9th, including works by Beethoven, Brahms, Strauss, and Elgar, showed him in a mood marked by "resilient brilliance". His second, on July 11th, included a performance of Sibelius' Fifth Symphony rarely surpassed by the Chicago Symphony Orchestra.

Instant recognition was accorded a distinguished piece of work, when, on July 13th, David Van Vactor conducted his own Concerto for Viola and Orchestra, with Milton Preves soloist. In this composition the mellow tone of this little-heard instrument was revealed in its laughing as well as in its usual pensive mood.

The Brahms "Variations on a Theme by Haydn" was one of the compositions lustily applauded at the concert of July 16th. With an augmented string section, the orchestra assumed full winter proportions and did justice to the program which included the third symphony of Brahms and that of Roy Harris.

In the series of symphonic orchestra and band concerts given by the Chicago Park District in cooperation with the Chicago Federation of Musicians, Naomi Cook sang with the Chicago Opera Orchestra on July 14th; Paul Robeson was the guest on July 28th, when the Rico Marcelli Symphony Orchestra played.

St. Paul

ALL that tradition can offer and all that a modern inventiveness can devise have been combined in presenting, during the glowing month from July 30th to August 30th, at the St. Paul Auditorium Arena, a series of concerts such as it would be difficult to duplicate anywhere else in the world. For here, one may not only listen to symphonies, operatic excerpts and lighter orchestral works, but also in leisurely old-world fashion enjoy refreshments and watch the lithe circlings of figure skaters in the ice revues.

Sometimes the audience itself "joins in", singing old favorites; sometimes famous soloists let their voices and instruments glide as smoothly over the scales as the skaters glide over the ice; always the spirit of informal enjoyment is present.

The orchestra itself is of full symphonic proportions, having sixty-five members. The conductor, Leo Kopp, is also director of the Chicago City Opera and the Metropolitan Opera; the associate conductor is Cliff Reckow, of the Minneapolis Symphony.

The opening program, July 30th, "A New Night in Old Vienna", was one representative of those given every evening for the following thirty days. Beginning with Suppe's rippling Overture to "The Beautiful Galathea", it led on with Johann Strauss's Waltz, "1001 Nights".

The soprano soloist of the evening, Antoinette Bergquist, sang thereafter a group of songs, so charming as to quicken the audience to enthusiastic applause. Two polkas of Johann Strauss which followed set the mood for the Ice Skating Revue. Then came the intermission with its two motifs, the clink of glasses and the soft buzz of conversation.

Those delightful vignettes of Fritz Kreisler, "Liebestrud", "Caprice Viennois", "Schön Rosmarin" and "Tambourine Chinoise", were presented after the intermission followed by a violin solo played by Helmann Weinstein.

Now the audience was ready to show what it could do, and entered into the songfest with refreshing gusto.

The "grand finale" was "Tales from the Vienna Woods" and "Emperor Waltzes" by Johann Strauss, skaters, chorus and orchestra taking part. The "Star Spangled Banner" dismissed the audience and sent them on their way into a night unfurling its own banner of stars.

During the succeeding five concerts, the audiences were regaled with "A Scandinavian Night", including compositions by Grieg, Alfvén, Aulin, Bull and Svendsen; an "American Night" with a rich offering of compositions by Sowerby, Gershwin, Herbert, Foster, Kern, Berlin, Bagley, MacDowell and Robinson; a night of light opera excerpts (especially a "streamlined" version of "The Merry Widow");

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Hollywood Bowl

THE nineteenth season of "Symphonies under the Stars" has assembled as noteworthy a group of artists as has ever vied with the heavenly galaxies. At the opening concert of July 9th, Richard Crooks was tenor soloist, taking the place of Lawrence Tibbett who was indisposed. That evening the attendance passed the 14,000 mark, the largest opening night audience in Bowl history.

Eminent soloists to follow (in the order of their appearance) were: Mischa Elman, Oscar Levant (he of the scintillating wit and the flashing fingers); Paul Robeson; Lauritz Melchior; Bartlett and Robertson; the Nijinska Ballet conducted by Igor Stravinsky; Lily Pons; Alec Templeton; Grace Moore; John Charles Thomas; Jose Iturbi; the Adolph Bolm Ballet; Gladys Swarthout; Vronsky and Babin; and Kirsten Flagstad.

Conductors included Bruno Walter, John Barbirolli, Albert Coates, Jose Iturbi, Richard Lert, David Broekman, Henry Svedrofsky, Andre Kostelanetz, Anthony Collins, Richard Hageman, Pietro Cimini, Edwin McArthur and Vladimir Bakaleinikoff.

San Francisco

WE have been taken to task by the *San Francisco News* for our failure to mention the San Francisco Symphony Orchestra's record in our list, which appeared in the June issue of the INTERNATIONAL MUSICIAN, of fifteen major orchestras performing, in the season of 1939-1940, a large proportion of American works. Certainly no slight on our part was intended. The omission was due merely to the fact that at the time of writing these statistics, those of San Francisco were not available. Since then they have been received, and we gladly publish herewith the American works included in the San Francisco Symphony Orchestra's repertoire during the past season:

- Cartoonia Suite Bradley
- American Suite Cadman
- Symphonic Sketches Chadwick
- El Salon Mexico Copland
- Old Folks at Home Foster
- Concerto for Piano Gershwin

Rhapsody in Blue	Gershwin
In Bohemia	Hadley
Streets of Peking	Hadley
Natoma Prelude	Herbert
Scotch Poem	MacDowell
Woodland Sketches	MacDowell
Suite After English Folk Songs	Mason
Irlandaise	Schelling
Victory Ball	Schelling
Violin Concerto, 2nd movement	Schelling
Old Hawaii	Stretch
Excerpts from "The Golden Feather"	Waldrop
Siera Morena	Whithorne

The San Francisco Symphony Orchestra has presented already this summer five of its seven concerts in the Treasure Island series, and has heard as guest artists Jan Peerce, Miriam Solovieff, Gladys Swarthout, Alec Templeton, Lily Pons and Lauritz Melchior. On August 27th, in an all-American program, Oscar Levant will be soloist, and Meredith Willson will conduct his own compositions. September 10th, Jeanette MacDonald will be guest artist.

Paul Lemay, conductor of the Duluth Symphony Orchestra, made five appearances, during July and August, as guest conductor of the San Francisco Symphony Orchestra in a series of broadcasts sponsored by the Standard Oil Company of California.

San Diego

MIDSUMMER NIGHT SYMPHONIES were given in the Ford Bowl, Balboa Park, Tuesdays and Fridays from July 12th to August 13th. Nikolai Sokoloff conducted.

South America

REPERCUSSIONS of the Toscanini tour still ring through the Americas. More than a thousand citizens of Montevideo stood for six hours on the afternoon of July 4th in rain and fog to fight for standing room at Toscanini's farewell concert in that city. All seats had been sold four weeks before, as well as 1,200 tickets for standing room. At least a thousand had to be turned away. At the end of the program, consisting of Beethoven, Brahms and Wagner compositions, the audience stood *en masse* and applauded steadily for fifteen minutes, chanting Toscanini's name in unison for the last five minutes.

Wherever the maestro has gone it has been a triumphal tour for him. Large crowds who could not get tickets stood outside the concert halls in the streets during his performance and cheered him. One minor note was sounded proving, perhaps, that perfection is always just beyond man's grasp. Jacques Tushinsky, violinist in Toscanini's orchestra, died July 10th in Rio de Janeiro of injuries received in an automobile accident. He leaves a widow and three children in Flushing, L. I.

A New York composer-conductor, Lazare Saminsky, was one of the directors during the Symphonic Orchestra season in Buenos Aires, Argentina. His all-American program contained works by Roy Harris, Deema Taylor, Emerson Whithorne, Robert McBride and Bernard Rogers, and a composition of his own.

Antonia Brico, falling in step with the conductor's parade to South America, will direct in Brazil, Argentina, Uruguay and Chile, beginning in August.

Toronto

WHEN the Toronto Philharmonic Orchestra under the leadership of Reginald Stewart gave their concert of July 4th, over the NBC-Blue Network, they paid their respects to the United States by playing the "Star Spangled Banner" and two other American works, Samuel Barber's Adagio for Strings and Ernest Schelling's "A Victory Ball". On this occasion Gregor Platigorsky, world-famous Russian cellist, was soloist, playing Saint-Saëns' Concerto in A minor for Cello and Orchestra.

At the Promenade Concert on the 18th of July, Emma Boynet, French pianist, appeared as soloist. On August 22nd, Jean Dickenson, soprano, will make her first appearance in Toronto, when she will be soloist with the Philharmonic Orchestra.

Prize Winner

THE prize in musical composition awarded by the American Academy in Rome went this year to Arthur Kreutz of La Crosse, Wisconsin. This young composer submitted two works to the contest, a symphony in three movements called "Music for Symphony Orchestra", and a suite for orchestra entitled "Paul Bunyan". The symphony was given its first public performance June 16th over the radio under the directorship of Dr. Frank Black. The prize, valued at about \$4,000, allows the winner to spend two years in study and travel. If conditions in Europe prevent Mr. Kreutz's going abroad this year, he has indicated that he will stay in the United States and study in New York City.

EMBELLISHMENTS by Jan Hart



JAN HART

NOSTALGIA—Back-home-again-in-Indiana. . . . Hoosierdom! The land of the braves and the brasses, and, er—Willkie; the native state of Cole Porter and Hoagey Carmichael, of Del Staigers, Chuck Campbell, Lloyd Williams, and many other well-known musicians about Radio City too numerous to mention. . . . Indiana! The birthplace of many famous poets, authors, musicians, actors, musical instruments, and, er—Willkie. . . . Ah, me, one wonders how Tin-Pan Alley could survive without our Hoosier tunesmiths, how Radio City could carry on without our instrumentalists and their brasses, how Broadway could produce its shows without our actors and playwrights, and what would have become of the Republican Party without, our, er—Willkie?

NOST' A CONT'D—May the Fates forbid, but just suppose Indiana were to disappear from the map—vanish over night! Alas, the world would, indeed, come to a standstill. Elkhart, Indiana, would be no more, and with it would disappear the factories of C. G. Conn, Ltd., the Martin Band Instrument Co., Selmer's, Pedlers, and others. Then would follow a dearth of brasses—and what's the modern world without brass? (Personally we still prefer strings, but one can't pull strings forever, we suppose, without a certain degree of musical rigor mortis setting in.)

GLISSANDO—Gene Walker, the drummer with Buddy Bryant's colored band in Indianapolis bears close watching. He's a whizz, and should be going places fast. . . . Also watch Paul Barker and his crew. There's another Hoosier band that's climbing right up. . . . (And now to break away from Hoosierdom for a spell, 'though we could rave on and on.) . . . Russ Morgan paid \$10,000 to CRA to obtain his own contract from them and is now being booked from the Wm. Morris office.

TRILLS AND TURNS—The Department of Justice is continuing its probe into the activities of ASCAP and has mailed to music publishers a detailed questionnaire asking about the Pub.'s relations with that society. . . . Broadcast Music, Inc., has a staunch supporter in CBS, and now the music publishers, with the support of the Music Pub. Contact Employees' Union, are battling with CBS over alleged "discrimination" of ASCAP tunes over that station. . . . Chinese musicians have formed the first music union in China. It's called the "Shanghai Musicians' Union".

PASSING NOTES—In China it "is the province of the superior man alone to understand the principles of music". . . . The Japanese have become Europeanized to the extent that they have adopted the occidental musical system. Concert symphonies and recitals by European groups have become most popular in that country. . . . The Javanese and the Siamese scales are two of the oldest forms of the pentatonic system. . . . The Hindu scale is made up supposedly of twenty-two intervals, but actually has five, six or seven notes to the octave, with sixty ways of disposing of them. . . . Among the Hebrews, music was cherished by the prophets as early as 1000 B. C. However, this early music was lost and the old Hebrew tunes we know today are comparatively modern. . . . Under Mohammed's ruling, instrumental music was not permitted.

BOOGIE-WOOGIE-SPECIAL-A-LA-MODE—(Prepared by the musical chef of Dillon's Garden Club after "Six Lessons from Mme. La Zonga".) Take one "Blue Lovebird", mix with one "Black Butterfly" (best species found on "Blueberry Hill") and toss them into the "Tennessee Fish Fry". Remove "Strange Cargo", add a dash of "Capistrano" and stir in "Little Brown Jug". "Shake It and Break It", add some "Imagination", then beat it down a "Dark Avenue". Sprinkle with "Trade Winds" and serve "On a Simmery Summery Day" "Neath the Shade of an Old Apple Tree". (Mmm, "Yum-Yum-Yummy".)

RECORD NOTES—BMI has concluded a deal with the leading transcription companies providing for recording of all BMI tunes. . . . At the Rustic Cabin (New York) where Glenn Garr and his band are playing, the lady patrons of the club are presented with sets of Garr's newest Decca records. All titian-haired lassies receive Garr's record of "That Red Head Gal". . . . Columbia's famous old Okeh label has been brought back as an active 35-cent line with Gene Krupa and Count Basie making the first release. . . . Sammy Kaye is now swinging and swaying on U. S. platters. . . . Don't miss Duke Ellington's Victor disc of "A Portrait of Bert Williams" and "Bojangles".

Latest recordings:

- Classical field:
 - (a) Victor:
 - Symphony No. 92, in G Major (Haydn), Paris Conservatory Orchestra; conducted by Bruno Walter.
 - "On Hearing the First Cuckoo in Spring" (Dellus), London Philharmonic Orchestra; conducted by Constant Lambert.
 - (b) Columbia:
 - Columbial Symphony in D Major, Opus 25 (Prokofiev), Minneapolis Symphony Orchestra; conducted by Dimitri Mitropoulos.
 - "Danse Macabre", Opus 40 (Saint-Saëns), Chicago Symphony Orchestra; under Frederick Stock.
 - (c) Royale:
 - Sextet for Two French Horns and String Quartet (Beethoven, Opus 81B) (four parts), Royale Chamber Orchestra; under Henri Noack.
 - "Trial by Jury" (Gilbert & Sullivan), National Light Opera Co.
- Popular field:
 - (a) Decca:
 - "Cynthia" and "I'm Waiting for Ships That Never Come In", Bing Crosby with John Scott Trotter and Orchestra.
 - "All This and Heaven Too" and "If I Forget You", Jimmy Dorsey and Orchestra.
 - Fashions in Swing (Album Set No. 133) (a group of selections made famous in 1924 by The Wolverines), played by Bud Freeman and the Summa Cum Laude Orchestra.
 - (b) Bluebird:
 - "I'm an America" and "Gentlemen of the Jury", Gray Gordon and Orchestra.
 - "I'm Home Again" and "I'll Wait for You Forever", Vaughn Monroe with Orchestra.
 - Four Piano Impressions, played by Walter Gross.
 - (c) Varsity:
 - "It's the Last Time I'll Fall in Love" and "Orchids for Remembrance", Harry James and Orchestra.
 - "She Was Just a Sailor's Sweetheart" and "WPA", John Ryan with Orchestra.
 - "You and Fair Hawaii" and "You'll Always Be Mine", Coelle Burke and Orchestra.
 - (d) Vocalion:
 - "It's a Wonderful World" and "The Gentleman Needs a Shave", Ben Bernie and Orchestra.
 - "Blues a Poppin'" and "Black Butterfly", Ceotie Williams and his Rug Cutters.
 - "I Can't Believe That You're In Love With Me" and "I Can't Give You Anything But Love", Adrian Rollini Trio.

CODA

"To me art is form above all else. . . . The artist who does not feel thoroughly satisfied with elegant lines, harmonious colors, or a fine series of chords does not understand art. . . . art is capable of existing apart from the slightest trace of emotion or passion. . . . Music is not the 'vapeur d'art'; it is a plastic art—one that is made up of forms."—Saint-Saëns.

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Grand Opera

THE Cincinnati Summer Opera, "the only summer season of grand opera in the world", has, in its nineteen years of existence, become more than fine music superbly performed, more than a spectacle mounted with originality and historical accuracy. It has become a tradition. In saying this we say as much as can be said. For, though nowadays we can have excellent music by the flick of a dial or the grooving of a needle, a tradition, implying love of and devotion to music over a long period of time, is as difficult to achieve as ever.

For twenty years, summer grand opera in Cincinnati, without endowment or foundation to insure its permanency, has been sustained by a sense of civic pride and civic responsibility. Each season, to the wonder of outsiders and the relief of citizens, starting out with a guarantee fund so small as to excite compassion, it has somehow subsisted through the summer months on the proceeds of that season. Its very insecurity seems to give Cincinnatians the right to say that their opera springs directly from popular interest.

This season, the opening opera was Verdi's "Aida," given June 30th, with a cast headed by Rose Bampton, in the title role, and Arthur Carron as Rhadames. On July 1st, "The Barber of Seville" was presented, with Josephine Tuminia, Giulio Gari and Carlo Morelli heading the cast. The opera of July 2nd was "Madame Butterfly," the principal singers Rose Tentoni, Joseph Bentonelli, Helen Beatty and Joseph Royer. These three operas were repeated respectively on July 3rd, 5th and 6th.

Beginning the second week, "Rigoletto" was given on the 7th of July, an opera which was repeated on the 11th. In the cast were Jan Pearce, Lucille Meusel and Robert Weede. On the 9th, "Samson and Delilah," with Giovanni Martinelli as Sampson, and Bruna Castagna as Delilah, was given. The following evening, July 10th, Tosca was the offering, with Carolina Segrera, Armand Tokatyan and Angelo Pilotto taking the principal roles. This opera was repeated July 13th.

July 12th was to have seen a repetition of "Samson and Delilah," but by four o'clock on that afternoon it became apparent that Bruna Castagna was too ill to sing. Then the necessity for one of those

part of Amonasro. The remainder of the cast were the same as those heard previously. Rose Bampton's interpretation of the Ethiopian slave girl was again both intense and musically sensitive. And the



ROSE BAMPION

work of Nicola Moscona as the High Priest can scarcely be overpraised.

The third week of the season, from July 14th to 20th, "Carmen", "Boheme" and "Otello" were the operas given; in the fourth week, "Manon" (Susanne Fisher in the title role, James Melton in the part of Des Grieux), "Trovatore" and "Traviata"; in the fifth, "Faust", "Tannhauser" and "Lucia". "Lohengrin", given August 7th and 10th, was the last of the season's presentations. Fausto Cleva is the talented conductor; his dynamic personality is one of the guarantees for the success of this fine company. Wilfred Pelletier was guest conductor at four performances. Maestro Cleva conducted all the others.

The Metropolitan

THE Metropolitan Opera Association now owns the house that has so long been associated with its performances. On June 28th, it passed from the hands of private operators into the custody of those who will cherish it for posterity while they realize its every possibility in the present. This means that, master in its own house, it can plan its budget and its future operations on a wider basis than has ever before been feasible.

The director, Mr. Edward Johnson, states that in the coming year an effort will be made to obtain new productions which will meet the exacting requirements of the Metropolitan, and new artists, especially Americans. European singers, at present engaged in the season at Rio de Janeiro and Buenos Aires, as well as opera stars native to that continent will no doubt be available.

The new season of the Metropolitan will open December 2nd, and until that time the house will be closed for alterations, which will include replacing the boxes in the grand tier with loge seats, this arrangement increasing the seating capacity by 100. In the balcony 647 new seats will be installed.

Chautauqua, N. Y.

THIRTEEN opera productions, all presented in English, comprise the schedule of the Chautauqua Opera Association this summer. Albert Stoessel is the conductor; Alberto Blomboni and Gregory Ashman, associate conductors; Alfredo Valent, stage director. Among the operas to be presented are "The Gondoliers", by Gilbert and Sullivan; Smetana's "The Bartered Bride", Wolf-Ferrari's "The Inquisitive Women", Gounod's "Faust",

Bizet's "Carmen", and Douglas Moore's "The Devil and Daniel Webster".

New York La Scala

A SERIES of five operatic performances have been announced by the New York La Scala Opera Association for August 24th, 25th and 31st, and for Sept. 1st and 2nd at the Brooklyn Academy of Music.

Washington, D. C.

AS A RESULT of the success of the performance of "Madame Butterfly" at the Water Gate Concerts last summer, four operas were scheduled for performance this summer. The first of these was "Faust", given July 17th, staged by Fortune Gallo. The cast included Helen Gleason as Marguerite; Sidney Rayner in the title role; Harold Kravitt as Mephistopheles; Mostyn Thomas as Valentine; Charlotte Browning as Siebel and Myra Manning as Martha. The conductor was Giuseppe Bamboschek.

Two Gilbert and Sullivan operas, "Gondoliers" and "Pinafore", were presented August 4th and 7th by the Robin Hood Dell Company. The entire National Symphony Orchestra assisted at all of these performances. The fourth, a grand opera, as yet unannounced, is scheduled for later in August.

Philadelphia

"MADAME BUTTERFLY" was given on July 22nd and 23rd at Robin Hood Dell with a cast headed by Hilda Burke in the title role and Armand Tokatyan as Pinkerton. Alexander Smallens conducted.

Chicago

WILLIAM WYMETAL, of long operatic experience, has been engaged as stage director for the 1940 season of the Chicago Opera, according to an announcement of Henry Weber, artistic director of that organization. The assistant conductor will be Thomas P. Martin, who for the last three seasons has served in the same capacity with the St. Louis Grand Opera Association. It is further announced that Richard Crooks will sing in "Manon", Rise Stevens, as Octavian, in "Rosenkavalier," and Jarmila Novotna in "Traviata", in which opera she made such a sensational success last season at the Metropolitan. Lily Pons, Ezio Pinza and Suzanne Sten have been added to the cast of the Chicago Opera Company, Miss Pons for "Rigoletto" (and perhaps "Lucia di Lammermoor"), Mr. Pinza in a revival of "Don Giovanni" in the title role, and Miss Sten as Annina in "Der Rosenkavalier" as well as Azucena in "Il Trovatore", Maddalena in "Rigoletto", Nancy in "Martha", Fricka in "Die Walkure", Hansel in "Hansel and Gretel" and the title role in "Carmen".

Winners in the recent second series of public auditions sponsored by the Chicago Opera Company were Annette Burford, soprano, of Oklahoma City, and John Lawler, bass, of Philadelphia. These lucky two, chosen from over 500 applicants, will have contracts with the Chicago Opera Company for the next season, as well as \$100 each, donated by the Illinois Opera Guild.

San Francisco

AMONG the singers to be heard for the first time with the San Francisco Opera Company this coming season is Rise Stevens, who has been engaged especially for the role of Octavian in "Der Rosenkavalier" in which she has already made a brilliant success.

Central City

A THREE-WEEK run of "The Bartered Bride", Smetana's rollicking opera, was recently completed in Central City, Colorado, and a more colorful three weeks it would be difficult to imagine. On the opening night, July 8th, the little lanes of the village were teeming with tourists, artists, writers, stage stars—all crowding toward the theatre. Later they were to roar their approval of the opera after the first curtain call and whirl nosegays (passed around by costumed flower-girls during the intermission) on the stage around their favorite singers. Youth and jollity were the keynotes of the evening, and perhaps only a few paused now and then with a choking in the throat at the thought of this bit of Czecho-Slovakia transported almost intact to a safer climate, a freer atmosphere.

After the red rococo curtain fell and the crowd again hustled out in the street, there was a wide choice of further amusement: one group dressed in ridiculous old costumes for a tintype picture; another watched Professor Lloyd Shaw's young dancers revive the old cowboy steps; another joined in the dance itself, shouting out the "dos-a-dos" and the "swing your partners".

Toward the end of the festival further amusements were offered in the rock-drilling contests, tours through some of the old gold mines, and a good old-time volunteer fire department run.

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On the Air

ALFRED WALLENSTEIN has done his good deed for music this year, for he has rescued from the mists of oblivion Mozart's opera "La Clemenza di Tito", which had not been heard in its entirety for 149 years. On June 22nd this masterpiece was presented via radio and was repeated on June 29th, played both times under the baton of Mr. Wallenstein.

Vivian della Chiesa was outstanding among the soloists, and her singing of "Parto, Parto" was something to remember. Genevieve Rowe proved herself to be excellently trained in the Mozart school, particularly in the singing of the difficult aria of the opera, "Non piu di fiori". Hardesty Johnson, who sang the title role, used his clear lyric voice to good advantage.

Between the Lines

THE Hungarian soprano, Margit Bokor, has been added to the rosters of the San Francisco, the Chicago and the St. Louis opera companies for the coming season.

The Young Artist Opera Company, recently formed, is rehearsing a number of operas to be presented in New York City and nearby towns this summer and autumn. Singers who are interested in being auditioned should communicate with Miss M. Klechner, Suite 74, Metropolitan Opera House Studios.

JULES JUDELS

JULES JUDELS, who for forty-nine years had been a member of the Metropolitan Opera Company, died at his home in New York City on July 3rd. Mr. Judels started his career in 1891 as an assistant to his father, whom he later succeeded as master of rehearsals. His duties—seeing that singers were present at the right time for rehearsals and hiring supernumeraries—brought him in close touch with the activities and members of that organization. Because of his skill in dealing with the various singers he became known as a tamer of temperaments.



OSCAR F. HILD, member of International Executive Board and Managing Director of the Cincinnati Summer Opera Company.

lightning preparations approaching the miraculous was felt. In four short hours, everything was in readiness for a fully-mounted, full-dressed, fully-attended performance of "Aida." To conceive the amount of telephoning, telegraphing, taxiing, running about, hurrying into costumes and putting on of make-up this entailed is to realize what organization can attain, once necessity and enthusiasm pull together.

The cast differed in many particulars from that of the week before. Giovanni Martinelli, the Rhadames, set the pace with a magnificent delivery of "Celeste Aida." Helen Beatty showed herself perfectly suited to the Amneris role. Joseph Royer acquitted himself admirably in the

Top-Flight Bands

ANYONE who reads about, listens to, or plays in, top-flight bands can see with half an eye and hear with half an ear that the lisp-ing accents of girl singers, for all their seeming shyness, are slowly, inexorably, taking the center of the stage. And it is clear, too, that males, by this very token, are being relegated to the status of "bodyguards", or "knights".

Yet a few stalwart leaders still cling resolutely to their all-men teams. Among these are Sammy Kaye, Guy Lombardo and Blue Barron. Blue frankly states his reasons. As he puts it, he has seen too many bands that have built up girl singers only to lose them because they wanted to get married or were offered movie tests or contracts. Another difficulty, he states, is the grind to which the girls and handsmen are subjected, travelling in busses and trains between one-nighters, attending gruelling rehearsals and always, always having to be on time.

However this may be, it is also true that His Majesty, the Public, speaks the final word in this as in all other matters of entertainment. So, if the decree is, "we want girl singers", then girl singers it will be, even if they have to be transported on elder-down mattresses and surrounded by phalanxes of bodyguards, pages, knights, gentlemen-in-waiting, and what have you.

Quaker Quickies

MAURICE SPITALNY and his band went into Mission Inn, near Pittsburgh, for a week, beginning July 4th. On August 2nd they moved into the Pines, Pittsburgh, to stay until the closing of the outdoor season.



MAL HALLETT

MAL HALLETT opened his fortnight's stay at Kennywood Park, Pittsburgh, July 22nd.

East Coast Cut-Ups

WILL BRADLEY played the Ritz-Carlton Hotel, Boston, July 22nd to August 3rd.

DEL COURTNEY ended a three-day stay at Meadowbrook, N. J., July 3rd, sandwiched between the exit of Gene Krupa and the opening of Al. Donahue.

AL. DONAHUE opened at the Meadowbrook, July 4th.

GUY LOMBARDO led two bands besides his own—Will Bradley's and Alex. Fartha's—in the Fourth of July festivities at Steel Pier.

EDDIE LeBARON'S ORCHESTRA was dated up for a short time at Frank Palumbo's Renault Tavern on the Boardwalk, Atlantic City, beginning July 4th. He went there from the Rainbow Room, New York.

TOMMY REYNOLDS is set for the entire season at the Playland Casino in Rye. He will open at the Paramount Theatre, New York City, September 25th.

DOBBY BYRNE has been signed for the entire summer at the Glen Island Casino, Westchester; this long holdover is a renewal of his contract for an additional eight weeks.

Mad Manhattan

JOE RICARDEL and orchestra will be held over at the Claremont Inn in New York City for the remainder of the summer.

SONNY KENDIS, who went into Monte Proser's Beachcomber, New York, for a few weeks, is being held over indefinitely.

BUDDY CLARKE'S BAND replaced Del Courtney at Park Central Hotel, New York. Clarke (not the singer) was at this spot all last winter.

WOODY HERMAN will open at the New Yorker, August 8th.

Michiganders

DUKE ELLINGTON began a weeker at the Eastwood Gardens, Detroit, July 26th, after which he hopped down to Virginia Beach, Va., to play the Surf Beach Club for the August 4th week.

CHARLIE BARNET will play the Eastwood Gardens, Detroit, the week of September 9th.

WALTER POWELL, after a twelve-week run at the Greystone, Mansfield, Ohio, came in for a five weeks' date at Woodward's Pavilion, Coloma, Michigan, beginning June 29th.

BOB SYLVESTER started a three-week date at Ramona Beach, Slater Lakes, Michigan, after closing at the Blue Gardens, Armonk, N. Y., July 2nd.

Windy Whirligig

HERBIE KAY replaced Blue Barron at the Blackhawk, Chicago, July 27th, for an indefinite stay.

LOU BREESE took a few days off from his Chez Paree, Chicago, date, toward the middle of July, to have his tonsils removed.

TED LEWIS showed up at the Chez Paree, in Chicago, with his high hat, his clarinet and his band, July 18th. He followed Lou Breeze there.

BILL McCUNE had his stay at the Trianon Ballroom, Chicago, extended to August 1st.

RAY NOBLE'S ORCHESTRA made its first Chicago appearance in July at the Palmer House in the Dude Ranch Revue.

GRIFF WILLIAMS was at the Aragon, Chicago, from the 3rd to the 16th of August.

RAYMOND SCOTT had his new band to show off to Chicago citizens when he struck up at the Sherman's Panther Room, August 2nd.

HORACE HEIDT and his Musical Knights opened at the Edge Star Beach Hotel's Beach Walk, Chicago, July 13th.

TED WEEMS took over the Edgewater Beach Hotel's Beach Walk, August 10th, following Horace Heidt.

ABE LYMAN went into the Bon Air Country Club, Chicago, on July 25th.

LAWRENCE WELK will return to the Trianon, Chicago, September 5th, for an indefinite stay.

Cornland Cut-Ups

CHARLIE SPIVAK brought his new band to Lake Breeze Inn, Buckeye Lake, Ohio, July 6th, for a two-weeker.

CHARLIE AGNEW rounded off a good two-week engagement at the Centennial Terrace, near Toledo, Ohio, July 11th.

LOUIS ARMSTRONG and his Harlem revue had a seance at the Palace Theatre, Youngstown, Ohio, in July.

HERBIE HOLMES swung out at the Trocadero, Wichita, Kansas, July 7-18, then kept another date at Peony Park, Omaha, from July 26th to August 4th.

FREDDIE FISHER is staying indefinitely at the Happy Hour, Minneapolis. Haven't we all wished for that happy hour that continues indefinitely!

GENE KRUPA started a name policy at Geneva-on-the-Lake's Pier Ballroom, Ohio, July 25th, to be followed by Ben Bernie, August 4th, Glenn Miller, August 11th, and Lawrence Welk, August 25th.

DICK SHELTON, after a week at the Greystone Ballroom, Detroit, took over at



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Lone Star Glitter-Bugs

SHEP FIELD'S ORCHESTRA replaced Eddie LeBaron's at the Peacock Terrace at the Baker Hotel, Dallas, Texas, June 27th.

BUDDY ROGERS tuned up at the Baker, July 25th. At the end of a week's engagement there he laid down his baton temporarily and went to Hollywood where he is under contract to 20th Century-Fox.

JOHN SULLIVAN, who played first trumpet in the Houston Symphony Orchestra before he swung to swing, had a date at Old Heidelberg Castle, Houston, Texas, early in July. He broke all attendance records while playing at the Majestic Theatre, Houston.

Sun-Kissed Ensembles

JAN GARBER called with his crew into the Casa Manana, Culver City, July 5th.

JIMMY LUNCFORD opened, August 15th, for six weeks at Casa Manana, Culver City, California. He had previously

put in two weeks at the Panther Room of Hotel Sherman, Chicago.

THE BILTMORE BOYS opened at the Sir Francis Drake Hotel, San Francisco, July 16th.

EDDY DUCHIN'S CREW has moved into Coconut Grove, Los Angeles, with Jane Pickens featured.

HENRY BUSSE'S option at the Palace Hotel, San Francisco, was picked up and the band will be there until August 25th. The engagement was originally inked to end July 28th.

Footlight Fanciers

RUDY VALLEE and his famous Connecticut Yankees were the big talk at the New York Strand, beginning July 12th.

RUBS MORGAN'S ORCHESTRA headlined the stage show at Loew's State Theatre, New York, for a week beginning July 18th.

SKINNAY ENNIS and his band were spotlighted at the Paramount Theatre, Los Angeles, the week beginning July 4th.

COUNT BASIE'S BAND broke the opening day record of Regal Theatre, Chicago.

Canadian Caravan

GLENN MILLER brought in the crowds at the Canadian National Exposition in Toronto, late in August, where he went on a three-day date. Incidentally, Miller causes no end of trouble to the switchboard girls of the Pennsylvania Hotel,



GLENN MILLER

New York, whenever he broadcasts his "Penn 6-5000". Folks call up to see if it is really that number. However, it's good publicity and the management doesn't grumble.

PHIL HARRIS, at the Forum, Vancouver, July 8th, drew 3,000 dancers at \$1.10 each.

"It's Always Fair Weather When—"

GRAY GORDON, now at the Green Room of the Hotel Edison, New York, stood host, on August 5th, at the World's Fair, to twenty-one young men and women who had reached voting age on that day. The celebration included the Pledge of Allegiance to the Flag, given by the assembled twenty-one-year-olds, and a featuring of Gordon's song, "I Am an American".

HARRY JAMES swung out, July 20th, at the Dancing Campus of the New York World's Fair. He will be there for a month.

KORN KOBLERS left the Colonial Hotel, Rochester, Indiana, a week earlier to open an indefinite run at the New York World's Fair, Ballantine Inn, July 23rd.

The World's Fair, New York, is putting on an amateur band and instrumental contest, September 6th and 7th. The judges will be Harry James, Jimmy Dor-

sey, Tommy Dorsey, Jack Teagarden and Carl Kress.

The California State Fair, running for eleven days, from August 30th, will have top-flight bands as its chief lure for the first time in its history. Kay Kyser, Orrin Tucker and Horace Heidt have been booked in that order.

New Wrinkles

SAMMY KAYE, taking advantage of the almost universal yen, "wish-I-could-lead-a-band", now includes as part of his routine the invitation to members of the audience to act as directors of his orchestra. It's a new idea and it's clicking.

Horace Heidt's Pot o'Gold and Treasure Chest programs, Kay Kyser's musical quiz and Johnny Green's "Rhyme" series are other ideas that have caught on.

JIMMY DCPSEY, on the week-end of July 21st, was engaged by a Texas oil family to play at a private birthday party. Fee, \$5,800. Mrs. Harry C. Hanssen, of Houston, engaged his band for the twenty-first birthday party of her son, Jimmy Gardner.

Hard-Luck Handouts

PAUL WHITEMAN, it is reported, is not to return to the hand business. At least his outfit's "vacation" has been extended indefinitely. This sounds like hard luck for his mob of admirers. Currently Whiteman is on his farm in Stockton, New Jersey.

SONNY JAMES was the hard-luck kid of the month when he and the members of his band showed up at the Roseland Ballroom, July 9th, to find that most of their instruments, four saxes, three clarinets, two trumpets and an accordion, had been stolen. The accordion, most expensive instrument of all, was insured, but the policy on it had lapsed just the day before.

BENNY GOODMAN, arriving by plane, went into the Mayo Clinic, Rochester, Minnesota, July 12th, to have a check-over for a troublesome sciatic nerve condition. He is due to go into Meadowbrook, New Jersey, September 3rd, to open that Inn's fall season.

God Bless Irving!

THOSE who censured Irving Berlin for reaping royalties from his patriotic hit are now going around with very red faces indeed. The composer has established a trust fund for all royalties from "God Bless America", to be used among the youth of America, particularly the Boy Scouts and the Girl Scouts. A total of \$43,646 has already been made available and these two organizations are being consulted for suggestions for use of the money. Later other youth groups will be aided.

BOOKS OF THE DAY

HOPE STODDARD

ENCHANTED WANDERER. The Life of Carl Maria von Weber. by Lucy and Richard Poate Stebbins. 345 pages. G. P. Putnam's Sons.

The style of any biography must of necessity parallel the spirit, the temperamental cast, of the individual under consideration. Thus a work dealing with so tempestuous and unpredictable a character as Carl Maria von Weber must lie along lines both flexible and diverse. The authors (mother and son) do not forget this when, with sensitive strokes, they trace his vicissitudes as the lame but adored son of an ambitious father dragging his child through Europe at the tail of an opera troupe: as an overworked adolescent setting fire to his stock of compositions in a tempest of revulsion; as a youth turning to lithography for surcease, then to music again, scolding the elders of the village because they do not sufficiently appreciate him; as a young man hurrying from town to town after the will-o-the-wisp of steady employment; as a conductor courting unpopularity through changes introduced in personnel and seating arrangement, and, when defeat looms, writing his friend calmly, "Nothing harms me which affords me experience"; as a hanger-on of aristocracy, involving himself in fracas, love affairs and financial debacles; as a twenty-five-year-old wanderer, penniless, unsure whether he is to be a pianist, composer, or literary man, yet surrounded ever by a staunch circle of friends. Through all these phases of recklessness, penury, adulation, imprisonment, hilarity and application, the authors conduct us, modulating deftly as each new motif is played, never once allowing incidentals of mood or temper to submerge Weber's real accomplishments. For, despite being constantly on the move ("Somehow I can't quite picture myself sitting down quietly in any one spot"), despite waywardness in love and irregularity in finances, still Weber did—be he in King's castle, behind prison bars, on Swiss mountain peaks, in noisy taverns—consistently and tenaciously compose.

Weber's formal appointment as Royal Saxon Kapellmeister and his marriage to his adored "Lina"—two stabilizing influences in the final ten years of his life (he lived to be only forty)—make this period somewhat more cohesive. The authors, taking advantage of his comparative calm, pause here to regard Weber objectively. "At thirty he (Weber) had adopted a permanent style of dressing, a long, tight blue coat with shining buttons, tight trousers, 'Surarov' boots and tassels, frilled shirt and high immaculate white stock pierced with a diamond pin, the gift of the brother of Saxe-Gotha's Duke. His cloak was yellow with many capes which grew smaller as they ascended, and his hat was round with a broad brim. He seldom went without spectacles, and the elongated lenses increased the anxious severity of the long, pale face. His smile was charming, but in repose his lips were set with a look of suffering and restraint."

With the composer's trip to London, the theme takes on its final tragic tone. "It is dreadful to see this man so slowly dying with such a will to live." Tortured by the English climate, longing for his beloved Germany, ever on the verge of collapse, Weber yet keeps to his schedule by sheer force of will. Of one nightmare concert, he wrote home, "The noise and chatter of the crowd was horrible. When I played my Polacca in E, they tried to get a lull, and some hundred folk gathered sympathetically about me. But what they heard God knows, as I couldn't hear much myself. I thought industriously of my thirty guineas and thus preserved patience." Staggering from a concert hall to fall limply upon a sofa he mutters, "What do you say to that? That is Weber in London!" He writes to his Lina in Dresden, in a paroxysm of nostalgia, "How shall you receive me? For God's sake, alone; let no man trouble my pure joy!"

But he is destined never to reach this longed-for haven. The curtain goes down on an early morning scene, in London, June 5, 1826. "The ticking of the great watch was loud in the stillness. Weber lay on his right side, so small and thin that he looked like a bird whose song had ended. There was nothing written pow-

upon that face but peace. All his life he had been ravaged by longing; the boy had wanted to be a gentleman, the young man had wished to be a genius, the genius had desired to found a great German opera; afterwards the man had thirsted for quiet and coveted his family's security. Unlike his brother romantics, he had not been content with longing. Tirelessly he had labored for the consummation of desire. Now he asked nothing more, and his face looked as if he had been paid in full."

So chaos became order, life's fever subsided into the calm of immortality. The authors, in a fitting last gesture, direct the gaze where Weber himself had often pointed it: "If a man would know me, let him find me in my music."

PIANO IN THE BAND. A Novel by Dale Curran. 261 pages. Reynal and Hitchcock, Inc.

Symphonic music or operatic arias have stirred folk many a time—so often, in fact, that the reaction is taken quite as a matter of course. But one who is deeply moved by a swing band is still held to be a bit soporific. Such an assumption, however, overlooks one important difference between swing and classical music, namely, that the players in the classical orchestra are entirely under their leader's domination; must, in other words, interpret according to a foreordained standard, while the players in the best swing bands may create while they play. Here lies a gulf that cannot be bridged.

In the fact that the swing band may be art in the creating rather than art merely in the displaying lies its fascination for swing fans. They feel that if they but listen closely enough they may hear something—a slight nuance, a deft turn—that never before in the history of the world has come to human ears. And as for the players—the real players, that is, they feel as a quiver with potential life as earth's first protoplasmic slime touched by the hot rays of the sun. Herein lies the excitement experienced in listening to top-flight bands, herein the unquenchable ardor with which fans seek their favorites.

The present volume reveals this world of creative zeal, shows the deep current of resolve, of artistic impulse, that underlies the puffing, the chortling, the lining and the gurgling of the fancy-coated members of the top-flight bands.

Into this book the "high-brow" may venture expecting to tip-toe about fastidiously in syrupy tricklings of a jazz-bemused crooner-in-print. He will remain, if he is a true lover of music, to swim with great cleaving strokes, into blues, deep as the ocean, wide and timeless as the tides, into the realm, in short, of those who play because God made them that way and they must fulfill their destinies. It is a world one scarcely credits unless one has been introduced into it in some such way as this, where a single tone out of or in place can make or mar a career, where lifelong tragedies occur in the flick of a baton, or a future opens at a single modulation.

With a true sense of the emotional depth and flow of the swing band, the author welds from its turmoil and urge a novel both intense and moving. George Baker, the piano in the band, has a passion to make some living, palpitating thing out of the notes and nuances that whirl through his brain. He feels again and again that he is on the verge of realizing in his arrangements (he also does arranging for the band) the answer to this urge. But always, just as he is on the heels of his discovery, the leader pulls him back, takes away his confidence, tells him to stick to the time-tried method that has brought the band to success.

This leader, Jeff Walters, made of the sterner stuff of worldly ambition, in his attempt to gain greater popularity, annexes a platinum "songstress" with her saxophone husband, and the effect of his steely discipline even on her hard resilience becomes evident. However, both she and George Baker crave wider expression. The trumpet, Jay Crabtree, also kicks against the pricks. Tension develops during a long road tour, and creativeness finally wins. But the leader inflexibly whips the band back into its parade pace. The break comes from an unexpected source, but its coming leaves at least the piano in the band free to develop his ideas. Free? Suddenly he feels the great weight of freedom.

The author, knowing every inch of his ground, is able to show us how nearly this situation parallels that of all human endeavor even while he is telling us an astonishingly fresh and human story.

And Now—Oompa Girl



Charming **ALMA ADAMS**, tuba player in Phil Spitz's all-girl orchestra, has been named "oompa girl" of radio by Dr. Williams of the Ernest Williams Music School. Alma, a dainty slip of 18 years, weighing 108 pounds, puts plenty of oompa into her playing of the instrument that is almost as big as she is. The tuba, specially made for her from a light-weight metal, still tips the scales at thirty-five pounds—and that's a load off anyone's chest.

Band Concerts

TWO conditions these days contribute to the band's growing popularity. First, irrevocably linked with the military parade, the flag rally and the political assembly, the concert band sounds the patriotic note more convincingly than any other type of musical ensemble. Secondly, having committed itself definitely to the interpretation of classical music, the concert band has gained adherents from the ever-growing camp of music lovers who like their Bach, Beethoven and Brahms in brass as well as in wood and strings.

Eugene La Barre, conductor of the World's Fair Band, takes advantage of both these factors. In the twilight programs at the George Washington Statue, classical music is the rule, and patriotic airs are generously interspersed. The band's daytime programs, mainly given at the band shell in the American Common, while leaning to music of a somewhat lighter type, play for the greater part the "three B's", plus Tchaikovsky, Franck, Sibelius and, for encores, works from the standard operas and Sousa marches. The band also furnishes the musical background for the spectacular symphonies of light, flame, color, sound and fountain which are featured nightly in the Lagoon of Nations.

Conductor La Barre, formerly first trumpet of the Detroit Symphony Orchestra, has under his baton seventy musicians including eight men from the Metro-



CAPTAIN EUGENE LaBARRE, Conductor of the World's Fair Band. He is also general director of music at the World's Fair of 1940 in New York, was formerly leader of the New York City Police Band and previously a featured cornetist with Sousa's Band.

politan Opera Association Orchestra, four from Toscanini's N. B. C. Orchestra, three from the Philharmonic Symphony and twenty-eight who played under Sousa. Among the eminent soloists are Del Stagers, cornetist; Edmund Wall, clarinetist; Simone Mantia, euphonium; Chester H. Hazlett, saxophonist, and Ross Gorman, player of a dozen different instruments.

New York

IN ACCORDANCE with a custom followed ever since the death in 1930 of Daniel Guggenheim, the Goldman Band concert of July 9th (the eighty-fourth anniversary of his birth) was set aside to honor this great industrialist and distinguished patron of music, through whose generosity the annual summer season of Goldman Band Concerts was made possible. The program opened with "Grand March—Freedom Forever," by Edwin Franko Goldman, a composition dedicated to Mrs. Daniel Guggenheim in appreciation of her interest and support of these concerts. This was followed by favorite works of Daniel Guggenheim, such as Felix Mendelssohn's overture, "Ruy Blas", and Schubert's "Unfinished" Symphony. A selection of especial interest was "Trio for Three Cornets—Echo Waltz", by Edwin Franko Goldman, with cornetists Smith, Elsass and Mahoney, two of whom played part of the score from a distance, producing remarkable echo effects. In this fourth week of concerts, that of July 10th was devoted entirely to Italian composers.

A special Sibelius program and two Percy Grainger programs were the outstanding offering of the fifth week. For the latter, July 16th and 17th, Percy

Grainger, Australian pianist and composer, led the orchestra as guest conductor in his own compositions, "The Immovable Do", "Blithe Bells", "Handel in the Strand", "Shepherd's Hey", "Country Gardens", "Molly on the Shore" and "Irish Tune". In the latter half of the program, conducted by Mr. Goldman, the audiences had the rare opportunity of hearing that magnificent example of pre-Bach music, the Sonata for two Brass Choirs, by the great sixteenth century Venetian composer, Giovanni Gabrieli. This "Octavi Toni", unusual for the richness and variety of its contrapuntal texture and the remarkable sonorities in the brass instruments, was published in Venice in 1597 in Gabrieli's "Sacrae Symphoniae". The present adaptation was made by Robert D. King of Wakefield, Mass.

Leona May Smith, eminent cornetist, and Roger Smith, first trombonist of the band, were soloists during the sixth week. Works of Beethoven formed the first part of the programs of July 25th and 26th.

Outstanding events of the seventh week were programs devoted to American composers July 29th, and to English composers August 2nd. Several times during the week Dr. Goldman's son, Richard Franko Goldman, associate conductor of the band, conducted special numbers which he himself had transcribed.

A music memory contest, held August 7th, was the special feature of the eighth week. Excerpts from twenty-five compositions which had been performed during the season were played and blank spaces were left on the programs to be filled in with titles. Prizes were awarded by Mrs. Daniel Guggenheim.

BAND CONCERTS given at various Municipal Pools and Recreational Centers in Greater New York and sponsored by Mayor LaGuardia, John S. Burke, the Park Department and Local 802, are now in their third annual series. On July 9th a concert given under the directorship of Graham Harris included Tchaikovsky's Overture "1812", Wagner's March from "Tannhauser" and Herbert's "March of the Toys". On July 11th, Hugo Mariani conducted a concert given at the Astoria Play Center, L. I. Works of Rossini, Mendelssohn and Strauss were played.

The concert of July 23rd given in Anawanda Park was conducted by William McEvlitt, who arranged a program embracing works of Gounod, Friedemann, Ponchielli, Suppe, German, Moszkowski, Dalbey, Herbert and Bucalossi. On the 25th, the Willamabridge Playground was the scene of a concert, and Gerardo Iasilli, its conductor. Known as a composer as well as the assistant conductor of Creator's Band, Iasilli led off his concert with a composition of his own. Works by Rossini, Espinosa, Verdi, Sullivan, Dalbey, J. Strauss and Herbert followed.

The Fort Greene Playground was host to the concert of the 30th of July when A. N. Brabrook was cornet soloist and Harry P. Burgess conducted the band through an admirable program of music by Burgess, von Weber, Clarke, Strauss, Herbert and Boccalari, and seven selections from the Ballet Music of "Faust" by Gounod. Franz Kaltenborn conducted the concert of August 1st, held in Astoria Play Center. Memorable compositions on this program were "Second Hungarian Rhapsody" by Liszt, Sextette from "Lucia" by Donizetti, "March Triumphant" by Grieg, and Overture to "William Tell" by Rossini. The motto of Local 802 was printed at the end of every program, "There is no substitute for living music."

Chicago

ON July 3rd in the thirty-eighth of a series of 101 open-air concerts presented by the Chicago Park District in co-operation with the Chicago Federation of Musicians and the Board of Education, P. A. Cavallo conducted his Symphonic Band through a program in which

"Marche Slave" by Tchaikovsky, "Entry of the Gods into Valhalla" by Wagner and Overture to "Jubel" by von Weber predominated. Closing the concert were "Grand American Fantasia" by Herbert, and "The Star Spangled Banner".

The American Legion Band, Colonel Armin F. Hand, conductor, played a concert on the afternoon of Independence Day. Henry Thompson, tenor, and Edward B. Straight, petite drum, were the soloists. In the evening the A. F. Thavlu Band played a program which included works of Wagner, Strauss, Tchaikovsky, Liszt, Rossini and Herbert. The Dante Concert Band performed on July 7th and, on the following day, P. A. Cavallo's Band. On July 10th the American Legion Band again took over with a comprehensive program in which compositions of Rachmaninoff and Bizet were included. Lilyan Sachs, soprano, was the soloist on July 11th, when Glenn Bainum Band played a program of the classics.

The Woman's Concert Band, led by Lillian Poesch, gave a concert on July 12th at Garfield Park; the soloists were Lilyan Cole, soprano; Freda Draper, contralto; Genevieve Kaeth, trumpet, and Annette Masacek, baritone. The band playing on the 14th was conducted by A. F. Thavlu, and that on the 15th by Colonel Armin F. Hand. The latter presented the concert of July 21st at Lincoln Park when Rosalinda Morini, soprano, and Henry Thompson, tenor, were soloists. On the same evening in Jackson Park, Forcellati Dante conducted his band through a program of classical and semi-classical works. Teresa Ferrio, soprano, and Freda Draper, contralto, were soloists.

During the remainder of July, audiences were treated to performances by the Glenn Bainum Band (July 22nd and 26th), Cavallo's Symphonic Band (July 27th and 28th), and the American Legion Band (July 28th), as well as concerts by various symphony orchestras.

Interlochen, Michigan

THOSE who can hear through the mind's ear, as well as see through their eyes, may well hearken any day now to the oomp-a-oompas of the horns, the tap-tap of the drums and the tootle of the flutes, floating down the breeze during practice hours from hundreds of tents and cabins scattered along the shores of the lakes of the National Music Camp. For, at this camp, youngsters—boys and girls enrolled from the nation's outstanding high schools and representing almost every state of the Union—combine canoeing, scouting and swimming with the sport of music-making. Their proud parents have expressed their heartfelt gratitude to Dr. Joseph E. Maddy, founder of the camp, for developing in their children a true love for music and for discovering latent talent.

At the concert of July 6th, Conductor Howard Hanson led off with Goldman's "Interlochen Bowl March", followed by a suite of classic dances arranged by Tom Clark, the March and Scherzo from Prokofiev's "Love of the Three Oranges", and the Polka and Fugue from "Schwanda" by Weinberger.

The orchestral program for Sunday, July 7th, included the "Herod" overture by Hadley, Tchaikovsky's "Nutcracker Suite" and Busch's "Omaha Indian Love Song".

South Bend, Indiana

THE South Bend Concert Band, under the direction of Howard N. Barbour, on July 28th in Howard Park gave the first of a series of concerts sponsored every year by George F. Hull, member of the common council, and by the city park department. These concerts will continue each Sunday night through August. The program of the 28th opened with Pryor's march, "Will Rogers," followed by compositions by Luders, De Sylvia, Whitney, Stoneburner, Zamecnik, Romberg and Iwanow. "On the Road to Mandalay" was sung by Roy Witwer, soloist of the evening. The concert closed with the march, "Ringling Brothers", by Sweet.

This series, which has been given now for a number of years, is attended each season by 15,000 persons. Next year, Mr. Hull reports, they are planning to build a band shell.

Minneapolis

THE Minneapolis Symphony Band, William Muelbe, conductor, is giving daily concerts this summer at Lake Harriet. On July 21st a large crowd turned out to hear the program in which Jack Mackay, trombonist, was the soloist. "Minneapolis Police Patrol", by Boessenroth, opened the concert and other spirited compositions followed, among them "Impetus March", by Carl; "Victorious America", by Ellenberg, and "Danube Waves", by Ivanovici.

Al Rudd and his Gopher Band play eight weeks in the neighborhood parks. On the afternoon of the 21st, at Minne-

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haha Falls, where this band is to be heard regularly during the summer, Edmund Lienka played a trumpet solo and William Mallory, a xylophone solo. Sousa's "Stars and Stripes Forever" closed the program.

That evening the band appeared at Van Cleve Park, in a program rich in popular favorites. A selection from "The Vagabond King", by R. Friml; the overture to "Poet and Peasant", by E. Von Suppe, and the "March of the Bojars", by J. Halvorson, were especially well received. Merrill Erier, baritone, was soloist of the evening. Community singing was led by Professor Harry Anderson.

Contest Call-Out

THE WORLD'S FAIR will soon be host to a drumming championship contest held by the American Drummers' Association. Competitions will include rudimental drumming, rudimental quartets, rudimental drum sections, tenor drumming and bugling. Entries are already coming in by the hundreds, representing almost every state in the Union. The contest will be held September 29th on the Field of Special Events at the side of the Aviation Building. Applications for entry may be obtained from Sam C. Rowland, 60 Broadway, Brooklyn, New York.

Another project of the Fair in the realm of band music is the national open-class championship for five, drum and bugle corps. Many hundreds have entered the contest, which began July 6th and 7th and which is being held every Saturday and Sunday through September 21st and 22nd. Prizes up to \$500 are awarded.

Stage Shows

THEATRE men may confidently look forward to a decided upturn in business during the rest of this year, according to predictions of those in key positions in the theatre world. With millions of dollars being spent on plant expansion in many industries and with pay-rolls rising perceptibly, amusement and entertainment industries are the first to benefit. Demand for talent is, in fact, already rising—talent, that is, that is neither relayed nor reproduced.

Top-flight bands are looking forward, now more than ever before, to theatre dates as enclosing in their weekly compass both solid satisfaction and solid purses. An example of a top-flight band flirting with foot-lights is Sammy Kaye's ensemble which spent sixteen of its twenty weeks on the road this summer filling theatre dates.

Vaudeville and Top-Flight Bands

THE Adams Theater (formerly the Shubert) of Newark, N. J., will be re-opened as a vaudeville August 30th. Harry Slatko, who formerly operated the Nixon-Grand and Pearl theatres in Philadelphia, plans to operate the Lincoln Theatre for the presentation of colored vaudeville. The Brandt circuit is busy lining up top-flight bands for the coming Fall and Winter season for its two-house circuit (Flatbush and Windsor) in New York. Trenton, New Jersey, got its first stage show June 22nd, when the Victory Theatre booked Paul Ryan's "Streamlined Follies" unit for the week.

Patrons in Vincennes, Indiana, crave band units above any other form of entertainment. The New Moon and the Pantheon theatres fill this demand every time a combination bill is used. Recent attractions at the former theater have been Joe Sanders, Anson Weeks, Bill Bardo, Bernie Cummins and Little Jack Little. Lately the Pantheon booked in Red Nichols.

The Roxy, in Salt Lake City, which was considerably damaged by fire and now completely remodeled, will be re-opened September 16th with vaudeville, a band unit and occasional legitimate policy. At the Star, in the same city, cash shows are already the vogue. A Major Bowes unit played there recently.

Inclement weather had little effect on the receipts of the Court Square Theatre, Springfield, Mass. It enjoyed very good business for three days ending June 29th with a vaudeville billing.

New York

WITH a rather slow week-end due to the World's Fair draw, Broadway yet managed, the seven days ending July 4th, to bring ratings up to a satisfactory figure, this with the help of top-flight bands. At the Paramount the McFarland Twins got a good \$29,000 in their second week. Horace Heidt in his second week at the State totaled \$15,000. Bob Crosby, at the Strand, rated a holdover after gleaming a good \$31,000.

For the week ending July 11th, the Paramount and the Strand were the only theatres running top-flight bands, the State having switched over to vaudeville acts. At the Paramount, Orrin Tucker and Bonnie Baker brought in a round \$59,000, making this the best summer week the house has had under its present pit-band policy. The same week at the Strand, Bob Crosby in his final session nosedived to under \$15,000.

Orrin Tucker and Bonnie Baker still held forth at the Paramount, the week ending July 16th, their second, ringing up a resounding \$39,000. Their final stanza there, the week ending July 23rd, was \$30,000, this in the face of a sweltering week-end.

Meanwhile, at the Strand, Rudy Vallee was booked for a two-week stretch, ending July 25th, the first jaunting along to the tune of \$30,000, the second slowing up a bit to \$20,000. Will Osborne's orchestra followed on the 26th, rating for week ending August 1st \$40,000.

The State for the week ending July 18th had Teddy Powell doing the honors with \$13,000 to show. Russ Morgan, the following week, winding up on July 25th, garnered over \$18,000. The following week, ending August 1st, Andy Kirk, Bert Wheeler and Dixie Dunbar on the stage of the State chalked up \$18,000.

Louis Armstrong brought in \$28,000 at the Paramount the week ending July 30th. Xavier Cugat followed him there.

Philadelphia

THE Carman Theatre, the town's only vaudeville showplace, clicked merrily to one of the season's best grosses the

week ending July 4th, namely, \$7,600. The gross was boosted considerably by sensational July 4th business.

Washington

BOB CROSBY'S orchestra at the Capitol corralled a husky \$17,000 the week ending July 25th. The following week Jackie Heller brought in \$15,000.

Baltimore

AT THE Hippodrome the week ending July 18th, \$10,200 was the cargo Bob Chester's crew brought home.

Boston

BOB HOPE and his troupe did smash business at the Metropolitan the week ending July 4th, with a bouncing \$50,000. The following week, with no Hope, the add-up was \$11,000. The moral: "Where there's Hope there's business."

Buffalo

THE WEEK ending July 11th, Little Jack Little, on the stage of the 20th Century, drew \$11,000. For the week ending July 25th, Don Bestor's orchestra also proved a magnet, pulling in \$11,000.

The Buffalo Theater has a strong line-up of bands already. It began August 9th with Ben Bernie. Others to come are Orrin Tucker, August 23rd; Jimmy Dorsey, September 6th, and Sammy Kaye, September 20th.

Detroit

SAMMY KAYE'S band on the stage of the Fox whirled the wicket to a good \$24,000 the week ending July 4th. The week before, however, Glenn Miller had whizzed it even faster to a sowie \$35,000. This latter total, incidentally, was the year's record at the Fox. It was 50 per cent above house average and even topped the figure of \$27,500 set by Ted Lewis four weeks earlier.

After a month and a half of straight pictures, the Michigan Theatre returned to stage shows July 26th. Gene Krupa's Band was the unit chosen, with a build-up around the idea of its being the fifteenth anniversary of the Michigan. For the week ending August 1st Krupa drew a heavy \$32,000.

Indianapolis

BEN BERNIE at the Lyric clocked up \$9,000 for the week ending July 11th. The heat wave that rippled into the Hoosier capital the week ending July 25th seemed to buoy up the proceeds at this theatre. Sammy Kaye's orchestra sailed to a fine \$12,100. The week ending August 1st Red Nichols' band brought in \$10,500.

Milwaukee

MAJOR BOWES' Sixth Anniversary Review carved out a comfortable \$8,800 at the Riverside Theatre the week ending July 4th. The house's average business is \$7,000. The week before a vaudeville show headed by Hattie McDaniel brought in a neat \$11,600.

Chicago

AT THE Oriental, Larry Clinton's band crossed the date-line the week ending July 4th with a satisfactory \$19,000. The same week Cab Calloway's band on the stage of the State-Lake came out with a good \$18,000.

Almost entirely on the strength of the Andy Kirk band unit, receipts at the Oriental took on a healthy hue in the sun of \$17,100 the week ending July 18th. In the same seven days, Bernie Cummins' band, holding forth at the State-Lake, added up to \$14,900. The Chicago ran a top-flight unit that week, too—Jan Savitt's—which skyrocketed takes for that theatre to a mighty \$41,200.

The following week, ending July 25, withering heat suddenly settled down on Chicago, sending people out of town practically en masse. But the Chicago, with Glenn Miller, still stayed "in the black,"

and not from mourning, either. This Killer-Diller bagged a fine \$36,500. At the Oriental, Pinky Tomlin's orchestra copped \$13,800. The State-Lake had the Duncan Sisters headlining for an okay session of \$13,500.

Sizzling heat continued during the week ending August 1st. Nevertheless, Joe Sanders' band at the State-Lake pulled in a bright \$16,000.

Omaha

PEOPLE were going to town literally on July 14th to see Bob Hope as one of the stage attractions at the Orpheum. They drove in from the country thereabouts, whipping up receipts for the single day to a spanking \$7,500. Total for entire week was less than \$15,000. Thus more than half was accounted for by Hope.

Kansas City

BOB HOPE was responsible for more than half of the \$12,000 figure, receipts at the Newman for the week ending July 18th, although his troupe was there for only one day, July 13th.

At the Tower, Isham Jones' orchestra brought proceeds to \$6,600 for the week ending July 25th.

Minneapolis

THE ORPHEUM'S first stage show in several months, Lou Breese's band, hit the high spots for audiences eager for in-person shows. For the week ending July 25th it netted a bright \$12,000.

Los Angeles

MATTY MALNECK'S orchestra headed the stage show, week ending July 4th, at the Paramount, and raked in a huge \$19,000. The next week the holdover took in a profitable \$14,500.

LEGITIMATE

A VERITABLE flood of musicals is the promise for the coming season on Broadway. Producers figure that, with headlines here and breadlines abroad, the public will have enough of the seamy side of life, and will look for the fluff and froth that only musicals can offer. Twenty musicals for Broadway this coming season is one roseate estimate. Even peered at with the jaundiced eye of the old-timer, it still seems as if at least half a dozen shows of this type could definitely be counted on for September and October.

New York

IF BEING dependable in one's habits makes one a lady, then "Dubarry" is just that. This musical hit at the Forty-sixth Street Theatre had neatly tucked away, for the week ending June 29th, \$20,500, and for the three weeks in July ending on the 6th, 13th and 20th, each \$18,000. The week ending July 27th, with heat sizzling throughout, brought receipts down to \$16,500.

"Keep Off the Grass," at the Broadhurst, after playing six weeks, closed June 29th with an intake of \$18,000 the last week. It is expected to resume late in August with several changes in the cast.

Away beyond the nearest contender, "Louisiana Purchase," at the Imperial, continues to chalk up astonishing totals.



William Gaxton, Zorina, Victor Moore and Irene Bordoni, stars of the musical, "Louisiana Purchase."

that for the last week in June being \$34,000, and those for the first three weeks in July being each \$33,000. The heat brought the total down to \$31,000 for the week ending July 27th.

Another sticker, "Hellzapoppin'", at the Winter Garden, went through the same five weeks with scorings of \$24,500, \$21,500, \$21,000, \$21,000 and \$24,000. This laugh revue keeps its status as one of the most popular in years.



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ELKHART, INDIANA

"Walk with Music", after playing six weeks at the Barrymore, was taken off July 20th. The last four weeks it meandered along with \$8,000 each for the first two, and \$6,000 each for the last two weeks. Altogether too leisurely a pace for a musical.

"Tobacco Road" is to end, as all roads must finally end somewhere, somehow. But, on its closing date, August 17th, it will have broken every available record for length of run, having bested its nearest competitor, "Able's Irish Rose", by some 530 performances. During its New York run it has taken in some \$2,500,000 and, on the road, about \$3,000,000. Even after it closes on Broadway a touring company will be adding to this gross, starting at the Erlanger Theater, Buffalo, September 16th.

Atlantic City

MMARGIN FOR ERROR." Garden Pier Theater's first Broadway show of the summer season, grossed approximately \$4,000 for the week ending July 14th. The following week, ending July 21st, Molly Picon's "Morning Star" grossed approximately \$4,000. "Pins and Needles" the following week, ending July 28th, grossed a splendid \$5,500.

Chicago

LIFE WITH FATHER" is the life of the town at this writing. From June 22nd to July 20th the weekly ratings were

\$14,000, \$12,000, \$13,000 and \$11,500, and it shows strong staying powers.

The opening of "Hold on to Your Hats" at the Grand Opera House was put forward two days to July 15th, thus coinciding with the getaway of the Democratic National Convention. This Al Jolson musical turned in a fine initial session, \$24,000, even with Jolson working with a cane and a cast on his broken right foot. The term, "Al Jolson musical", may be taken literally, since he has invested more than \$90,000 in it.

The week ending July 30th, with the temperature soaring to 101, was in a class by itself. However, "Life with Father" held up quite well, with \$10,500 to show, and "Hold on to Your Hats" managed to bring in \$18,000.

Detroit

BEFORE moving on to Chicago July 13th, "Hold on to Your Hats" etched out a very profitable two weeks, the first grossing \$26,000; the second, \$21,000.

Memphis

THE Memphis Open Air Theatre showed "The Merry Widow" the week ending July 13th, played to 9,700 people and rang up \$6,000, a take sufficient to cover the budget. The role of Marletta d'Altena was sung by Frances Greer, the Helena soprano, sharing the stellar spotlight with Alexander Gray. The next week, what with one storm-out and two near deluges continuing up to curtain time, the billing, "Little Jesse James", couldn't come up to scratch, the final take being \$3,600. "Naughty Marletta" smashed records the week ending July 27th with a total of \$9,284.75, and 15,134 persons attending on six nights. The theatre then stood \$2,500 to the good with two more weeks to go.

Louisville

THE six-week summer opera at the Iroquois Amphitheatre, produced by the Shuberts, wound up its second week June 29th with a near-capacity house, a production of "The Firefly" and a gross of \$12,500. "Anything Goes" ended its one-week stand on the 7th of July with a take of \$13,000. In the fourth week of this series, "Maytime" brought up its week's total to \$12,000 with an extra performance Sunday making up for a rain-out Thursday evening. The fifth week wound up July 21st with an added performance of "The Merry Widow," the gross on seven performances \$14,000. "Countess Maritza" closed the season Sunday, July 28th, with a fine \$13,000 for its seven days, landing the company in the black.

St. Louis

THE FIRST local appearance at the Municipal Theatre Association's *af freco* playhouse of "Apple Blossoms" ended its one-week stand June 30th with a gross of \$35,000. Ziegfeld's "Rio Rita" checked in July 1st for a one-week stand which rang up a good take despite a Fourth of July slump, namely, \$40,000. Next in order was Oscar Strauss' comic light opera, "The Chocolate Soldier," which brought out a galaxy of eminent singers and brought in, for the week ending July 14th, \$35,000. Then, starting July 15th, "Good News" returned (it was there in 1935) with five members of the original company. It closed its seven-night engagement July 21st with a take of approximately \$36,000. As it checked out, "Knickerbocker Holiday" checked in, also for a one-week stand, with James Barton as Peter Stuyvesant and Hope Manning in the leading female role.

San Francisco

"GOODBYE TO LOVE", at the Geary, starring Joan Blondell, ended the last week in June with \$6,000. "Meet the People" bowed into the Geary July 22nd, and Gertrude Lawrence's "Skylark" July 29th.

The management predicted a ten-week run for "Meet the People," at the Geary, when its first week, ending July 27th, brought in \$10,000.

On July 29th Gertrude Lawrence's "Skylark" bowed into the Curran.

Los Angeles

"MEET THE PEOPLE", at the Playhouse, crossed the finish line with \$5,000 the week ending June 29th. Its take the following week was \$6,000 and, the week after that, still another \$6,000. It wound up its thirty-week run July 18th with \$5,500, and moved to San Francisco, while a second edition played at the Playhouse, Hollywood.

"Goodbye to Love", starring Joan Blondell, grabbed \$6,000 in its one week at El Capitan ending July 8th. Then it headed Eastward. It reopened August 5th for three weeks of Noel Coward's plays.

Gertrude Lawrence closed the Biltmore Theatre season July 27th with a nine-day run of "Skylark", which piled up an altogether luscious \$24,000.

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By JACK REBOCK

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Forget the heat. Attend this WEDDING IN SWING. Like the bride and groom, you'll have fun, too.

Watch the September issue of THE INTERNATIONAL MUSICIAN for another number called "LONG HAIR."

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Jack Rebock

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HERE, THERE AND EVERYWHERE

Annual Picnic

LOCAL 8, Milwaukee, Wis., held its annual picnic July 15th at the Howard Grove Park, West Allis, Wis. The weather was cool and the sun shone all day, resulting in a record attendance.

Starting at 10 in the morning with athletic events the festivities continued throughout the day with games, other amusements, lunch and dinner, ending with a dance at night which lasted until 1:00 A. M.

A statement from the Local says that the musicians demonstrated that they are from the city which has "the beer that made Milwaukee famous".

Quarantine Music Lessons

A NEW and novel method of giving music lessons was devised by Anthony Marinello of Local 26, Peoria, Ill., when one of his pupils was quarantined with Scarlet Fever. Nine-year-old Roxy DeNuffrio, Jr., insisted that he be given his lesson even though unable to maintain personal

contact with his teacher. Brother Marinello drove out to his house, stationed himself outside a French window and carried on the lesson by pantomime. The lad fingered through "America" and other numbers with his watchful teacher at a safe distance.

Value of a Card In Any Port

ONE never knows when a card of the good old A. F. of M. comes in handy. Charles Balcoff, pianist, member of Local 166, Madison, Wis., took time off to become a sailor for a while. Last fall his ship landed in Alexandria, Egypt, and while Balcoff was ashore he had his camera with him. Naturally he started to take pictures of the prominent buildings and was immediately arrested and held as a spy. Balcoff was thrown in jail. His pleadings were of no avail until he was taken before the British magistrate, and



QUARANTINE MUSIC LESSONS

contact with his teacher. Brother Marinello drove out to his house, stationed himself outside a French window and carried on the lesson by pantomime. The lad fingered through "America" and other numbers with his watchful teacher at a safe distance.

Traffic Regulation, Style of 1900

NEW YORK'S reception to the earliest automobiles was anything but warm, according to evidence found by research workers. Modern motorists, harassed by such physical difficulties as traffic congestion, might ponder the legal obstacles placed in the way of drivers at the beginning of the twentieth century.

Motorists with steam cars were confronted with the authorities' view that their vehicles were, technically, locomotives, and thus subject to the rule that a man holding a red flag must proceed 100 hundred feet ahead of each as it moved. Although this regulation failed of enforcement, the authorities continued to insist on the classification of such vehicles as locomotives, and demanded that the driver have a steam engineer's license—a requirement necessitating some years' apprenticeship as a steam boiler fireman. Owners of steam cars met the problem by the discovery of a small city farther up the Hudson that granted engineer's licenses after a brief questioning and the payment of a small fee. And New York City was bound to honor these licenses. Another example of the authorities' at-

was asked what he had to prove he was an American citizen, etc. He had nothing but a fourth quarter 1939 card. This was enough to prove to the magistrate that he was not a spy, and he was allowed to go his way. Moral: "Always carry your card."

First Annual Picnic

LOCAL 427, St. Petersburg, Florida, held its first annual picnic at the Indian Beach Club on the Gulf of Mexico on Sunday, July 28th. Members and guests of the Local attended to the number of 300.

The Local states that it followed the example of the President of United States by serving hot dogs.

A Tongue-Twisting Romance

A tree-toad loved a she toad
That lived up in a tree.
She was a three-toed tree toad
But a two-toed toad was he.
The two-toed tree toad tried to win
The she toad's friendly nod.
For the two-toed tree toad loved the ground
That the three-toed tree toad trod.
But vainly the two-toed tree toad tried,
He could not please her whim
In her tree toad bower,
With her V-toed power,
The she toad vetoed him.

JACQUES HERTZ

Musicians Ship's Heroes

MEMBERS of the U. S. S. Washington Orchestra were recently awarded bonuses and gold medals by the United States Line for bravery in action.

In addition to working long hours on several trips when evacuating refugees from Europe, they were cited particularly for their heroism when a German submarine commander ordered the heavily-laden ship's passengers to life boats off the coast of Ireland in July, stating that the ship would be torpedoed immediately. The members of the orchestra did yeoman duty in assisting the women and children into life preservers and finding places for them in the life boats.

Richard Kraetke, the director, was particularly mentioned for having given up his life preserver to a woman passenger who was unable to secure one when the supply seemed to be exhausted.

We are indeed proud of the heroism of these members of the A. F. of M.

Underground New York

THE tunnels that honeycomb Manhattan's rocky depths have their own lore, much of it surprising and all of it interesting, as was shown by a survey made recently.

The city's first subway was built in 1869, under Broadway between Warren and Murray streets. This 294-foot tube had a single car, blown back and forth by compressed air, and a ride in the novel vehicle cost 25 cents.

In 1874 the Hudson Tubes were begun, but were not finished until 1908. In the meantime, the Broadway IRT subway had begun operations in 1900. Previous to this the immense aqueduct tunnel from Croton Lake to the Central Park Reservoir had been opened in 1891, more than thirty-three miles long. In 1894 another tunnel was dug under the East River, for use as a tremendous gas main.

The title for longest continuous tunnel in the world was held by New York State from 1920 to 1934, with the Shandaken water tunnel, eighteen miles long and extending from Schoharie Valley through the Catskill Mountains to Esopus. San Francisco then seized the distinction by building its twenty-five-mile long Coastal Range Tunnel. A present project of New York City will bring the title home again. This is 115 miles of tubes to connect with the Delaware River, including one unbroken forty-five-mile stretch.

The deepest point in all the tunnel system is at Storm King Mountain, where a tube passes under the Hudson River, descending to 1,114 feet below sea level. This descent approximates the height of the Empire State Building.

Educational Opportunity

HAROLD CODY, a member of Local 101, Dayton, Ohio, states that there will be an unusual opportunity for qualified musicians to obtain a college education this year at Miami University, Oxford, Ohio. There are openings for five brass, four saxophones and four men in the rhythm section.

Those interested should address Brother Cody at 39 Upper Avenue, Dayton, Ohio.

Radio and Music In Switzerland

RADIO PLAY, "Christophe Colomb", was recently given over the Swiss radio, with text by William Aguet and music by Arthur Honegger. It was immediately acclaimed as a remarkable offering.

William Aguet, the author of the text, is a native of Western Switzerland. He has had considerable experience in radio work in France and is now head of the literary department of Radio Geneva. Mr. Aguet is not only an expert in every thing connected with radio but he is also a prominent writer. He has, in addition, a fine radio voice which enables him to assume the rôle of the story-teller, relating the events that were not acted on the screen. Other leading rôles in this film are Christopher Columbus himself, also Queen Isabella who alone believed in the mission of the discoverer.

While the story of the film is fascinating, the accompanying music adds tremendously to its artistic value. This is the first time that Switzerland's distinguished Arthur Honegger, who has been heard in a variety of compositions, has written the music for a radio play. His efforts in this, to him, a new field, were crowned with immediate success.

The quality of the performance was still enhanced by a thoroughly experienced cast, with the popular Ernest Ansermet conducting the musical score.

Another recent Swiss musical triumph is the opera, "Romeo and Juliet", by the barely 30-year-old Heinrich Sutermeister. This opera had its première in the Dresden Opera House, where several operas by the Swiss composer, Othmar Schoeck, made their debut. In his "Romeo and Juliet", Sutermeister follows Shakespeare's text pretty closely, but with adequate abbreviations. Sutermeister's music is admired for its imagination,

colorful orchestration and easily sung vocal parts. The composer was present at the première, which was an artistic and social event.

Prémieres of compositions by Willy Burkhard, Albert Moeschinger, Robert Blum and Emil Frey were concluding features of the 1939-40 music season in Switzerland, which in spite of the mobilization proved an outstanding success.

A further innovation in Swiss radio is the introduction, by the middle of July, of a weekly Swiss film news review. The Swiss Labor Organization, "Pro Helvetia", has granted a considerable subvention for this work and the Swiss Film Chambers, to which belong numerous associations, has assumed the supervision of all moving picture houses in Switzerland—over 300 of them. The showing of the new weekly Swiss film news review is obligatory for all these movie houses. Mr. Paul Ladame, a young Genevese who is equally well experienced in radio and in film, is the editor. Each of these films is to be about 328 feet long and is to consist of actual news and an instructive portion stressing Switzerland. Its brevity will permit the showing of foreign news films as heretofore.

On the Job

LOCAL 8, Milwaukee, Wis., through its Live-wire President, Volmer Dahlstrand, complained recently to the Milwaukee Park Commission against the use of canned music for dancing in the city parks. The Park Board heeded the complaint and decided that those who cared to dance would have to pay the fiddler. Charges of ten cents per night were imposed for Garfield and South Shore parks, where four-piece orchestras are to be used; fifteen cents at Mitchell Park, where a six-piece orchestra is to be engaged, and twenty-five cents for Washington and Brown Deer Parks, where seven-piece orchestras will furnish the music.

JOSEPH FEJFAR

Joseph Fejfar, charter member of Local 255, Yankton, South Dakota, died in St. Vincent's Hospital, Sioux City, Iowa, on June 13, 1940, after a long illness, at the age of sixty-two.

Brother Fejfar was prominent in concert circles in south-eastern South Dakota and joined the Yankton Municipal Band at the age of sixteen. In 1931 he organized Joe Fejfar's Old Time Orchestra, which was well known through eleven north-western states as well as the Dominion of Canada.

Surviving are his widow, a daughter and five sons, one of whom, Fred C. Fejfar, is the Secretary of Local 255, Yankton.

MORRIS UNGAR

Morris Ungar, former Vice-President of Local 4, Cleveland, Ohio, passed away in that city on July 4 at the age of sixty-seven.

Brother Ungar was born in Hungary and came to America at an early age as flutist in a travelling Hungarian orchestra. In 1900 he settled in Cleveland to take up the study of the bass violin, which was his favorite instrument. He was well known as a member of Rudy Berliner's orchestra and at various times played with Leopold Spitalny and Louis Rich. For the past twelve years he had been a member of the Palace Theatre orchestra.

He is survived by his sister, Mrs. Fanny Mandelberger and five sons.

W. RALPH FETTERMAN

W. Ralph Fetterman, for many years secretary of the Mid-West Conference of Musicians and delegate to a number of conventions from Local 463, Lincoln, Neb., passed away in that city on July 12th at the age of sixty years.

Brother Fetterman was a native of Seward County, Neb., and spent his youth in Garland. In the early days of his manhood he moved to Lincoln where he became a real estate agent and followed music as his avocation. He was particularly interested in military and concert bands.

Funeral services were held at the Helmsdoerfer Home with Rev. Walter Aitken officiating. The pallbearers were Dr. H. C. Zellers, president; Mark Pierce, secretary, and John Shildneck, Lee Jensen, Herbert Smith and Dr. E. C. Marx, members of the Board of Directors of Local 463. Interment was in Wyuka Cemetery.

ALFRED F. SAMER

Alfred F. Samer, for many years vice-president of Local 46, Oshkosh, Wis., passed away in that city on July 21st. Details have not been received at the time of going to press.

HOW I BECAME A CLARINETIST

BY
SIMEON BELLISON

Introducing Simeon Bellison

FEW orchestra musicians, especially woodwind players, have been more fortunate than Simeon Bellison in the enjoyment of an interesting and colorful career. Mr. Bellison, now principal clarinetist of the New York Philharmonic Orchestra, was born in Moscow. This excerpt from his autobiography, "Fifty Years of Clarinet Playing", describes his career up to the time he entered the Moscow Imperial Conservatory. After seven years at the conservatory, he was graduated with high honors, receiving the Bachelor of Arts degree. While at the conservatory he did his first professional playing and later played at the Moscow Art Theatre for several years. Summer work at various resorts in small concert orchestras gave him a reputation in all parts of Russia. Soon he was playing in the ballet, the opera, the operetta and in symphony orchestras and chamber music organizations. For thirteen years he remained with the opera, at the same time playing with various symphony orchestras, one of which toured northern Europe.

During the Russo-Japanese War and during the World War he was actively



SIMEON BELLISON

engaged with the Russian forces. At the beginning of 1918 he left Russia with a chamber music ensemble, "Zimro", which gave concerts throughout Siberia, China, Japan, India, and the Dutch East Indies. In 1919 this organization began a two-year tour of the United States, and at the end of 1920 Mr. Bellison was engaged as first clarinetist of the Philharmonic Symphony Society of New York. At that time he began his clarinet studios, and since then has received students from every part of the United States and Europe. He founded a unique clarinet ensemble of seventy-five players and gave concerts for eleven years, playing arrangements made by Mr. Bellison himself. He has arranged over fifty pieces for clarinet, piano and for different chamber music combinations, and is well known for his arrangements and collection of Hebrew music.

His file of programs shows that he has played in more than six thousand symphony concerts and in over five hundred chamber music concerts and solo performances. Recently he has written a novelette, "Jivoglot", setting forth and portraying sympathetically the little-known life of the obscure and poorer musicians of Old Russia.—Editor's Note.

My earliest recollection of my life is at the age of four. Our family at that time lived in the historic town of Smolensk, in White Russia. It was at Smolensk that Napoleon had won his most important battle with the Russians and had then moved his forces farther on to Moscow. It has always been a military town, with its many natural strongholds and fortifications, and its monuments to the heroes of the War of 1812. There are still stationed here, even now, several garrisons of infantry and cavalry and an artillery brigade.

My father was throughout his life a military bandmaster. He was very much liked by officers and military commander, and had a wide reputation throughout the

section of Russia. This did not avail against the Russian laws of the time, however, which compelled him as a Jew frequently to change his residence against his wishes. He lost position after position in this manner, and our family was faced with poverty and had a bleak future on more than one occasion. We had to move at such times to the Ghettoes of nearby towns. But we were accustomed to this wandering, and were always hopeful that we would not long remain there.

As soon as my father would lose a place in one regiment, he would correspond with another, and the first vacancy anywhere was given to him in preference.

This was how we had come to Smolensk, where my father was connected with the artillery brigade stationed on the outskirts of the town. We settled nearby. A few times each week he took me to the barracks to the rehearsals of his band. It was my greatest pleasure. I was discriminated by the sousaphone, the bass drum, the clarinet and my father's baton. When I entered the barracks, I would go straight to all my favorite instruments and my friends, the bandsmen; but first of all—to the sousaphone. From a musical point of view, this instrument interested me very little. Its musical virtuosity was hardly prepossessing: I wasn't enhanced by the "melodies" which the player performed. But the construction and the size of it, especially its tremendous bell, filled me with awe. To me it was the eighth wonder of the world. The player was as striking as his instrument. He was an enormous soldier, built as wide as he was tall, with a florid face and carrot-red hair. His hulk spoke for itself: he was obviously selected to fit this musical monstrosity, the tuba. At home, he had been a blacksmith, and had never in his life dreamt that he would become a musician. When he was first chosen for the band, he liked the music and was satisfied with band life. He learned the names of the notes and how to puff, or rather shoot out a few notes from his looping, brass field-piece; but he could not master rhythm. He did learn, with great difficulty, how to divide two quarters in a bar, stepping one with his left foot and the other with his right; but three quarters—that was an insolvable enigma. According to the Tsar's discipline, a soldier had to overcome everything. And although an old soldier was appointed to teach him every morning the art of sousaphone playing, and the rhythmical patterns by applying the usual army method, the "third degree", he simply could not conquer rhythm. Instead it made life mikerable for him for the nearly three years that he had yet to serve, and after a while, he hated the music, the band, and most of all, the inventor of his instrument.

But this soldier, with his powerful hands, would easily lift me to his shoulders and then carefully insert me up to my head in the bell of his instrument, much to the laughter and pleasure of the gathered soldiers. And so he and I became fast friends. He liked me, and I liked—his instrument!

After the ride into the mouth of the sousaphone, I would run to the bass drum which was standing in back of the tuba. It was the only instrument in the band which I was allowed to "play". I would take the drumstick in my hand and pound the center of the head as hard as I could to get the most sound possible. I loved that moment of rebound from the skin when my hand was snapped back as though there were a spring in it. After repeating this "cadenza" a few times, I would rush to the other side of the drum and pound that luckless side over and over again. Once, when the instrument had not satisfied me and I wanted to get still more of a boom, I grasped the drumstick with both hands, wound up, and with all my strength swung and crashed into the head. The stick slipped from my hands and the vengeful head snapped it back like a streak at my own forehead. A minute later I had a lump so big that the drum was also forbidden me as a matter of self-preservation.

My next musical adventure was always conducting after my inevitable tilts with the tuba and drum. When the drum major tapped a stand with the baton—a signal for the musicians to assume their stations—I would also rush to MY place, and the first clarinetist would lift me onto a table and present me with a "baton" pulled from the barrack broom. When the band would begin to play, I would wave my baton, trying faithfully to imitate all the motions and gestures of my father. Here on my days ever in front of the clarinet section, swept away from reality by the

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music and imagining myself to be indeed a maestro, I was convinced that my stick and I alone were responsible for this inspired performance.

The instrument that I really loved was the clarinet. It performed all the chief melodies in every piece, giving me the opportunity to memorize them and to sing those I liked most, at home. I liked its sound which differed so from the brass. But this instrument also interested me by its appearance: its shining keys, finger holes and rings. My eyes and ears were glued on the first clarinetist while he played. His fingers would press one or another key, and sometimes a few at the same time. The keys rose and fell, and he opened and covered the finger holes so rapidly that I could not follow. His face would become red and distorted from the muscular strain; his cheeks would puff like balloons and his long, black moustache would droop over his mouth and hide his mouthpiece, so that he would appear to be chewing it up behind a curtain. But love is blind; the more I looked at his deformed appearance, the more I fell in love with his instrument. Right then and there, one day, was born my idea of becoming a clarinet player, and I vowed in all determination to bring about this heavenly prospect.

Ordinarily, carried away by the first clarinetist's music, I was unaware of those instances when my father would stop the band for corrections, and I would continue to wave my "baton", all alone, in the air! On one such occasion, after the rehearsal, while my father and I were walking home for lunch, I expressed my dissatisfaction concerning his insolence. The only way, I told him, that he could atone for his behavior was to buy me a clarinet! He replied that I was still too small to play it and that my fingers would not be able to cover the holes. I tried to convince him that there was a little clarinet in the band that would just fit me. He still tried to explain to me that even the tiny piccolo would be too big. Besides, these were too difficult for a child to blow. Alas, I must be resigned to remaining a conductor; but at least I had his promise of a real baton, a black one like his.

These little arguments between my father and myself began to occur after each rehearsal. With tears in my eyes, I would come running home to my mother, complaining bitterly about my father's conduct. Red-eyed and howling, I would beg her to help me and buy me a clarinet. And so, instead of becoming a clarinet player, I first became a family trouble maker.

On my next birthday, my mother surprised me. She had gone to the railroad station near our home and had bought a signal horn from the switchman. The horn was used for announcing passing trains, and had two holes and a key in it. I could draw out only three and a half tones from it because the spring of the key was too heavy to be moved by my little fingers, and the key therefore did not open entirely. A half tone instead of a whole one would result. For a while this "clarinet" satisfied me, and I carried it with me to all my rehearsals. But I was too canny to give up conducting; that baton carried too much prestige and authority to be lightly surrendered.

One morning, about nine months later, my father was called to the brigade office where the general told him that he had received an order from the governor of the state to discharge him. Confidentially he informed my father that there was no reason for his dismissal other than his religion, and that he had replied to the governor explaining to him how satisfied he was with my father's service and how important he was to the band. Would not the governor make an exception in this case in behalf of the brigade, the general pleaded? But to no avail: the governor insisted on the dismissal and gave my father until the end of the month to leave town.

My father was distraught not only at losing his position, but in wondering where to flee with his family for refuge. We had hardly had time to settle in Smolensk, and now we must uproot ourselves and leave our home.

The next day my father ventured to send a letter to the mayor of a little town, Yelنيا, in the same province. The mayor had been often in Smolensk, and being

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lover of music, had frequently come to listen to the artillery band, which had the reputation, incidentally, of being one of the very best in the province. He had even asked my father to come to Yelنيا sometime to organize a band for the Volunteer Firemen's Society. And now, forced by circumstances, my father was offering his services to the mayor if he could get him a permit to stay. The latter immediately came to Smolensk; and, two days later the same governor gave him a permit for our family to stay in Yelنيا. And so, at the beginning of the next month, we found ourselves in this new home.

Yelنيا was a town of three thousand people, seventy-two miles from the nearest railroad station. There was no music here at all; not even a music teacher. The whole town had only one instrument, a piano in the mayor's home, but he had always wanted to have a band in Yelنيا to bring at least a little culture into the life of this desolate town. It was no easy task for my father to organize an orchestra in this wilderness among the lumberjacks. Day and night he struggled to train these "bears", but after many weary, weary days, he had an "orchestra" of fifteen children and four adults at the end of the year. And to the wonder and joy of the town, and to the pride of the mayor, on the anniversary of the Firemen's Society, for the first time in the history of this town, Yelنيا's orchestra contributed two marches and the Russian hymn, "God Save the Tsar and All His Governors".

I was now a regular member of the orchestra. And so, thanks to the intercession of our governor, we were enabled to remain in Yelنيا and to struggle along for five long and weary years that were in themselves an unhappy record for our wandering family. For the town was wealthy and yet was disinclined to disburse money for musical purposes; it could not "afford" to engage professional musicians, and it was not surprising, therefore, that the band made little progress.

By this time I was already attending the town public school. But now I was to enter upon a new schooling at the same time; an education that ushered into my life some of its happiest and most absorbing moments. My father began to teach me the clarinet when I had passed my eighth birthday. I suppose he did so because of his desperate need for a clarinetist for the band. Nevertheless, my dream had come true at last, and with all my soul I devoted myself to this instrument. Every free moment found me practicing zealously. Four months later, I was ready to play with the organization, and at the end of the year I was the concertmaster, soloist and the pride of the Firemen's Band. By this time I was quite well known to the town and liked by all, and in all my musical vain glory I assumed quite a superior air, as became a star of Yelنيا. There was no end to my happiness.

One day, most unexpectedly, my father received a letter from his former general, offering him again the position of bandmaster of the same artillery brigade in Smolensk. The general had now the promise of the newly-appointed governor, a friend of his, that my father would be able to stay there. My father went with this letter to the mayor, and after long deliberation, the latter, with regret, released him from his contract. A month later we were once more in Smolensk, settled in the same section of the town where we had lived before.

When my father and I came to the first rehearsal of the brigade's band, no one knew us except the drum-major. All my old friends had by this time ended their terms of conscription and had returned to their homes. But the same sousaphone was still there. It had endured hard times. By now it was badly dented. And my

(Continued on Page Eighteen)

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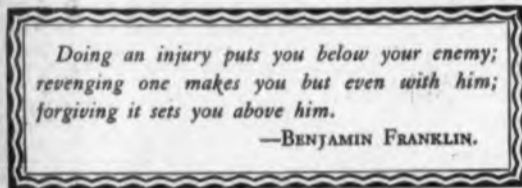
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Important Changes in Laws

AMONG the important changes in the By-Laws adopted by the Forty-fifth Annual Convention in Indianapolis, Indiana, were the following:

I.

The prices and conditions for phonograph recordings of symphony orchestras were ratified and clarified as follows:

For two hours recording, not to exceed forty minutes' playing time in each hour, per man \$28.00

For each additional one-half hour or fraction of one-half hour, in which the playing time must not exceed twenty minutes, per man 7.00

The intermissions for symphonic recordings to be divided by the contractor so as not to interrupt proper recording of symphonic works.

The prices and conditions for symphony recordings are predicated on the fact that the orchestra had rehearsed numbers in their repertoire and therefore needed no rehearsal for recording. However, if rehearsals for recording are made on the same day or the day before the recording, then the Local rehearsal price must be paid in addition to the recording price except when part of the forty minutes in each hour provided for recording is utilized for rehearsal; then no extra charge can be made for such rehearsal.

II.

Ice and roller skating rinks were added to the engagements covered by the 10% surcharge of the Federation.

III.

Traveling bands playing state, second class district and third class county fairs were restricted by the adoption of the following resolution:

Traveling bands playing state, second class district and third class county fairs are restricted to their show engagement only and are not permitted to play engagements incidental to the fair such as dances, concerts, night clubs and so forth.

IV.

The price for musicians playing ice shows was amended by adding the ice shows to the provisions of Article XIII, Section 1, which now reads as follows:

Section 1. With comic operas, musical comedies, ice shows, farce comedies, extravaganzas, spectacular shows and all similar attractions:

A. When playing WEEK STANDS, 8 performances, excluding Sunday, and one rehearsal of two hours, salary, per man, per week \$80.00
 Additional performances in any such week, pro rata.

Extra rehearsal of two hours or less, \$3.00.

If less than 8 performances are played during any such week, additional rehearsal may be substituted for a performance without charge.

B. When playing BROKEN WEEKS—i. e., when company shows in more than one town in a given week—the salary per man for 8 performances or less, excluding Sunday, shall be, per week \$85.00
 Additional performances in any such week, pro rata.

NOTE—The additional charge in B over A covers payment for all rehearsals necessary in any such week, with the proviso that no more than one rehearsal is permitted in any one town at the stipulated salary. Each additional rehearsal in any one town, not to exceed two hours in duration, per man, \$3.00.

If any of the above-named engagements ends with a fraction of a week and one performance is played, per day, \$13.00.

If two performances are played, per day, \$26.00.

V.

Where board and room allowance is permitted to be, under the laws of the A. F. of M., part of the remuneration received by orchestras playing hotels, inns, cafes, night clubs and dance halls in jurisdictions other than their own, such orchestras must pay the 10% surcharge on the board and room allowance in addition to the wage scale for the engagement.

VI.

The law covering booking agents was amended so as to better protect members in the matter of engagements secured for them by the agents by the adoption of the following law:

All contracts between agents and members must contain a clause that during the first and second half of the first year of the contract, the agent must procure at least twenty weeks' employment for the member in each such half year and, furthermore, during every other of the following year or years of the contract, he must secure at least forty weeks' employment for the member each year.

A member shall have the right to cancel a contract with an agent who does not strictly conform to this rule, but such cancellation must be made directly after the expiration of the half year or year, as the case may be.

VII.

The price for musicians playing Tabloid Companies was changed from a weekly scale of \$30.00 per week to the following daily rate:

Per man, per day \$ 6.00
 Leader, per day 10.00

VIII.

The tax on traveling orchestras playing commercial chain radio programs in jurisdictions of Locals other than their own was reduced from 50% to 15%, the entire amount of said tax being the property of the Federation.

XIV.

A price for overtime for phonograph recordings was adopted as follows:

Overtime to be used solely for the completion of a record not completed during a basic recording session of three (3) hours.

For each ten (10) minutes or fraction thereof \$3.00

X.

All booking agents are required to either insert the following clause in their contracts or affix same to their contracts with a rubber stamp:

The sponsor or employer agrees to admit entrance to the delegate representing the American Federation of Musicians, upon the proper presentation of credentials, to see the orchestra leader or business manager of the orchestra.

XI.

In a sincere desire to purge the Federation of all subversive elements, the following new laws were adopted, becoming Sections 9, 10 and 11 of Article VIII:

Section 9. ALLEGIANCE OF MEMBERS TO LOCALS AND THE AMERICAN FEDERATION OF MUSICIANS. It shall be mandatory on the officers of each Local of the American Federation of Musicians to purge its membership of all subversive elements by, after trial, expelling any member who carries out, or assists in carrying out a program of Communistic, Fascistic, Nazistic propaganda within any Local of the American Federation of Musicians, either by word of mouth, activities or through "Front" organizations or through any other method; through papers and material which have for their purpose the undermining of any Local, the hindering of its success by boring from within or the setting up and/or maintaining a Fifth Column within any Local, all for the purpose of dominating by such subversive elements the sabotaging of the legitimate objectives of the American Federation of Musicians, or to bring about the weakening or destruction of any Local or of the American Federation of Musicians. Failure of any officer of any Local to rigidly and energetically enforce this and the following sections shall, after investigation by the President or the In-

ternational Executive Board, be forthwith removed from office.

Section 10. No Local or its officers shall suffer a known Communist, Nazist or Fascist to become a member of its Local. Registration in the Communist, Nazist or Fascist Party or membership in Communist "Front" organizations shall be deemed sufficient cause for the expulsion of any member.

Section 11. Advocacy of the overthrow of any government of the several States or of the United States of America or Canada by force and violence, or the conspiracy and advocacy of sabotaging and wrecking of the governments of the several States or of the United States of America or Canada by any means whatsoever, activity in or participation with any Fifth Column movement, or advocacy of dual unionism, or any other group known or proved to be Communistically controlled, shall constitute sufficient and proper grounds for expulsion.

XII.

The location engagement provision was stricken from the By-Laws and the following inserted in lieu thereof:

An orchestra which plays in the jurisdiction of a Local other than their own, three or four engagements per week for continuous weeks, must at the beginning of the third week pay dues to such Local, but need not deposit transfer cards in same.

XIII.

The following Standing Resolution was adopted covering conditions under which licensed bookers may charge commission for engagements which they secure for members:

Booking agents employed by traveling band leaders to secure engagements for them are permitted to charge a commission for such service, but

Booking agents who hold a contract to furnish dance bands or other attractions to an employer of music, which is not done as an agent for a specific band, shall not be permitted to charge the bands employed thereon a commission on such engagements.

Price for Film Recordings for Coin-Operated Machines

For three (3) hours recording, with or without rehearsals, not more than four (4) three (3) minutes or less recording on one or more films to be made, per man \$30.00
 Leader double.

For each additional three (3) minutes or less recording 7.50
 (One hour to be permitted to rehearse and record same.)

Every band or orchestra composed of members of the American Federation of Musicians or individual member of the Federation is hereby instructed that if they contract to record music for sixteen millimeter or any other size of motion pictures to be used in coin-operated machines, that such contract must provide that these recordings can only be used in such machines.

A copy of the contract covering these recordings must be forwarded to the President's office of the American Federation of Musicians.

Any member violating this order places his membership in the American Federation of Musicians in jeopardy.

Musical America Leads the World

NORTH AMERICA has become, beyond the question of a doubt, the center of musical culture of the world. This is occasioned partly by war conditions in Europe, but more so because of the ever-growing interest in fine music on the part of the American public.

As far as we have been able to ascertain, never at any time have there been as many major summer musical activities in America as we are enjoying this year.

The summer symphony concerts in the New York Stadium, in Robin Hood Dell in Philadelphia, at Water Gate in Washington, D. C., in the Stadium at Toronto, Les Concerts Symphoniques de Montreal in Montreal, Canada, the pop concerts in the Cleveland, Ohio, Auditorium, the Grant Park concerts in Chicago, the symphony concerts at Ravina Park in Chicago, the pop concerts in the Auditoriums in St. Paul and Minneapolis, the San Francisco summer concerts and the Hollywood Bowl "Symphonies Under the Stars" make up a truly impressive list of summer symphonies.

In the light opera field we have the unbroken record of twenty-one years of musical comedies at Forrest Park in St. Louis, the musical comedies given in Iroquois Park in Louisville and the light operas presented at the Stadium in Memphis, Tennessee.

Last, but not least, we cite the only summer Grand Opera in the world—the summer opera performances given at the Zoo in Cincinnati, Ohio.

When one considers that the major portion of these projects has been developed in the past decade, then one may realize the tremendous musical progress made by America during that period.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

ETERNAL QUESTION

God, who made the shining stars,
The circling planets, the fair, green earth,
With friendly seasons—jubilant spring,
Bountiful summer, winter that puts tired
life to rest;
God, who made morning songs and sweet
night-crooning;
God of the forests and silver rivers,
Gardens and orchards, green and golden,
God of harmony, God of beauty,
Who made war?

—THOMAS CURTIS CLARK.



Chauncey Weaver

*I feel like one who treads alone,
Some banquet hall deserted.*

For the oft-comers it has been an eagerly anticipated reunion. The realization has resulted in the greeting of valued friends, formation of new acquaintances—all tempered by a tinge of occasional sadness over the discovery that some have fallen from the ranks through the inevitable change which characterizes all human institutions; others who have responded to the final transition summons. Then there sounds through the chambers of memory the strains of music which quickened the pulse on opening day. The grotechnics in the arena of debate are recalled. The zeal of earnest men and women to further the cause in which they have been for a lifetime interested comes to mind. Then for those who have lingered last, the call of "Home, Sweet Home!" As we write these lines our attention is called to pictures of millions of refugees in the war-torn sections of the world; families sundered, children dazed, terror-stricken, orphaned, scattered like autumn leaves on the wings of a terrible storm. Thank God for America! For a century and a half she has stood as a haven for the oppressed. The Statue of Liberty in New York Harbor has not lost its meaning. Those who do not like our institutions may easily discover their way out. It was a wholesome and inspirational demonstration when the Indianapolis Convention renewed its pledge of fealty to the ideals of the American Republic and unrelenting warfare against all subversive elements which would secretly plot and labor for its overthrow. The lines of Lord Byron are as true today as when first indited—

A thousand years scarce serve to form a state,

An hour may lay it in the dust.

In proof thereof—look at Europe. From such a fate—Dear Lord deliver us!

The Wisconsin State Musicians' Association recently held its semi-annual Conference in the beautiful and hospitable city of Racine. This is a compact organization, with a comprehensive understanding of membership needs, and its meetings are models in knowing what to do and how to do it. Every delegate derives benefit from its deliberations and returns home with new zeal in behalf of the cause. The Conference was held in the Racine Hotel. As a preliminary to official proceedings the visitors heard a concert given by the Racine Park Board Band. As the writer had been involved in litigation for a year defending the Des Moines Park Board, we deeply appreciated the harmony thus regaled under the auspices of a similar institution. It was a splendid band, and a fact which enhanced personal interest was the leadership of Frederick Schulte—son of the late Henry Schulte whose friendship we enjoyed in the days when the elder Schulte was a regular delegate to National Conventions. Director Schulte invited several visitors to direct a number, but after seeing "Doc" Sartell of Janesville exemplify the poetry of motion in the art of baton wielding, we decided not to make the attempt. The Conference opened at ten o'clock

President Erwin Sorenson of Local No. 42 extended official greetings. Rector Alexander Simpson of St. Luke's Episcopal Church delivered the invocation. Mayor Gleason Morris voiced the city's welcome and Alfred Larson and Harry Kitzman did likewise in behalf of the Racine labor bodies.

President V. Dahlstrand occupied the chair and Secretary E. J. Sartell functioned as secretary.

Twenty-four out of the thirty-five Locals of the State were represented by eighty-three delegates, who, coupled with sixty-two guests, composed a splendid company.

Telegraphic and epistolary greetings from friends and well-wishers came in from all parts of the national jurisdiction.

Every delegate present was given opportunity to report the "state of the union" in his locality. The debates were animated and revealed a keen grasp of current problems.

Guests from outside the State included W. B. Hooper of Elkhart, national field representative; Edw. P. Ringius of St. Paul, Stanley Ballard of Minneapolis, Percy G. Snow and George W. Pritchard of Waukegan, Claude E. Pickett of Des Moines.

The old officers hold over. The next Conference will occur at Eau Claire, October 6, as guest of Local No. 345.

Entertainment features incidental to the official Conference included a wonderful dinner at the Racine Hotel at the noon hour, upon which occasion W. Clayton Dow, Secretary of Local No. 42, officiated as toastmaster. Russ Valley and his band—all members of Local No. 42—added musical charm to the dinner hour. In the evening there was a buffet supper and dance. During the social hour outside visitors made brief speeches. Fehlberg's Band, Bert Kerr's Band and Joe Keys Orchestra furnished terpsichorean inspiration, and Frank Ricchio, Krugle Sisters and Dr. Myron E. Burke of the Works Progress Administration helped to round out a fine program.

The Wisconsin Locals represented were Appleton, Baraboo, Beaver Dam, Beloit, Eau Claire, Elkhorn, Fond du Lac, Green Bay, Janesville, Kenosha, Kewaunee, La Crosse, Madison, Milwaukee (two Locals), New London, Oshkosh, Racine, Rhinelander, Shawano, Sheboygan, Watertown, Waukesha and Wisconsin Rapids.

President Dahlstrand gave an interesting review of the industrial and political situation existing in Wisconsin; pointed out Federation needs, and made valuable suggestions on a future course of activity.

Racine is an interesting city to visit; its beauty is augmented by its Lake Michigan location, and its citizens take special pains to make the stranger welcome. Local No. 42 discharged its obligations in a one hundred per cent fashion.

In a meditative moment attention was centered upon the word "civilization." The eye constantly sees it; the ear hears it; to it what definition would the average user give? Turning to Webster's International Dictionary we discovered the following: "Civilization—The culture characteristic of modern Europe; as, civilization often proves fatal to savages." Surely, study of this definition is suggestive of some interesting reflections. It must have been coined out of the etymological processes of a by-gone day. No rational-minded individual would think of denying the cultural inheritance received from Europe. Statesmen, philosophers, artists, poets, scientists, musicians, historians—a host which no man can number in multitudinous lines of human endeavor—have added glorious pages to European annals. How tragic the change in picture! The mases have descended into mere pawns on the chessboard of despotic expediency. Mountain fastness is now the hiding place of millions seeking refuge from the fury of the storm. The multitudinous seas have been made incarnadine with human blood. Savagery, instead of succumbing to culture, seems to have acquired complete mastery. The continental map has changed. Upon countless lips hangs the tremulous query—"What will the morrow bring forth?" Whither shall the refugees go? When will distracted motherhood be reunited with the child ruthlessly torn from her arms by the scourge of war? Another oft-repeated phrase is—"It can't happen here!" We now know that words spoken in jest may some day sear our consciences with a terrible reality. When the mutations of time are so swift that even the patient ponderings of the lexicographer seem to lose many shades of meaning are we not justified in examination

of our own chart and compass and the determination of our own course?

With the assistance of the undertakers and the grave-diggers, the Mexicans managed to have a really exciting election last month.

And these musicians that shall play for you,
Hang in the air a thousand leagues hence;
And straight they shall be here: Sit and attend.

Shakespeare's Henry IV, Act III, Scene 1.

What did the Bard of Avon have in mind? Was he envisioning the advent of radio? His period of life was 1564 to 1616. The prophetic faculty has had some remarkable manifestations in certain types of the human mind; but the lines quoted are almost uncanny in the accuracy with which poetic dream has been translated into actuality. These thoughts are generated by what happened on the night of July 1st, of the current year. The incomparable Toscanini and his matchless NBC orchestra of 101 pieces gave the closing concert in a series of eight in Buenos Aires, Argentine republic. The music floated through the unseen currents of the air beautiful and clear. The numbers broadcast were the following:

Overture—"Midsummer Night's Dream" Mendelssohn
"Invitation to the Dance" von Weber
"Tone Pictures" Musorgsky
Prelude to the "Meistersingers" Wagner

The reception which these American musicians received surpasses human imagination. The concert hall was filled to capacity. Thousands stood outside the building. These Latin people showed a passionate love for high-grade music which amazed their visitors. The local officials who expressed themselves on the night of the final concert used all the superlatives their language afforded. Evidently the South American tour of the Toscanini-N. B. C. orchestra is a pronounced artistic success—beyond the dreams of its promoters. If the enterprise tends to cement both Americas into a bond of mutual understanding and reciprocal good-will—the world may come to have a new conception of the wholesome, healing, and uplifting power of music. Perhaps a Monroe Doctrine Symphony will be ushered into life.

Stokowski and his all-young-American orchestra, scheduled to leave the States for a South American trip last month, will be able to give a fine illustration of what the rising generation can do.

The "655 Commentator"—Volume I, Number 1, is before us. It is the initial issue of a publication to be known as the official journal of the Miami local. It starts out with twelve pages—which is certainly going some for a beginner. Miami musicians gave concrete evidence of organization purpose as long ago as 1871. The seed then sown enjoyed fertility of soil sufficient to prolong life until it blossomed out as a unit of the American Federation of Musicians on September 13, 1913. The local is out of debt, owns its own home, is well officered, and highly respected as an important, useful, cultural factor in the civic life of a rapidly growing and always interesting southeastern city. We hope to be in line of regular visitation of the "655 Commentator."

Evidently the most popular European war music is "The Hymn of Hate."

Musical Cincinnati (Local No. 1) continues to hold its place in the sun. More than that—it is enjoying an expanding situs. The summer opera season opened Sunday, June 30th, with "Aida." Operatic offerings of similar calibre will be presented until August 10th. The list of operatic stars is a glittering constellation. The "Cincinnati Musician" points out that "salaries to musicians have increased from \$16,000 a season to \$27,000; average attendance at performances (rainy nights included) has increased from 620 to 1,875." This is evidence of genuine progress and growing appreciation.

"It is sometimes said that the tragedy of an artist's life is that he cannot realize his ideal. But the true tragedy that dogs the steps of most artists is that they realize their ideal too absolutely. For, when the ideal is realized, it is robbed of its wonder and its mystery, and becomes a new starting-point for an ideal that is other than itself. This is the reason why music is the most perfect type of art. Music can never reveal its ultimate secret."
—OSCAR WILDE.

One of the current columnists, with more or less of cynical inclination, observes that—

Music, or those ghastly sounds we accept as music, is an important interest of ours, as big, measured by its revenues, that we have created a great musical trust. If it were good music, well played of song, that interest would be a benefit, but it is mostly horrible and made worse by constant and

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fearful instrumental work and by singers who cannot sing, but moo and yowl."

As a profession, musicians should find it worthwhile to try and see themselves occasionally as others see them—or perhaps hear themselves as others hear them. We have to bear in mind, however, that we live in a fearfully imperfect world. The true and the false, the strong and the weak, the correct and the defective method abounds. The incapable oft make pathetic endeavor to imitate the capable—and sometimes seem to command the more substantial premium. Personally, when an orchestral ensemble, thinks it essential to artistic distinction for every instrument on the job to burlesque tone and execution, we regard the performance as distressing. This is especially true when we know that every member of the orchestra is capable of doing the finest kind of work. Personally, also, the average indigo blue singer is worse than the most acute dyspepsia attack that ever twanged the harp-strings of a human anatomy. But as it seems inevitable that we should have war as a counter-action to peace—harmonic counterfeit may be a nature penalty impossible to always avoid. Boiler factory jazz and the tortuous convolutions and convulsions of swing must have their hectic day—because we are told—

"So runs the world away."

The Fifth Column is not needed to uphold the stately edifice of the American Republic and the sooner that line of junk is dumped in the back alley of civilization the better off will the nation be.

The political mercury is also in the ascendancy.

The Army Bandmasters' Bill (known as HR-3840 and S-1303), passed by both branches of Congress and endorsed by the American Federation of Musicians, succumbed shortly afterwards to a severe attack of Executive Vetolitis.

Cornfield chinch bugs and political cinch bugs are both reported to be getting in their deleterious work.

There is nothing more thrilling than the pre-arranged and carefully organized cheering at a national political convention.

Sometime, somewhere, somebody will receive an inspirational thrill towards a symphonic creation entitled "Prairie Voices." Its introduction will be as gentle and sostenuto as the unfolding dawn—undisturbed except by the robin and the bluebird song. The musical rustle made by the unseen fingers of the wind as they play upon the expanding leaves of growing corn will be included. The dynamic power of the noon-day sun will be felt. The deep chords of tornadic energy will be heard here and there. Planting time and harvest time will be visualized. Twilight will fall and then after fair Luna begins here triumphal peregrination across an over-arching sky, another Moonlight Sonata will have come into being, and the prairies of the west will have received the harmonic recognition so long past due.

» » TRADE « « TALK

Instrument Dealers' Convention

The National Association of Music Merchants opened its annual Convention at the Stevens Hotel in Chicago on Tuesday, July 30. The session lasted for three days.

Two hundred and seventy-nine manufacturers and wholesalers exhibited two million dollars' worth of instruments, which included everything from piccolos to electronic pianos.

A strong note of optimism pervaded the Convention, for the music business is, in general, in flourishing condition. Makers of pianos, for example, point gleefully to their 1939 figure of 114,083 instruments and compare it with the 27,000 delivered in 1932. They can look 1940 in the face, too, for business in the first six months of this year ran 19 per cent ahead of the corresponding period in 1939. It has been estimated that 140,000 pianos will be delivered in 1940.

Demand for Wind Instruments

There is a great demand for wind instruments, too. The stress on music in the schools is regarded as one of the principal reasons for the healthy present condition of the music trades. Another important reason is the great widening of interest in music which the improvement in broadcasting standards has effected. The bulk of the population now has a chance to learn to like good music.

Exhibitors included the following manufacturers of band and orchestra instruments and accessories:

- Vincent Bach Corporation.
- Buegeleisen & Jacobson.
- Buescher Band Instrument Co.
- Catena Accordion Corporation.
- Chicago Musical Instrument Co.
- C. G. Conn, Ltd.
- Continental Music Co.
- D'Andrea Manufacturing Co.
- J. C. Deagan, Inc.
- Elkhart Band Instrument Co.
- Epiphone, Inc.
- Excelsior Accordions, Inc.
- Federal Recorder Co.
- Fischer Musical Instrument Co., Inc.
- French-American Reeds Manufacturing Co., Inc.
- R. Galanti & Bro., Inc.
- Gibson, Inc.
- Gretsch & Brenner, Inc.
- The Fred Gretsch Mfg. Co.
- The Harmony Co.
- Harptone Mfg. Corp.
- Hershman Musical Instrument Corp.
- Frank Holton & Co.
- Leedy Manufacturing Co.
- Otto Link Co.
- Ludwig & Ludwig, Inc.
- Mapes Piano String Co.
- The Martin Band Instrument Co.
- National Dobro Corp.
- The Pedler Co.
- Penzel, Mueller & Co., Inc.
- Pollina Accordion Mfg. Co.
- Regal Musical Instrument Co.
- Ray Robinson Musical Accessories, Inc.
- H. & A. Selmer, Inc.
- Sorkin Music Co.
- Targ & Dinner, Inc.
- Vega Co., Inc.
- W. F. L. Drum Co.
- H. N. White Co.
- York Band Instrument Co.

Buescher Returns

After a lapse of some years, the Buescher Band Instrument Company of Elkhart, Indiana, manufacturers of True Tone Band Instruments, has returned to the advertising columns of "The International Musician".

We welcome the Buescher Company back to the ranks of our rapidly growing list of advertisers.

This company has recently published a handsome comprehensive blue and silver catalog. Featured particularly in this book are the newly announced Buescher "400" trumpets and cornets. This is the latest Buescher line, and the company states that they have caught on and are becoming very popular with the musicians of America.

Long-Awaited Rudy Muck Trombone Is Introduced To "Top-Flight Band" Players

During an all-day "coming out" party, held at Rudy Muck's New York workshop

last month, the new Rudy Muck "155" trombone was introduced to outstanding top-flight band players.

Outstanding feature of the new trombone is Rudy Muck's Interchangeable Tone Mouthpipe (patent pending), which permits the players to switch bores in twenty-five seconds to secure just the tone he requires for his particular type of work.

"With my Interchangeable Tone Mouthpipe," explains Rudy Muck, "the player can get a broader tone, 'bigger' tone or more brilliant tone to suit the job he is playing. Just think of the advantages of work."



(Left to right): Mike Durso, N. B. C. and C. B. S. trombonist; Rudy Muck, shown with a handful of interchangeable Tone Mouthpipes; Mark Pascoe, N. B. C. soloist; Ray Hogan and Bernard Archer, trombonists, with Claude Hopkins' band. The interchangeable Tone Mouthpipe, adaptable only to the new Rudy Muck "155" trombone, enables the player to switch bores in twenty-five seconds!

changing bores when a player moves from hotel spot to recording studio or ballroom, for example."

Among the players who have already purchased instruments and are playing them exclusively are Sonny Dunham, world-famous trumpet and trombone stylist now with the M. G. M. Studios, Hollywood; Joe Vargas, C. B. S. soloist with Raymond Scott, Ray Block and Mark Warnow; Andy Sindlar, heard on N. B. C.'s "Manhattan Merry-Go-Round"; Mike Durso, N. B. C. and C. B. S. star; Ray Heath and Walter Burleson with Will Hudson's Orchestra; and Norman Greene, Bernard Archer and Ray Hogan with Claude Hopkins' Orchestra.

Selmer Glass Straps

The new elastic glass saxophone strap, which was placed on the market by H. & A. Selmer, Inc., early in July, has created a sensation among saxophone players. They have taken to this inno-



This is that great JIMMY DORSEY sax section, all dolled up in suspenders, belts, wrist watch straps, and even saxophone straps made of "elasti-glass", new miracle plastic material. Although it contains no rubber, this material stretches, yet never stretches out of shape. Made of coal, gas, air, salt and water, "elasti-glass" is transparent, perspiration-proof, and easily cleaned. A University of Minnesota chemist spent 3 1/2 years developing the new material so (left to right) Herb Haymer, Charles Frazier, Jimmy Dorsey, Sam Rubinwitch and Milt Yenser could be a bit more comfortable while playing those powerful Dorsey arrangements.

vation as a duck takes to water. The entire sax section of the Jimmy Dorsey Orchestra is only one of the many that has adopted the Selmer Elasti-Glass Sax Strap.

At the Music Instrument Dealers' Convention in Chicago, the entire Selmer force was equipped with Elasti-Glass suspenders, belts and saxophone straps.

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Chiron Patented Reed



ANDREW VERVILLE

Andrew Verville, president of H. Chiron Co., Inc., distributors of the Chiron Vibrator Reeds 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 a sensation among all reed users. This reed will be ready for marketing during 1940.

HOW I BECAME A CLARINETIST

(Continued from Page Fifteen)

poor old friend, the bass drum, had so many stitches on its scarred skin that it looked as if Napoleon and his entire army had marched through it. And there in the same corner stood my weary broom that had so often yielded up my batons. Now it could no longer be of any service to me. Those happy days were gone, only to be succeeded by happier ones. For I was now a regular musician who had acquired considerable proficiency at his instrument. And soon I was to be made the concertmaster. Yes, I had finally lost my coveted post of auxiliary conductor, but I had gained a new little world. I felt like a cross between a strutting general and a great artist of world renown, what with my position as concertmaster at my youthful age, and always in front of the public eye bedecked in my new military uniform. And when the orchestra paused and I was left alone to play a cadenza, I felt that I was at my zenith. I was impatient to begin it; I played all cadenzas from memory, very sure technically and with good musicianship, trying ever to attract attention. After I would finish, I would carefully survey the audience, hoping to find evidence in their faces of a good impression.

My reputation was growing quite quickly. During the winter season that followed I became an important clarinetist and a person of consequence among military bands. My father was very proud of me, but he did not know what more he could do for me. He himself was not competent to teach me any longer; and to send me to the capital was impossible because of the Jewish question. But a miracle happened to me. . . .

At the end of May, 1896, the director of the Moscow Imperial Conservatory, Vassily Safonoff, after conducting examinations, was on his way to Switzerland for his vacation. He was forced to stop in Smolensk, however, because there had been a train crash between our station and the town ahead. It was one of the

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worst accidents in the history of the road, and many had been killed and more injured. It was announced that it would be at least six hours before traffic could be resumed.

Having time on his hands, Safonoff went around town visiting the points of interest. It was a Sunday afternoon and our band was scheduled to play at the park in the center of the city. The park itself was on top of a big hill which had once been used as the main fortification in the town; and where now stood a beautiful monument over the single grave of all the soldiers who had died here in the famous battle with Napoleon in 1812. Near this monument was a shell where on Sundays and holidays bands of the garrison were ordered to play in turn by the commandant of the town.

I remember well that after the first number of the program, which was a march, we were to play the overture, "Light Cavalry", by von Suppe, a popular number with military bands. As usual on such occasions, my father was attired in his new uniform, wearing his medals on his chest, and sporting white gloves. Just as he stood in front of the band, with baton raised and ready to begin, a stout gentleman in a gray traveling suit and wearing a cap, entered and took a seat in the first row in front of the shell, not far from me. Dressed as he was, and with his large black eyes and small pointed beard, not knowing him one could hardly believe that this was the brilliant and renowned Russian pianist, pedagogue, conductor and director of the Moscow Imperial Conservatory, Vassily Ilyitch Safonoff (who conducted the New York Philharmonic Symphony Orchestra from 1906 to 1909). As soon as the band started to play, he listened attentively and looked at individual players. In the middle of the overture, I started to play my cadenza, and with this his attention was drawn to me. The next number on the program was a solo for flute and clarinet with the accompaniment of the band. The theme of this piece was based on a beautiful Russian song, "The Lark", well suited for the technical possibilities of these instruments; and what with its cadenzas, we had enough opportunity to display our ability. The public knew this number very well and liked it, and it is no wonder that at the end we were greeted with great applause. The flutist and I were summoned from our seats, and we had to salute the people a few times. When the applause would not subside, my father had to repeat the piece once more.

After this came the intermission. I saw the mysterious gentleman go over to my father and talk to him. My father stood as rigid as a soldier before a general, and when they ended their conversation, the gentleman extended his hand and my father quickly pulled off his white glove and, standing at attention, clicked his heels, saluted and heartily shook hands. I could observe my father's obvious gratification and polite deference to this man. But I had no way of knowing that he was my patron saint who had brought me the wonderful tidings which were to lay the basis for my real musical education and open before me the golden opportunities of my life. After the intermission, when the orchestra resumed its playing, the gentleman was no longer to be seen. But the steady, serious expression on my father's face had given way to a happy smile and I was sure he was hiding something very important and good.

Only the next morning, from my mother, did I finally learn who the gentleman was and about what he had spoken. He had complimented my father on his band and on my playing, adding that I had the

potentialities of becoming an excellent clarinetist. My father took this opportunity to explain the handicaps barring my way. Safonoff had replied that in the fall my father was to take me to the Conservatory in Moscow for an examination and if I passed, he would obtain a permit for me to stay there during my entire period of study.

That whole summer I worked relentlessly to prepare myself, and in September I went to Moscow. I passed the examination successfully and was thereupon admitted to the Imperial Conservatory, under a Safonoff Scholarship. He placed me in the class of Professor Josef Friedrich, who was the solo clarinetist in the Imperial Opera and Symphony of Moscow for thirty years.

Thus began the next educational phase of my training. This was the most serious to me and the most important. What had preceded this wonderful opportunity was comparatively of little importance. My career would be conditioned by my progress here.

During the seven years at the Conservatory, according to the agreement between the police administration of Moscow and my regiment in Smolensk, I had to wear the uniform of my regiment. Being alone in Moscow, I had to support myself. I could have made a comfortable living, but my uniform was an obstacle. For who would tolerate a military spot in an orchestra of full dress coats or tuxedos? And so I had to struggle bitterly for seven years. I was graduated in 1903 with the diploma of Bachelor of Arts with honors, the highest reward for a woodwind player in the Conservatory. This diploma gave me the right to stay in any part of Russia, but it did not free me from my uniform. Indeed, four months after my graduation, I had to enlist for regular military service for eight months, at the end of which I was taken to the east to fight in the Russo-Japanese War.

During my time of study, and even after I had been graduated, I was Safonoff's protegee. He supported me and assisted me in every possible way. For what he did for me in preparing me for my career, and equipping me in musicianship for my later labors, I am so indebted to this wonderful personality that mere words beggar my gratitude. I feel, humbly, that this is the right place and the proper opportunity for me to attempt to express my deepest appreciation and sincerest thanks to Safonoff for all his efforts in my behalf. It seems fitting to close with the Russian proverb: "It would not be a happiness if a mishap would not help". For if there had been no railroad crash, there would have been no Safonoff. And if there had been no Safonoff, I would not have had my career!

Tributes to Joe N. Weber

(Continued from Page Three)

The limited time allotted will not permit me to elaborate on this subject. But we know this to be a theme of President Weber's: That a man's right to seek a livelihood at his profession wherever he might choose to go must not be denied nor restrained. And we know how earnestly, how ably and how successfully he has persuaded the Federation to adhere to this broad fundamental principle.

By no means has this always been an easy task. On occasion, it has required heroic effort to hold us steadfast to this basic principle.

Why has this been so? Basically, the answer is rather simple. Those of us who have attended a number of Conventions have observed that delegates generally come to Conventions instilled with the spirit and purpose of doing something that will benefit their home Local and its members. Something helpful. This in itself is laudable, of course, and springs from a sense of duty.

This spirit, nevertheless, creates a restless undercurrent that whirls about beneath the surface of all our conventions, and in itself makes a formidable force. To reason with this force, to restrain this strong tendency from going too far from destroying inherent rights of the individual members, has called for the ablest kind of ability; called for courage, for tact, for unlimited patience and for unanswerable logic. And this is where, in my humble opinion, President Weber has rendered to the Federation his most magnificent service. Because, had he done less; had he not possessed the foresight to envisage the dangers; had he not possessed the ability to lead the organization away from such an unliberal policy; all our successes, all our other worthwhile accomplishments, would never have been achieved.

The adoption of any other policy would have spelled failure; in fact, would have prevented our complete organization during its formative period. And so our success and achievements may be attributed solely to adherence to this broad fundamental principle.

It is not necessary that I dwell upon the advantages, the improved employment

conditions, the higher standard of wages, and the rise in the dignity and social standards of the profession which have been brought about through the economic strength and the fine leadership of the Federation, because many of you have traveled much of this highway of ours yourselves, and have passed many of these milestones of our success, the same as I. You know the story of our constant progress and the part President Weber has played in its every step; so I will pass on to the more intimate subject of his personal attributes.

As a presiding officer he is the personification of fairness. He is a master parliamentarian; and yet, with all his skill in parliamentary procedure, he has never been known to use it to an unfair advantage. Always, he aims to direct and rule by fairness, by convincing logic rather than by the iron hand. He believes in the fair exchange of ideas and opinions.

He spares no pains to see that his opponent in debate is given full and fair chance to be heard. He would have it no other way.

He has never wanted victory for himself, but for the Federation. His weapons have been reason, logic, kindness and, above all, example.

He possesses a keen sense of duty and in all his decisions he is an absolutely just man. When decision rests with him he is quick to decide, prompt, and yet there is warmth of kindness in his decisions. When presiding over the deliberations of a Convention he is tireless and completely forgetful of self.

As an Executive presiding over the destinies of a large group of his fellow men he has no peer within nor outside the labor movement.

—Excerpt from "A Tribute to Joe Weber" in the TRI-STATE CONFERENCE MAGAZINE.

OFFICIAL PROCEEDINGS

Of the Forty-fifth Annual Convention of the American Federation of Musicians

SECOND DAY

INDIANA BALLROOM, INDIANAPOLIS, INDIANA

The Committee on Law continues its report.

The Convention resolves into an executive session.

RESOLUTION NO. 10

Whereas, Joseph N. Weber, many years ago, conceived the idea of bettering the working conditions and living standards of musicians and in the creation and building of a great American Federation of Musicians; and

Whereas, During the formative period of the American Federation of Musicians, Joseph N. Weber fought against overwhelming odds and through weary and trying years of hardship and discouragement, without thought or care for his own health or welfare, that strength, life and lasting stability be given to the American Federation of Musicians; and

Whereas, As the direct result of the labors and devotion of Joseph N. Weber the American Federation of Musicians has become one of the strongest and greatest units of the American Federation of Labor; and

Whereas, The unceasing and unselfish efforts of Joseph N. Weber have contributed more to the dignity, welfare and success of the professional musician of the United States and Canada than any other combination of factors; and

Whereas, Joseph N. Weber has devoted his entire life to the building, guiding and preserving of the American Federation of Musicians and has faithfully, efficiently and skillfully served as its President for over forty years; and

Whereas, Joseph N. Weber has won the eternal respect, friendship and admiration of every member of the American Federation of Musicians; and

Whereas, The experience and genius of Joseph N. Weber are of inestimable value to the American Federation of Musicians; and

Whereas, It is the desire of all the members of the American Federation of Musicians that our beloved President be not asked to continue to shoulder unaided the heavy responsibilities and burdens cast upon him; and

Whereas, The American Federation of Musicians now face new and unsolved serious problems of unemployment caused by the scientific development of mechanical musical devices which demands the vision, knowledge and seasoned wisdom of President Joseph N. Weber;

Now, Therefore, Be it Resolved, By the American Federation of Musicians duly assembled in Convention in the City of Indianapolis that Joseph N. Weber be elected President of the American Federation of Musicians for the remainder of his life; and

Be it Further Resolved, That President Joseph N. Weber be empowered to appoint an active Assistant who shall act solely under the direction of President Weber at a yearly salary which shall be established by the International Executive Board.

JACK B. TENNEY,
Local 369.

— AND —

RESOLUTION NO. 40

Whereas, Joseph N. Weber has rendered faithful service to the American Federation of Musicians during the past forty-five (45) years, for over thirty-nine (39) of which years he has been and now is President of the Federation, whose growth,

success and present strength have in large measure been the result of his unflinching devotion and his untiring efforts during the best years of his life; and

Whereas, He has indicated his intention not to be a candidate for re-election, solely because of medical advice that his physical condition will not stand the continuation of the arduous and exacting duties and grave responsibilities of his office; and

Whereas, The Federation is satisfied that his thorough, expert knowledge of, and insight into the numerous and complicated ramifications and problems of the musical profession are invaluable to the Federation, making desirable the continuation of his help and assistance insofar as he finds that possible; now, therefore be it

Resolved, That the International Executive Board and the officers of the American Federation of Musicians, be instructed to enter into a contract as of this date, June 15, 1940, with Joseph N. Weber employing him for the balance of his natural life as technical adviser (which position is hereby created) to the American Federation of Musicians, at a salary of Twenty Thousand Dollars (\$20,000) per annum, payable monthly, together with such expenses as he may incur in the performance of his duties as such.

The functions of such technical adviser shall be to confer with, advise and assist the Executive Board of the Federation, whenever requested by it, and/or on his own initiative; and to attend the conventions of the Federation and any meeting or meetings of the International Executive Board, with the privilege of voice, but no vote. His traveling expenses to and from said meetings and conventions, and his hotel expenses while such meetings and conventions are in session, are to be defrayed by the American Federation of Musicians.

The foregoing functions, but not his compensation, are subject to his physical condition permitting.

HARRY E. BRENTON,
Financial Secretary-Treasurer.

The Law Committee reports the following substitute favorably:

Whereas, Joseph N. Weber, many years ago, conceived the idea of bettering the working conditions and living standards of musicians, and in the creation and building of a great American Federation of Musicians; and

Whereas, During the formative period of the American Federation of Musicians, Joseph N. Weber fought against overwhelming odds, and, through weary and trying years of hardships and discouragement, without thought or regard for his own health or welfare, that strength, life and lasting stability be given to the American Federation of Musicians; and

Whereas, As the direct result of the labors and devotion of Joseph N. Weber, the American Federation of Musicians has become one of the strongest and greatest units of the American Federation of Labor; and

Whereas, The unceasing and unselfish efforts of Joseph N. Weber have contributed more to the dignity, welfare and success of the professional musician of the United States and Canada than any other combination of factors; and

Whereas, Joseph N. Weber has devoted his entire professional life to the building, guiding and preserving of the American Federation of Musicians, and has

faithfully, efficiently and skillfully served as its President for over forty years; and

Whereas, Joseph N. Weber has won the eternal respect, friendship and admiration of every member of the American Federation of Musicians; and

Whereas, The Federation is satisfied that his thorough, expert knowledge of, and insight into the numerous and complicated ramifications and problems of the musical profession are invaluable to the Federation, making desirable the continuation of his help and assistance insofar as he finds that possible; and

Whereas, He has indicated his intention not to be a candidate for re-election, solely because of medical advice that his physical condition will not stand the continuation of the arduous and exacting duties and grave responsibilities of his office; now, therefore,

Be It Resolved, That the International Executive Board and the officers of the American Federation of Musicians, be instructed to enter into a contract as of this date, June 11, 1940, with Joseph N. Weber, employing him for the balance of his natural life as TECHNICAL ADVISER (which position is hereby created) to the American Federation of Musicians, at a salary of Twenty Thousand Dollars (\$20,000) per annum, payable monthly, together with such expenses as he may incur in the performance of his duties as such.

The functions of such TECHNICAL ADVISER shall be to confer with, advise and assist the Executive Board of the Federation, whenever requested by it, and/or on his own initiative; and to attend the conventions of the Federation and any meeting or meetings of the International Executive Board with the privilege of voice, but no vote. His traveling expenses to and from said meetings and conventions, and his hotel expenses while such meetings and conventions are in session, are to be defrayed by the American Federation of Musicians.

The foregoing functions, but not his compensation, are subject to his physical condition permitting.

The substitute of the Committee is unanimously adopted.

President Weber makes proper response.

Open session is resumed.

RESOLUTION NO. 82

Resolved, That the position of Honorary President is created and the Honorary President shall have the privilege of representing the American Federation of Musicians as a delegate to the convention of the American Federation of Labor and assist in the guarding of the interests of the American Federation of Musicians.

JAMES D. BYRNE,
Local 69.

The Committee offers the following substitute:

Resolved, That Joseph N. Weber be and he is hereby elected Honorary President of the American Federation of Musicians and he shall be a delegate from the A. F. of M. to the conventions of the American Federation of Labor.

The resolution is unanimously adopted.

Announcements are made.

The session adjourned at 12:20 P. M.

THIRD DAY

MORNING SESSION

Indianapolis, Ind.,
June 12, 1940.

President Weber calls the meeting to order at 9:30 A. M.

Chairman Balfe of the Credentials Committee submits a final report stating that all delegates in attendance are entitled to be seated.

The report is accepted.

The Law Committee continues its report.

RESOLUTION NO. 41

Resolved, That Article I, Section 1 be amended by striking out the last paragraph on page 20, which reads as follows:

"He shall have authority to purchase from the funds of the Federation, an automobile for his own use, the upkeep of said automobile, including garage rent, insurance, gas, oil and all necessary repairs, together with such other expenses as may be incurred in the way of legal services, and/or damages, as the result of accidents, to be borne by the Federation; he shall be entitled to the services of a chauffeur, whose salary shall be determined by the Executive Board of the Federation, and paid for out of the funds of the Federation; and he shall have authority to trade-in said automobile whenever, in his judgment, a trade-in is advisable."

HARRY E. BRENTON,
Financial Secretary-Treasurer.

— AND —

RESOLUTION NO. 42

Resolved, That Article I, Section 1 be amended by striking out from the second

paragraph on page 20, the following words:

"and in addition thereto a contingent expense account of \$3,000.00 per annum for the spending of which he shall not be required to make an accounting."

HARRY E. BRENTON,
Financial Secretary-Treasurer.

Permission is granted to the introducer to withdraw both resolutions.

RESOLUTION NO. 11

Whereas, The fundamental reason for holding a National Convention is to give the delegates an opportunity to amend our National Laws to keep them in conformity with the ever changing employment opportunities of our members; and

Whereas the laws passed by the Convention do not become effective until September 15th, the succeeding nine months before the following convention do not give sufficient time for proper trial, nor is there proper opportunity for the Federation and Local Unions to absorb same; and

Whereas, For the three months following the Convention most of the time of our officers is preempted in getting ready for the changes in laws, and the officers start to prepare for the next convention three months in advance; and

Whereas, While the cost of the 1935 Convention was less than \$40,000, the Convention of 1939 cost over \$115,000;

It appears that the holding of this Convention annually is economically unsound from the standpoint of monetary cost, and use of officers' time, as well as being too frequent to afford a proper trial of the new laws between conventions;

Be It, Therefore, Resolved, That this National Convention be held biennially, the Constitution and By-Laws to be amended as follows:

Strike out the first paragraph of Article IV "Conventions", of the Constitution of the American Federation of Musicians, and insert the following:

"This Federation shall hold a biennial convention, commencing the second Monday in June at such place as the delegates in Convention may determine."

Strike out Section 1 of Article V "Nominations and Elections," of the By-Laws and insert the following:

Section 1. The election of officers shall take place biennially and shall be by ballot, as follows:

"All provisions of the Constitution and By-Laws conflicting with the above amendments to be modified accordingly."

J. ELMER MARTIN,
EDGAR W. HUNT,
LESTER A. STAGGE,
Local 40.

The report of the Committee is unfavorable.

Discussed by President Weber.
The unfavorable report is adopted.

RESOLUTION NO. 17

Whereas, The opportunities for musicians to secure employment in Radio Stations in the majority of cities in Canada, insofar as the Canadian Broadcasting Corporation is concerned, are at present non-existent, practically all CBC programs originating either in Toronto, Montreal, Winnipeg or Vancouver; and

Whereas, The use of recorded programs over the Canadian Broadcasting Corporation networks is very definitely on the increase, recorded programs being broadcast daily; and

Whereas, The frequent use of recorded programs over the CBC networks is a direct contributing factor to the unemployment of Canadian musicians;

Therefore, Be It Resolved, That this Convention order the discontinuance, over the CBC networks, of all recorded programs.

HENRY ROSSON,
Local 446.

An unfavorable report is submitted.
Delegate Rossion speaks in opposition to the Committee report.

Chairman Gillette supports the report of the Committee.

The unfavorable report is adopted.

RESOLUTION NO. 22

Whereas, Section J of Article XIII provides that traveling dance orchestras which accept permanent engagements in the jurisdiction of a local cannot solicit, accept or fill miscellaneous engagements either in or out of the jurisdiction in which the permanent engagement is being played; and

Whereas, This section does not provide that they cannot solicit, accept or fill steady engagements either in or out of the jurisdiction; and

Whereas, In many locals, traveling orchestras on steady engagements are leaving the jurisdiction of the local in which the engagement is being played on days off from same to play steady engagements in the jurisdiction of another local;

Therefore, Be It Resolved, That Sec-

tion J of Article XIII be amended to read as follows:

"Traveling dance orchestras which accept permanent engagements of five (5), six (6) or seven (7) days per week as the case may be in the jurisdiction of a local are not permitted to solicit, accept or fill miscellaneous or steady engagements of any nature either in or out of the jurisdiction in which the permanent engagement is being played during the tenure of their traveling engagements."

The balance of this section beginning with the word "nor" in the seventh line to the word "employed" in the twenty-sixth line to remain as at present.

ERNIE LEWIS,
Local 771.
EDDIE T. BURNS,
CHARLES H. KENNEDY,
EDDIE B. LOVE,

JOSEPH J. TRINO,
Local 210.

The Committee report is unfavorable.
The Convention concurs.

RESOLUTION NO. 91

Whereas, The present laws of the Federation do not give a local the right to approve or disapprove a contract submitted for an engagement in the jurisdiction of any local except where said contract may be for less than the Union price, and

Whereas, In many instances traveling orchestras present contracts with conditions therein in direct conflict with laws maintained by local unions, and

Whereas, This sets up a system under which the members of a local union are placed at a disadvantage;

Therefore, Be It Resolved, That all local unions will be given the right to approve or reject any contract submitted for engagements in their jurisdiction, which are in conflict with the laws or working conditions under which the members of that particular local must function.

EDDIE T. BURNS,
CHARLES H. KENNEDY,
EDDIE B. LOVE,
Local 6.

JOSEPH J. TRINO,
Local 210.
J. K. WALLACE,
Local 47.

ERNIE LEWIS,
Local 771.

The Committee reports the resolution unfavorably.

Discussed by Delegate Love and Chairman Gillette.

The unfavorable report is adopted.

RESOLUTION NO. 90

Whereas, The most important matter before this Convention is the protection of the employment of the members of the Federation; and

Whereas, Actual employment and potential employment possibilities are being destroyed and jeopardized by the coin-operated music machines, and

Whereas, The Federation is confronted with the fact that the recordings made by our own members are the instruments of employment destruction;

Therefore, Be It Resolved, That the International Executive Board be hereby instructed by this Convention to order all members of the American Federation of Musicians in the United States and Canada to discontinue the making of all phonograph recordings and electrical transcriptions within ninety (90) days from the date of the adjournment of this Convention and that members of the Federation not be permitted to make these phonograph records or electrical transcriptions until an understanding is reached with the recording companies, record pressing companies, distributors and music box operators' associations regarding the use of these recordings and transcriptions, and

Be It Further Resolved, That the entire resources of the American Federation of Musicians be placed at the disposal of the International Executive Board to protect the interests of the members of the Federation insofar as this matter is concerned.

E. LEWIS, Local 771.
EDDIE T. BURNS,
CHARLES H. KENNEDY,
EDDIE B. LOVE,
Local 6.

A. A. TOMEI,
A. REX RICCARDI,
FRANK P. LIUZZI,
Local 77.

JOSEPH J. TRINO,
Local 210.

The Committee recommends reference of the subject matter to the International Executive Board. The Committee feels that the Officers and Board are doing everything that it can in this matter, but does not approve of a mandatory order to the Executive Board to stop recordings within 90 days, and therefore feels that the reference of the subject matter only,

without the mandatory provision, to the Board is the proper procedure.

President Weber makes an explanation. Discussed by Delegate Love, President Weber, Delegate Byrne, Secretary Birnbach.

The recommendation of the Committee is concurred in by the Convention.

RESOLUTION NO. 20

Whereas, It is the practice of most traveling dance orchestras to delay filling their contracts, as required in Section 10 C, Article XIII, By-Laws of the A. F. of M., until immediately before their engagement is to commence; and

Whereas, This practice has resulted in confusion due to improperly executed contracts;

Therefore, Be It Resolved, That the following sentence be added to the first paragraph of Section 10 C, Article XIII: "Said contract, or written statement must be filed with the Local in whose jurisdiction the engagement is to be played immediately after the said contract has been executed, but in any case not less than twenty-four hours before the engagement is to commence."

HUGH IVEY,
Local 295.

The recommendation of the Committee is unfavorable and the Convention agrees.

Secretary Fields of the Law Committee continues its report.

RESOLUTION NO. 29

Whereas, Negotiations have been in progress for several years between the Producers of Moving Pictures and the International Executive Board of the A. F. of M. in an attempt to obtain employment for musicians in theatres where such moving pictures are exhibited, and

Whereas, Such negotiations to date have failed to accomplish any results and employment possibilities for professional musicians are diminishing at an alarming rate despite the expenditure of Federal funds for the WPA musicians.

Now, Therefore Be It Resolved, That the International Executive Board be hereby instructed by this Convention of the A. F. of M. to inform such Moving Picture Producers who hold any financial interest in theatres exhibiting their pictures, or pictures of any other producer, that musicians must be employed in said theatres whenever these pictures are released.

Failure to comply with these instructions not later than September 30th, 1940, will result in immediate withdrawal of members of the A. F. of M. from all studios operated by the aforesaid Moving Picture Producers.

Further Be It Resolved That, The President of the A. F. of M. immediately appeal for support in this action to the affiliated National Unions of the I. A. T. S. E.

EDDIE T. BURNS,
EDDIE B. LOVE,
CHARLES H. KENNEDY,
Local 6.

JOSEPH J. TRINO,
Local 210.

ERNIE LEWIS,
Local 771.

A. A. TOMEI,
A. REX RICCARDI,
FRANK P. LIUZZI,
Local 77.

The report of the Committee is unfavorable.

Discussed by Delegates Love, Mc-Masters, Piplione, President Weber, Delegates Gillette, Burns and Woekener.

The previous question is ordered.

The unfavorable report is adopted by the Convention.

The Committee on Organization and Legislation reports through Chairman Greenbaum.

RESOLUTION NO. 38

Whereas, Musicians employed in symphony orchestras, though wage earners, are unjustly exempt from the benefits of the Social Security Act of the United States because the act exempts non-profit-making organizations; therefore, be it

Resolved, That the American Federation of Musicians make every effort to bring within the purview of the Social Security Act all members of said symphony orchestras.

FRANK P. LIUZZI,
A. A. TOMEI,
A. REX RICCARDI,
Local 77.

A favorable report is agreed to.

RESOLUTION NO. 19

Whereas, Senator Neely has repeatedly submitted Bills in Congress which have for their purpose the elimination of block booking practices in the Motion Picture Industry; and

Whereas, These practices on the part of the Motion Picture Industry have an

adverse effect on the employment of musicians in theatres; and

Whereas, These practices are eliminated by the passage of the Neely Bill; therefore, be it

Resolved, That this Convention here assembled endorse the Neely Bill and a copy of this resolution be sent to Senator Neely.

FRANK P. LIUZZI,
A. REX RICCARDI,
A. A. TOMEI,

Local 77.

The report of the Committee is favorable.

The Chairman makes an explanation. An amendment is submitted to change the third paragraph to read "the Neely Bill or any substitute therefor."

The amendment is agreed to.
Chairman Greenbaum speaks in favor of the Committee report.
The Resolution as amended is adopted.

RESOLUTION NO. 43

Whereas, It is generally suspected and in many cases proven that there are members of locals of the American Federation of Musicians, who enter incognito the jurisdiction of other locals to play non-union engagements, and

Whereas, This unfair practice is not only detrimental to the interests of other members of the Federation but is a help to non-union employers or those on the local or National Unfair List, thereby making less possible the winning of any fight which a local or the Federation may carry on against such employers or establishments.

Therefore, Be It Resolved, That the President of the Federation and/or the International Executive Board shall instruct and empower all Traveling Representatives of the Federation when visiting the jurisdiction of a local to check or cause to be checked all union and non-union places where musicians are employed so that such violations may be detected and properly dealt with and shall also look into the feasibility of devising some new system of policing in order to discourage and combat this rapidly growing evil.

MICHAEL MURO,
CHARLES C. KEYS,
NICK ROMEO,
Local 20.

GEORGE V. CLANCY,
Local 5.

J. K. WALLACE,
FRANK W. PENDLETON,
Local 47.

The Committee report is unfavorable.
Discussed by Chairman Greenbaum and Delegate Muro.
The unfavorable report is adopted.

RESOLUTION NO. 45

Whereas, The American Federation of Musicians has been and is a patriotic organization, interested in the political and cultural as well as the economic welfare of the nation, as well as its own membership; and

Whereas, The Convention of the American Federation of Musicians, now in annual session, is gratified to find that both Houses of Congress have acted favorably upon the Army Bandmasters' Bill (known as H. R. 3840 and S. 1306), and that the matter is now before a joint committee, and

Whereas, This measure is a part of the National defense provisions;

Now, Therefore, Be It Resolved, That

1. This Convention go on record as strongly favoring immediate passage of said legislation.

2. That the Secretary of the A. F. of M. be instructed to forward a copy of this Resolution to the members of said joint committee, consisting of the Honorable Senators Thomas of Utah, Minton of Indiana, Gurney of South Dakota; Congressmen May of Kentucky, Harter of Ohio, Andrews of New York, Thomasson of Texas, and Arends of Illinois.

E. J. (Doc) SARTELL,
Local 328.

FRANK P. FOSGATE,
Local 166.

A favorable report is concurred in by the Convention.

RESOLUTION NO. 70

Whereas, The Anti-Trust Division of the Department of Justice has instituted many criminal proceedings against trade unions and leaders thereof for alleged violation under the Federal Anti-Trust Laws; and

Whereas, The Sherman Anti-Trust Act and the Clayton Act, amendatory thereof, were never intended to apply to trade unions; and

Whereas, Such prosecution by the Anti-Trust Division of the Department of Justice is deemed by us an assault upon the rights of labor and a perversion of justice which threatens to destroy the organized trade labor union in our country; now, therefore, be it

Resolved, That we do protest against prosecutions of the Anti-Trust Division of the Department of Justice against trade

unions and their leaders under the Federal Anti-Trust Laws of the United States, and, be it further Resolved, That we do condemn such procedure as violative of the best interests of organized labor and contrary to the intent of Congress in passing such laws, and, be it further Resolved, That we approve the efforts of the American Federation of Labor with which we are affiliated to defeat these assaults on the trade union movement in America.

JACOB ROSENBERG,
ROBERT STERNE,
HARRY A. SUBER,
Local 802.

The report of the Committee is favorable. The Chairman makes an explanation. Discussed by Delegate Rosenberg. The Convention agrees.

Announcements are made.

Recess is taken at 12:10 Noon.

THIRD DAY

AFTERNOON SESSION

The session resumed at 2:05 P. M.

President Weber introduces Brother Carl L. Mullen, president of the Indiana State Federation of Labor, who addresses the Convention, and extends the greetings of the organized labor movement of Indiana.

The Credential Committee submits a supplementary report. The following delegates are entitled to be seated: Wm. H. Young, 473; Frank W. Ryan, 393. Upon motion, the report is adopted.

The Committee on Organization and Legislation continues its report.

RESOLUTION NO. 17

Whereas, The Wage and Hour Act now in effect has proven to some extent beneficial and effective in fixing a floor to wages and a ceiling to working hours, and Whereas, To the extent of its effectiveness said Wage and Hour Law has effected an increase in the earnings of large sections of the poorest paid strata of our fellow Americans, and Whereas, Attempts are being made by some Congressmen and Senators to emasculate the Wage and Hour Law by increasing exemptions from its beneficial provisions, and Whereas, The American Federation of Musicians is vitally concerned with the maintenance of all workers in America at decent American standards and views the Wage and Hour Law as a step in this direction.

Now, Therefore, Be It Resolved, That the American Federation of Musicians, in convention duly assembled, protests against any attempts either to repeal or drastically amend the Wage and Hour Law in the direction of its becoming less effective for the purposes for which it was designed, and Be It Further Resolved, That we do urge the Wage and Hour Law be extended and strengthened to the end that the working conditions of greater numbers of workers in America may be protected.

JACOB ROSENBERG,
ROBERT STERNE,
HARRY A. SUBER,
Local 802.

A favorable report of the Committee is unanimously adopted.

Chairman Greenbaum requests unanimous consent to introduce the following resolution:

Whereas, One year has passed since this Federation went on record as unanimously urging that President Roosevelt continue in office for a third term, and Whereas, The international situation has now so changed, with a World War threatening this continent and it would seem in this dark hour that our freedom and American way of life are in serious jeopardy, and Whereas, This great democracy requires the continuance of seasoned and understanding humanitarian leadership such as we now have, if our cherished American ideals are to be perpetuated;

Therefore, Be It Resolved, That this Forty-fifth Convention of the A. F. of M. go on record in urging that Franklin D. Roosevelt accept the Presidency of our nation for a third term, and Be It Further Resolved, That a copy of this Resolution be at once forwarded to the President of the United States.

ALBERT GREENBAUM,
Local 368.
HERMAN D. KENIN,
Local 99.

The permission is granted and the Resolution is adopted.

The Committee on Good and Welfare continues its report.

RESOLUTION NO. 81

Resolved, That the President, together with the incoming Executive Board, be and they are hereby empowered and directed to engage in meetings with allied crafts of the theatre industry for the purpose of increasing employment of our members in theatres, and to do any and all things necessary to the accomplishment of the intents and purposes of this resolution.

RAYMOND J. MEURER,
Local 566.

The Committee recommends the following substitute and reports favorably: That the President and Executive Board consider the feasibility of engaging in meetings with allied crafts of the theatre industry for the purpose of increasing employment of our members in theatres. The substitute is adopted.

RESOLUTION NO. 57

Whereas, The wage scale for tablloid shows is being used in practically every case where stage shows are booked into fourth class cities, and Whereas, The wage scale of \$30.00 per man per week is not sufficient to be considered a living wage after deductions are made for hotels, meals, etc., therefore,

Be It Resolved: That for tablloid companies, the wage scale shall be \$45.00 per man per week; leader \$65.00.
CLAIR E. MEEDER,
Local 60.

The report of the Committee is unfavorable.

Discussed by Delegate Meeder and Secretary Birnbach.

The unfavorable report of the Committee is adopted.

Chairman Ringius continues the report of the Committee on Measures and Benefits.

RESOLUTION NO. 24

Whereas, The National Treasurer's Office has exempted skating rinks, roller and ice, from being included among the "institutions or amusement resorts" (the quotation is plural) subject to the application of the 10% surcharge for musical engagements taking place therein; and Whereas, The reason advanced by the National Treasurer's Office for its interpretation of Section A, Article XIII, stated that "skating rinks" were not included in the itemization, contained in the aforementioned paragraph of the A. F. of M. Laws; and Whereas, The National Treasurer referred this Local's request for an opinion to the delegates of the present Convention;

Be It Therefore Resolved, That "roller and ice skating rinks" be enumerated in the listing of establishments set forth in Section A, Article XIII.
CHARLES L. SAMELA,
HENRY BISORDI,
Local 420.

The report of the Committee is favorable and the Convention adopts the report.

RESOLUTION NO. 25

Whereas, Orchestras that were forbidden announcing their itinerary and that patronage, in certain places, has decreased considerable where dance bill posters is the only form of advertising used by the employers;

Be It Therefore Resolved, That the right to have itinerary announced be restored to the orchestras of the A. F. of M.
MAX LEWIS,
Local 453.

An unfavorable report is concurred in.

RESOLUTION NO. 22

Whereas, The National Defense Plan of our nation is inadequate in comparison to present-day tactics now used:

Be It Therefore Resolved, That the National Convention of the A. F. of M. adopt a suitable resolution giving our loyal support to the United States Government in its National Defense Plan and to ask that every person living in the United States assist in making a National unity; Be It Also Further Resolved, (1) We ask Congress to register all aliens and the taking of an oath to support the flag and Constitution of the United States by all persons in the employ of Federal, State and local governments and governmental agencies; (2) We urge that every precaution be taken to combat all forms of sabotage, espionage, disloyalty and other forms of subversive activity; (3) Urge the restriction of immigration until peace is restored in Europe and maintain constant watch on the Mexican Border and Eastern, Western and Southern ports for aliens who may exercise "fifth column" tactics in this country.

MAX LEWIS,
Local 453.

The Committee reports that the subject matter has been disposed of by prior

action of the Convention. The report is accepted.

RESOLUTION No. 33

Whereas, The Field Representatives of the A. F. of M. have performed a great service to the interests of the Locals and the Federation; and Whereas, There is no law at present that requires their attendance at the National Conventions where they could render valuable assistance and be helpful in many ways to the rank and file of the delegates as well as the Officials of the A. F. of M.;

Therefore, Be It Resolved, That it shall be mandatory that the Field Representatives be present at each National Convention to be of general service to the Convention assembled. They shall receive their usual compensation plus necessary expenses.

SANDY A. DALZIEL,
CLAUDE E. PICKETT,
Local 75.

The report of the Committee is unfavorable and the Convention agrees.

RESOLUTION NO. 45

To the Delegates Assembled for the 45th Annual Convention of the A. F. of M.: For your consideration I would ask that a resolution be adopted whereby all locals of the American Federation of Musicians be required to use a standard membership card to be printed by the International Press.

To decide on such a card I ask that the President of the A. F. of M. appoint a committee, or one be elected at large from the delegates assembled, to agree on a form most adaptable to all locals.

A standard membership card should be just as important as a standard contract blank or a standard application blank.

TED MAXWELL,
Local 244.

The Committee's report is unfavorable and is adopted.

RESOLUTION NO. 47

Whereas, There is a definite need for more positive identification of members than by a card issued by the individual locals, and Whereas, Many payments of Social Security that should be made are not made, due to the inability of the average member to produce his Social Security number when it is required.

Now, Therefore, Be It Resolved, That beginning with the issuance of the membership cards for the year 1941, it shall be mandatory that space be provided for the insertion of the member's Social Security number.

That a fine not exceeding ten dollars shall be imposed for failure to comply with this ruling, and Be It Further Resolved, That beginning January 1, 1941, Social Security numbers be made a part of required information regarding members on the books of every local and that Social Security numbers be placed on the applications of new members.

J. WHARTON GOOTEE,
LOUIS ROSENBERG,
ROBERT B. KEEL,
Local 484.

The Committee recommends reference to the International Executive Board and the Convention agrees.

RESOLUTION NO. 52

Resolved, That this 1940 Convention of the American Federation of Musicians does hereby authorize, direct and empower its proper officers to forthwith make a donation in the total sum of one thousand (\$1,000.00) dollars to the Red Cross, payable \$500.00 to the American Red Cross and \$500.00 to the Canadian Red Cross; and that appropriate communications accompany such donations.

RAYMOND J. MEURER,
Local 566.

The Committee states that the subject matter has been disposed of by previous action and the Convention concurs.

Executive Officer Parks reports to the Convention upon his activities in Washington in behalf of the WPA Music Projects. Mr. Chairman and

Delegates to the Convention: There is no need of my reciting all the details of the assignment which I was given by President Weber.

I want to inform this Convention that when I went to Washington I had the advantage of an outline of a structure to work with, thanks to the efforts of the committee which had been appointed to handle the WPA situation last year. This committee was in Washington in January, prior to my being sent there. Now, before I report to you of my activities I want to make a recommendation to the Convention, and the reason for making a recommendation before making my report is that my report will make it obvious to

you that my recommendation should be adopted.

I, therefore, recommend to this Convention that it pass a law making it mandatory for the locals of this Federation to file with the office of the National Secretary the number of the Congressional District in which their local is located.

When I was instructed to go to Washington I went there fully realizing that I might be on the spot, because of the fact that the amount of money now appropriated in the WPA relief bill was recommended by the President of the United States to cover the entire fiscal year and unless, by some method, we were able to get more than the amount in his recommendation, we would be close to half a billion dollars short of last year's appropriation.

On my arrival in the Capitol I made a hurried survey of the general situation. I endeavored to make contacts that would strengthen the structure the committee had started. I soon discovered that the battle was going to center first in the sub-committee and then in the full Committee on Appropriations.

I also came to the realization that the gentleman we thought was our friend was actually the individual we would have to combat. I refer to Congressman Woodrum of Virginia. He is chairman of the sub-committee, and owing to the ill health of Congressman Taylor of Colorado, Mr. Woodrum had been acting chairman of the full Committee on Appropriations.

Now, do not get me wrong as to Congressman Woodrum. That gentleman's sympathies are with musicians but his ideas as to economy in government is another thing, and regardless of how sympathetic and how friendly he might feel toward us as a craft, if his ideas of economy were carried out it would be injurious to us. As a matter of fact, he advocated that the amount of \$975,650.00—as contained in the President's original message be spread over the entire fiscal year which would have destroyed employment for thousands of relief workers.

When it became evident that the fight would be in the committee, it then became necessary that I send out another letter to the districts of members of the Appropriation Committee. I then contacted the locals in the districts in which the members of the Appropriations Committee lived. That is when my troubles began and the reason for the amendment I just offered. Of course, this was not done. However, when you look at it, it looked like someone had framed up on us as a great many members selected on the Appropriations Committee live in districts where we have no locals, and in some instances, they live in some little town that is not shown on the average map, as in the case of Congressman Snyder. His home is in Perryopolis, Pennsylvania, and Brother Rex Riccardi had a hard time locating Perryopolis there in his own state. It later developed that Congressman Snyder has a local in his district. There are many Congressmen who have no local in their district. Consequently, I sent out air mail letters and in several instances, I sent them out to locals in an entire state, particularly in the south, because I could not find a local in whose jurisdiction the Congressman lived.

Now I am going to refer to the original letter which I sent to you. Some of you probably thought that the wording of that letter was a little strange. The wording of that letter did not ask that Congressmen be urged to oppose a reduction in the WPA relief appropriation but it did ask that they be urged to oppose a reduction in appropriation for Federal music projects. The object in using that language was this—to as much as possible place the musicians, and the music project in the minds of the Congressmen. I was there to represent musicians. That was the main idea I had in mind because at that time I did not know what changes might be made in the bill.

I discovered a small group in the House which was not so economy-minded—that before receiving backing or support from their constituents, were willing to go to bat. That group began to grow. When the time came to vote on the bill which carried an appropriation for the CCC, this group had grown to be a pretty big boy and they tested their strength. They over-rode the recommendations of the department and over-rode the committee's report and increased the appropriation for the CCC camps. That gave us the start. From that period on, many Congressmen, all of those who were not so economy-minded, who were willing to make the appropriation that was necessary under the conditions, contacted the President of the United States in an effort to have him change his recommendation. They were successful, I think it was on April 18th, I am not positive of the date, that the President sent a letter to Speaker Bankhead stating that since the time he had submitted his first recommendation, conditions had materially changed and that he felt in justice to these changed conditions, to himself and to the unemployed

people of this country, that Congress should pass the bill for the amount which had been originally recommended with the authorization that it may be spent within a period of eight months.

There was quite an investigation made by the Appropriations Committee into the WPA activities during the past year and several states came in for considerable criticism but I want to say this to the delegates of this convention that there was not so much as the slightest odor developed by that investigation, where music projects were concerned.

Needless for me to say to you—you know it now—that the sub-committee overpowered Congressman Woodrum and brought in a bill which passed the House and which Mr. Woodrum unsuccessfully opposed.

Last year, the WPA relief bill was only three days before the House of Representatives. This year this relief bill was in a battle for five days. There were seventy-three amendments offered to this bill. Only eleven of these amendments were adopted in the House and none of the eleven amendments had any bearing whatever on matters which would effect our interest. In fact there were some liberalizing amendments. The bill passed the House and went to the Senate. The Senate sub-committee and the full committee of the Senate have made no changes as to the amount of money contained in the bill, or in provisions which would directly effect the musicians. There are some changes in the bill in a manner affecting building trades. The building trades, if you will recall appeared before the Appropriations Committee of the House a year ago and were successful in getting \$125,000,000 transferred to PWA, which caused the Kansas City Convention to send a committee to Washington and that amendment was back in the bill when it came from the Senate. This year, the building trades were not successful in getting any money transferred. However, in the House they got a small reduction in the amount which the WPA could spend on building projects. Before the bill reached the House, or when it reached the House, the President of the United States sent a letter to Congressman Cannon of Missouri who had charge of the bill in the House saying that he would prefer that they would have no limit on building projects at all and the House struck out Section 11. However, Section 11 in part has been placed back by the Senate committee but is somewhat more liberal than was provided by the House.

I am advised by Senator Barkley and by my Senator from Texas, Hon. Morris Shephard, that there will be no change in the amount of money or conditions which might effect us when the bill passes the Senate.

In my opinion, the bill is being discussed in the Senate today. Now, on the face of that bill, it may appear to you that it is a smaller amount of money than last year but there is \$12,000,000, taken from administration expenses and when that is taken into consideration, you will find that the amount for actual relief is more and that this bill carries a few million dollars more for the worker than last year's relief bill carried.

Gentlemen, I thank you.

The Convention adopts the report with a rising vote of thanks to Brother Parke.

Delegate Steeper, chairman of the WPA Committee submits the report of the Committee outlining its activities in Washington and the results obtained through which no further reduction was made in the 1939-40 music project appropriation. He recommends that the National Office be empowered to continue a representative in Washington to continue to protect the interests of its members on the WPA Music Projects.

The following Resolution is unanimously adopted:

Resolved, That locals be required to file with the office of the International Secretary the number of the Congressional District in which their local is located.

Announcements are made.

MEMORIAL SERVICES

Vice-President Bagley addresses the Convention with an appropriate address in memory of our departed brothers.

Among those who have passed away during the past year were the following:

Name	Local
William Greuling	3
C. F. Rauth	19
H. O. Wheeler	34
John Zirbes	42
Harry C. Davis	43
John D. Tobias	47
Warren C. (Hook) Osborn	60
Henry Harbeck	67
Albert M. Latashaw	82
F. F. Peterson	84-375
Frederick Beesley	104
Sam Silberman	125
Albert G. Lander	154
C. P. Huettis	161

Len C. Newell	161
Timothy J. Collins	171
F. A. Tallman	190
Albert Gehring	203
George C. Hay	203
Frank Mellor	216
Ernest Zanetti	248
Henry W. Dallmal	334
Marion E. Forsythe	375
Louis Greenberg	400
Benjamin Dunning	406
William T. Quick	463
James Beggs	802

What is death? It is a resting from the vibrations of sensation, and the swaying of desire, a stop upon the rambling of thought, and a release from the drugery about your body.

Is anyone afraid of change? I would gladly know what can be done without it and what is dearer and more suitable to the universal nature? Pray, must not your wood be transformed before your bath can be ready for you? Must not your meat be changed to make it fit to nourish you? Indeed, what part of life or convenience can go forward without alteration?

The following communications are read and ordered spread on the minutes of the Convention.

Regina, Sask.,
June 10, 1940.

Convention Headquarters,
American Federation of Musicians,
Indianapolis.

Fraternal greetings and best wishes for success in your deliberations.

SAM H. HILLIER,
President, Local 446.

Salem, Ore.,
June 10, 1940.

Forty-fifth Annual Convention,
American Federation of Musicians.

I regret that illness in my family prevents my attendance.

May your deliberations be constructive. Hope to see you in Seattle next year.

LEON W. DUBOIS,
Local 315.

June 10, 1940.

Mr. Fred W. Birnbach, Secretary,
American Federation of Musicians,
Hotel Claypool, Indianapolis, Ind.

Dear Sir and Brother:

I regret that unforeseen circumstances prevented me from attending the convention at the last moment.

To you, the officers and delegates, I extend my best wishes for highly successful 1940 Convention.

Fraternally,

STUART A. DUSSAULT,
President, Local 97, A. F. of M.

The Convention adjourned at 3:45 P. M. in respect to the departed brothers.

FOURTH DAY

MORNING SESSION

Indianapolis, Ind.,
June 13, 1940.

President Weber calls the meeting to order at 9:35 A. M.

A Special Order of Business, Nomination of Officers, is taken up.

On motion, the time for Nomination of Officers is set for 11:00 A. M. of the Thursday morning session.

MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

Indianapolis, Ind.,
June 10, 1940.

Vice-President Bagley calls the meeting to order at 8:00 P. M.

Delegates of Local 802, New York, appear in reference to contract between Abe Lyman and Billy Rose. Lyman was engaged to play at the Barbary Coast at the World's Fair.

The show closed upon two weeks' notice of the closing of the show.

Local 802 held that Lyman's contract cannot be cancelled as long as the place was open for business.

The Board decides that a stay of judgment will be granted to Billy Rose, pending the disposition of an appeal which has been submitted on behalf of Rose by his attorney, the appeal to take the usual course.

Delegates of Local 802 submit to the Executive Board a proposal that a wage scale be set for accompanists.

Upon motion, the matter is referred to the President's office for disposition.

The delegates request information as to the present status of television. They are advised that this matter was investigated by a sub-committee composed of President Weber, Treasurer Brenton and Executive Officer Petrillo. This committee made a

thorough study of television in New York, Chicago and Los Angeles and as a result of this study, made a proposal for wage scales and working conditions to the International Executive Board. The Board accepted the recommendation and adopted the wage scale and working conditions proposed, adding them to the laws of the Federation. The entire subject matter was covered in an article in the International Musician and is part of the records of the International Executive Board which are part of the official proceedings of the Forty-fifth Convention.

Delegates Meeder and Morrone of Local 60, and Wahl of Local 4, and member Wilkins appear before the Board in regard to the Westinghouse Radio Orchestra directed by Raymond Paige. The orchestra is composed of ninety-five men but is not a symphony orchestra.

They request a concession for recording for the reason that the orchestra is so large that the regular price is prohibitive.

The Board cannot agree as this would constitute a reduction in wage scale for other orchestras engaged in the same class of work.

Brother James Gregg of Local 498, Missoula, Mont., appears before the Board in regard to a proposed contract with the University of Montana for the University Theatre. He is informed that the agreement is not contrary to the principles of the Federation. The Board grants permission to the local to sign the agreement in its present form.

Delegates Logozza and Morache of Local 55, Meriden, Conn., appear before the Board in regard to Lake Compounce displacing band concerts with a Hammond Organ.

They are advised that the Hammond Organ should not be permitted to displace musicians that have been previously employed.

Delegates Holten and Zeiss of Local 717, East St. Louis, Ill., appear before the Board in regard to certain practices of a radio station in the local's jurisdiction.

The delegates are advised to send all details to the President's office, so that proper complaints may be filed with the F. C. C.

They explain their situation in regard to jurisdiction boundaries. A request for extended jurisdiction is now pending, but not completed so that it can be considered by the Board at the present time.

A problem regarding music machines and A. S. C. A. P. fees is laid before the Board. The law of the United States on copyright matter is explained to the delegates.

The Board adjourned until Tuesday night at 8:00 P. M.

Hotel Claypool,
Indianapolis, Ind.,
June 11, 1940.

Vice-President Bagley calls the meeting to order at 8:00 P. M. All members present. President Weber is excused from the deliberations.

There was presented to the meeting a duly certified copy of a Resolution adopted on the second day of the Forty-fifth Annual Convention of the Federation, instructing the International Executive Board to enter into a contract as of the date of the passage of the Resolution with Joseph N. Weber, employing him for life as Adviser to the American Federation of Musicians, to give assistance and advice to the officers and Executive Board of the Federation whenever they ask him for assistance and advice, at a salary of \$20,000.00 per annum, payable monthly, together with such expenses as he may incur in the performance of his duties as Adviser.

Treasurer Brenton then presented to the meeting a form of agreement between the Federation and Mr. Weber providing for the employment of Mr. Weber as Adviser in accordance with the said Resolution passed by the Convention. The agreement was read and thereupon it was unanimously

Resolved, That the agreement presented to this meeting of the International Executive Board providing for the employment by the American Federation of Musicians of Joseph N. Weber as Adviser to the American Federation of Musicians for life, at a salary of \$20,000.00 per year, payable monthly, on the last day of each month, together with such actual and necessary expenses as he may incur in the performance of his duties as Adviser, pursuant to the Resolution passed on the second day of the Forty-fifth Annual Convention of the Federation instructing the International Executive Board to enter into such a contract, be and it hereby is approved and Fred W. Birnbach, Secretary of the Federation, and Harry E. Brenton, Financial Secretary-Treasurer of the Federation, are hereby authorized and directed to execute said agreement on behalf of the Federation and the Executive

Board and to affix the seal of the Federation thereto.

The Resolution is unanimously adopted.

President Weber returns to the meeting.

The agreement is executed by the Secretary, the Financial Secretary-Treasurer and Joseph N. Weber.

Case No. 1111 of the 1939-40 docket, Claim of Will Osborne against William Brandt of the Windsor Theatre, Bronx, N. Y., for \$1,500.00, alleged balance due for services rendered is considered.

Upon motion, the claim is dismissed without prejudice to member Osborne's proceeding in the courts.

Executive Officer Parks gives a report of his activities in Washington, D. C., at length and in minute detail. The difficulties encountered and the attempt of the Building Trades to transfer a considerable portion of the funds from the WPA to PWA is explained.

The members of the sub-committee voted down the suggestions of its chairman, Clarence Cannon of Missouri, assisted greatly in the handling of the bill. The situation which resulted in the elimination of the theatre projects is explained to the Board.

The report is accepted by the Board.

The meeting adjourns at 11:00 P. M. until Wednesday evening at 8:00 P. M.

June 12, 1940.

Vice-President Bagley calls the meeting to order at 8:00 P. M.

Brother Jack Stanley appears before the Board and presents his idea of a National Radio Program to be promoted by the A. F. of M. He suggests that the history of the A. F. of M. be used as a background. The plan would necessitate gratis services of the A. F. of M. members, the program to be sponsored by a large insurance company, and the proceeds to be placed in a trust fund for the benefit of all professional members of the Federation.

The matter is laid over for further consideration.

Al. J. Gabel appears before the Board and requests reinstatement in the A. F. of M., wishes to join Coal City or Joliet, Ill.

The reinstatement of Gabel is permitted without payment of any National Initiation Fee.

Delegates Cetta, Kelly and Martin of Local 120; Cusick, Kleinkauf and Gilligan of Local 140, and Delegates Albanese and Dzialdoski of Local 696 appear before the Board in regard to an increase in the dance scale of Local 120, Scranton, Pa., for parks. The delegates from Local 120 state that the weekly price was \$40.00 per week, but they did not have a single engagement price for parks. They adopted price of \$10.00 for three (3) hours and \$4.00 per hour thereafter. The delegates from Local 696 state that Article VIII, Section 1, has not been complied with.

Local 120 states that no notice was sent to the surrounding locals.

The delegates are instructed to meet during this Convention, together with one of the President's assistants for the purpose of adjusting the matter. If this does not result in an adjustment, the Federation will assume full jurisdiction.

Delegates Muro, Keys and Romeo of Local 20, Denver, Colo., appear before the Board and information on a number of subject matters is imparted to them.

Delegate Phillips of Local 99, Portland, Ore., appears.

The Board considers the request of the Local for permission to reinstate Lynn Stewart.

The Board denies the request at this time.

Delegates Knapp and Rahn of Local 38 appear before the Board in regard to the case of Gray Gordon vs. New Meadow Acres Ballroom for \$65.00 alleged balance due Gordon.

They explain the circumstances under which Gordon agreed to the deduction, and state that the statements contained in the orchestra manager's affidavit is false.

Upon motion the claim is dismissed. They propound a question on jurisdiction over portable P. A. sets. The information is imparted to them.

Delegate Evans of Local 412 and Ivey of Local 295 appear before the Board in regard to a request of Local 295 for jurisdiction over Blackfoot, Idaho, which was granted to Local 412, Idaho Falls, Idaho by the International Executive Board in 1934.

The Board denies the request.

Delegate Foster of Local 687, Santa Ana, Calif., appears before the Board in regard

to an engagement played by members of Local 687 in the Fremont Tavern in Las Vegas, Nev.

He is instructed to the effect that the members may enter a regular claim with the International Executive Board.

Horace Heidt requests a ruling on the demand of the Stage Hands Local for an I. A. T. S. E. man to service a Novachord.

The Board holds that the Novachord is a musical instrument, and therefore not controlled by another organization.

At 11:20 P. M. the meeting adjourned until Thursday at 8:00 P. M.

The Law Committee continues its report.

RESOLUTION NO. 14

Whereas, Article 3 of the Constitution of the American Federation of Musicians provides that fifteen (15) musical instrumental performers, non-members of the American Federation of Musicians, may form a local union in any territory which is not included in the original jurisdiction of a local already organized; and

Whereas, A local of less than fifteen (15) members can not operate efficiently in the fulfillment of its duties as a local;

Therefore, Be It Resolved, That the following be added to Article 4 of the By-Laws of the American Federation of Musicians:

"When the membership of any local becomes less than fifteen for any reason whatsoever, it shall thereby become a suspended local and its charter shall be surrendered to the Secretary of the American Federation of Musicians"; and members of such a suspended local must become members of the nearest local or secure conditional membership cards from the Secretary of the American Federation of Musicians as provided in the By-Laws of the A. F. of M.

P. J. CHRISTMAN, HAROLD E. PACE, M. M. CHALOUPKA, Local 70.

The report of the Committee is unfavorable and the Convention agrees.

RESOLUTION NO. 27

Whereas, In the field of music arranging and orchestration there is now a group of members of the American Federation of Musicians known as the American Society of Music Arrangers, the objectives of which are to further the progress of their art; to gain greater recognition of their work, and to establish a closer bond among members of their profession; and

Whereas, The activities of the society during the past three years have resulted in the improvement of conditions and in the solution of arrangers' problems; and

Whereas, The purposes of the American Society of Music Arrangers have been approved and accepted by Local 47, of the American Federation of Musicians of Los Angeles; and

Whereas, Membership in the American Society of Music Arrangers is strictly limited to members of the American Federation of Musicians;

Therefore, Be It Resolved, That this Convention here assembled endorse and approve the purposes of the American Society of Music Arrangers and recommend to all members and locals of the American Federation of Musicians that they co-operate with said society in carrying on their program of standardization, covering both working conditions and remuneration.

J. K. WALLACE, FRANK D. PENDLETON, Local 47.

The Committee amends by striking out all words from "and" to the end of the last paragraph.

The amended Resolution is favorably reported by the Committee and the Convention concurs.

RESOLUTION No. 29

Whereas, The most urgent problem now facing the A. F. of M. is the problem of unemployment; and

Whereas, One of the tenets of our Constitution is the fair dealing amongst our members; and

Whereas, The practice of allowing orchestras to broadcast outside of regular Radio stations at any time and for any reason, makes the Radio stations less and less dependent on studio orchestras for their music; and

Whereas, When an orchestra plays on a job, other than Radio Studio, as Hotels, Dance Halls, Night Clubs, etc., and at the same time goes on the air to advertise anything it actually performs two jobs at the same time, causing unemployment and therefore becoming guilty of unfair dealing toward Brother members;

Be It Resolved, That henceforth no member of the Federation be permitted to play in front of a microphone outside

of a Radio station, or while playing for any other job.

Exceptions to be made for Symphony Orchestras, Grand Operas, Political rallies, National celebrations and like occasions.

LOUIS MOTTO, Local 65.

Leave to withdraw is granted to the introducer.

RESOLUTION No. 30

Whereas, Many members leave their home jurisdictions and go to other jurisdictions, in most cases a larger city, and deposit their Transfer, and they confine their efforts to getting full membership in the local at the earliest possible moment, neglecting their obligations to the home local by ignoring all due bills and notices; and

Whereas, The next notice the home local gets from the local in which the member has deposited his card, is the Transfer returned marked "Full Member" and invariably the member is back one or two quarters and the local has accepted him to membership in bad standing; and

Whereas, It then becomes necessary for the home local to contact the local in which the member has been admitted, to collect the back dues which creates a feeling of resentment to the home local on the part of the member.

To correct a situation of this kind we offer the following to be added to Article 8, Section 5:

Before accepting a Transfer member to full membership, it shall be the duty of the Secretary to first ascertain from the home local if member is in good standing and if they have any objection or reasons why he cannot become a member of the local in which the Transfer is deposited. Failure of the local Secretary to abide by the conditions of this law and upon complaint to the National Office that a local has accepted a Transfer member to full membership that is not in good standing with his home local, a fine of \$10.00 shall be levied for the Secretary, for which the local shall be held responsible.

SANDY A. DALZIEL, CLAUDE E. PICKETT, Local 75.

The Committee report is unfavorable and the Convention sustains the unfavorable report.

RESOLUTION No. 31

Whereas, Many Laws have been found during the past several years by certain interests that have in mind to defeat the purposes of the musicians in their efforts to promote a livelihood whereby they can maintain a standard of living, and incidentally reducing their employment possibilities; and

Whereas, This fact has materially affected a continuance of the Radio allocation for the employment of musicians which was in force and effect during the years of 1938 and 1939, thus cutting down the local employment of musicians in Radio stations to a low ebb; and

Whereas, The only qualification necessary at the present time in obtaining a license to operate a Radio station is, that they must qualify to the FCC, as to Civic interest which does not at this time mean employment of local musicians or talent;

Therefore, Be It Resolved, That the Officers and the Executive Board of the American Federation of Musicians be requested to work out ways and means of promoting the interests of Musicians by necessary Legislation in Congress which would make it mandatory on the part of the Federal Communications Committee to not grant a license to a Radio station, or the renewal of a license until they have qualified as to a certain amount of Civic interest which shall be construed in this case to mean local employment of musicians and other talent necessary in the operation of a Radio station.

CLAUDE E. PICKETT, SANDY A. DALZIEL, Local 75.

An unfavorable report of the Committee is adopted.

RESOLUTION No. 36

Whereas, The joint agreement between the I. A. T. S. E. and the A. F. of M. as stipulated in Standing Resolution No. 25 was signed July, 1912, and does not in any way conform to conditions as they exist today; and

Whereas, The I. A. T. S. E. is now invoking this agreement in hotels, cafes, tourists' lodges, auditoriums, dance halls and summer resorts; and

Whereas, Many employment opportunities are lost to musicians due to the insistence of the I. A. T. S. E. that their members be employed to turn on and off lights and other trivial jobs which in no way could be construed as full time employment for a member of the I. A. T. S. E.; and

Whereas, This agreement as signed in July, 1912, was never meant to extend to any jurisdiction outside of the footlights of a theatre; Be It Therefore

Resolved, That the words "or place of

amusement" be deleted entirely from this agreement, and that the President of the Federation be instructed to call such meetings with the President of the I. A. T. S. E. as will bring about the modification of this agreement as outlined immediately.

HENRY H. JOSEPH, Local 809.

The Committee recommends reference to the International Executive Board and the Convention agrees.

RESOLUTION NO. 44

Whereas, Competition of School Bands and Orchestras is a matter of great concern and hardship to the membership of the Professional Musicians, and

Whereas, The only mention made upon this subject in the Constitution and By-Laws of the Federation, is Standing Resolution No. 41 which does not define the privileges or rights of either group.

Therefore, Be It Resolved, In order to establish a clear understanding as to the limitations of the fields of the professional musicians, and music educators, The American Federation of Musicians adopt the following lines of demarcation.

That the field of entertainment is the province of the professional musician. Under this head include the following:

- (a) State and County Fairs, Civic parades, ceremonies, expositions, community concerts and community center activities, regattas, contests, festivals, athletic games, activities or celebrations and the like. (b) Functions for the furtherance, directly or indirectly, of any public or private enterprise, functions by chambers of commerce, boards of trade, and commercial clubs or associations. (c) Any association that is partisan or sectarian in character or purpose. (d) Functions of clubs, societies, civic or fraternal organizations. (e) Statements that funds are not available for the employment of professional musicians, or that if the talents of school musical organizations cannot be had, other musicians cannot, or will not be employed or that the school musicians are to play without remuneration of any kind, are all immaterial.

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musicians is the province of the music educator. Under this heading, so far as they do not conflict with local laws, state or federal laws or statutes, should be included the following:

- (1) School functions, initiated by the schools as a part of a school program, whether in a school building or other building. (2) Community functions, organized in the interests of the schools strictly for educational purposes. (3) Civic occasions, of local, state or national patriotic interests of sufficient breadth to enlist the sympathies and cooperation of all persons, such as Memorial Day services in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the rights and privileges of local professional musicians. (4) Benefit performances for local charity, when and where local professional musicians would likewise donate their services. (5) Civic services that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.

Therefore, Be It Further Resolved, That any school band or orchestra, their Musical Director and/or Superintendent of Schools or either of them violating any of the provisions of this Resolution shall be deemed as being unfair to the Federation, and shall be so held by the Local in whose jurisdiction the violation was committed.

Therefore, Be It Further Resolved, That this Resolution is of such nature as to be deemed an emergency measure and as such emergency measure shall become effective, and in full force immediately upon its adoption by this Convention.

DAN H. BROWN, D. O. HUGHES, Local 599.

The report of the Committee is unfavorable.

The unfavorable report is adopted.

RESOLUTION NO. 50

Amend Article XIII, Section 9-E, by omitting in lines 13 and 14 the following words:

"as well as the names of the members who will play same and the locals to which they belong."

Also Article XIII, Section 10-C, in lines 9 and 10, omit the same words.

MOSES E. WRIGHT, Local 378.

The unfavorable report of the Committee is agreed to by the Convention.

RESOLUTION NO. 54

Whereas, A misunderstanding exists as to the rights and duties of traveling bands playing Fair engagements, therefore

Be It Resolved, That Article XIV, Preamble, "D" contain the following: "Traveling bands playing state, second class district, and third class county fairs are restricted to their show engagement only and are not permitted to play engagements incidental to the fair such as dances, concerts, night clubs and so forth."

CLAIR E. MEEDER, Local 60.

The report is favorable and the Convention concurs.

RESOLUTION NO. 55

Whereas, A misunderstanding exists to the rights and duties of traveling bands playing Fair engagements, therefore

Be It Resolved, That Article XIV, Preamble, "D" contain the following: "Traveling bands playing state, second class district, and third class county fairs are restricted to their show engagement only and are not permitted to play engagements incidental to the fair such as dances, concerts, night clubs and so forth. On traveling Fair engagements of this kind, local laws governing minimum number of men do not apply."

CLAIR E. MEEDER, Local 60.

The introducer is granted permission to withdraw the Resolution.

RESOLUTION NO. 56

Whereas, Ice Shows have become a very popular form of amusement, and

Whereas, Ice Shows are usually performed in places of large seating capacity at very high admission fees, comparable to music shows, therefore

Be It Resolved, That Article XIII, Section I be amended to read: "With comic operas, musical comedies, ice shows, farce comedies, etc."

CLAIR E. MEEDER, Local 60.

A favorable report is adopted.

RESOLUTION NO. 61

The position of Honorary President Emeritus is hereby created and said Honorary President Emeritus has the privilege of attending all meetings of the International Executive Board and the annual conventions with privilege of voice and vote. He shall be entitled to all expenses incurred in his activities in this office.

MOSES E. WRIGHT, Local 378.

Leave to withdraw is granted to the introducer.

RESOLUTION NO. 62

Whereas, Joseph N. Weber has been the President of the American Federation of Musicians for forty consecutive years, and

Whereas, He has diligently and faithfully fulfilled the duties of his office to the credit of the American Federation of Musicians, and furthermore dedicated his life to the betterment of the musicians and their economic welfare, be it therefore

Resolved, That Joseph N. Weber is elected to the position of Honorary President Emeritus of the American Federation of Musicians.

MOSES E. WRIGHT, Local 378.

The introducer requests permission to withdraw and the Convention agrees.

RESOLUTION NO. 65

Be It Resolved, That it shall be unlawful for any leader employed on an engagement to directly or indirectly pay line charges or any other charges in connection with broadcasting.

HERMAN KENIN, JOHN A. PHILLIPS, Local 99.

CARBON L. WEBER, O. R. McLAIN, Local 76.

The report of the Committee is favorable.

President Weber makes an explanation. Discussed by Delegate Kenin, who offers an amendment "that the Executive Board be empowered to work out the intent of the Resolution and to try to stop unfair distribution of lines by radio stations."

An amendment to the amendment is offered "that the Executive Board be also empowered to modify the Resolution insofar as line charges of Name Bands playing Commercial sponsored engagements, where they pay the line charges in order to make it possible for them to play other engagements in other cities than the basic originating point of the Commercial Radio Program."

The amendment to the amendment and the amendment are adopted.

The Resolution as amended is adopted.

Proceedings of the Forty-fifth Annual Convention of the A. F. of M. will be continued in the September issue of THE INTERNATIONAL MUSICIAN.

PEDAGOGICS

"Endurance In Trumpet Playing"

By HAYDEN SHEPARD



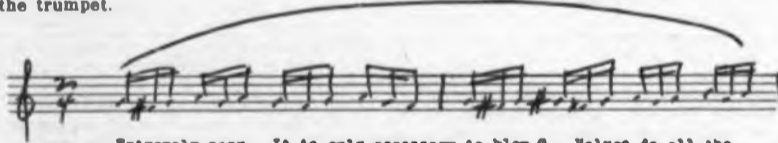
HAYDEN C. SHEPARD

IN my first article for the International Musician I stressed the value and the great importance of the practice of slurred intervals. I would like now to go into this matter in greater detail so that my readers will better understand why this form of practice is of such paramount importance.

On a three-valve brass instrument there are seven fundamental lengths. These may be heard distinctly if you will tap the mouthpiece with the open palm. Using no valves the low C will be heard. Fingering chromatically down and tapping for each note the six other tones, B, B flat, A, A flat, G and G flat will be heard. Each half-step pitch change is accomplished by increasing the length of the tubing, that is calling into use the valves, the pressing down of which permits the air to travel through the valve piping. Pressing down the second valve lowers the tone a half step. The first

valve slide being twice as long as the second, lowers the pitch a whole step and the third slide, being three times the length of the second slide, lowers the pitch one and a half steps. A combination of these valves will give the seven fundamental lengths previously spoken of. Now you will observe that no matter how you tap with the open palm no other pitches but these seven can be produced, and you will be unable to sound higher than C below the staff. All tones above C are over-tones of these fundamental lengths and these over-tones can be accomplished only by contraction of the lips. As pitch depends upon the number of vibrations produced per second, the higher the tone desired the faster the lips must vibrate and the more tense the lips must be to obtain these faster vibrations.

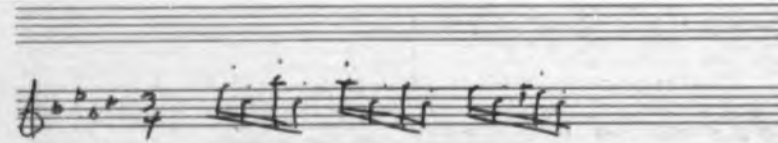
Let us assume now that you are playing a bugle, or your trumpet without using any valves at all. The only notes that can be produced will be C, G, C, E, G, B flat and C, and higher in proportion to your ability to play the high register. If you are using no valves it is obvious that these different pitch changes must be produced by the contracting and relaxing of the muscles in the lips and face. The ease with which you make these different changes will naturally depend entirely upon the elasticity and flexibility of the embouchure, as nothing else but the contracting and relaxing of these muscles will produce any one of the intervals which you wish to play. It is obviously wrong to depend upon the breath to make your pitch changes, that is forcing out higher tones by blowing harder, as this would entail volume and would not serve if you wished to play some of the higher tones pianissimo. It is apparent then that the playing of the trumpet is a matter of constant shifting of contracting and relaxing muscles, the changing of the valves aiding, of course, in some passages, but the whole technical structure depending upon the player's ability to contract and relax his lips to produce the proper pitches. In other words, the control of your trumpet fundamentally is your ability to play intervals. Slurred intervals are preferred, although one should by no means neglect staccato intervals, because slurred intervals are harder to play smoothly and any defect in the change of pitch will invariably be heard. Perhaps few students have ever realized why some of the passages which you have tried to play seemed so extremely difficult. Glance through any of your study books and pick out the passages with which you have had a great deal of difficulty and the ones which were comparatively easy to play. Unless it was a matter of a difficult finger passage, I am sure you will invariably find that the hard passage was one containing intervals and the easy passages were the ones where the notes were a tone or a half tone apart. Below I have taken from Arban's passages which best illustrate this point. It is interesting to note that sometimes the easiest passages sound difficult and the difficult ones vice versa. In summing up let me again impress upon you that upon one's ability to play intervals is the ability to play the trumpet.



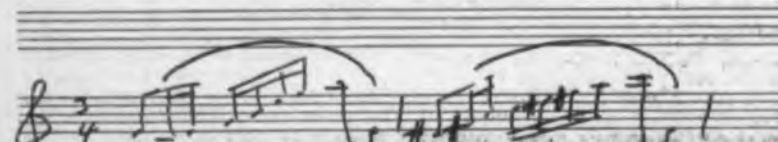
Extremely easy. It is only necessary to blow G. Valves do all the work. No contraction of the lips required.



Still easy. Notes are all close together.



Difficult, but not as difficult as



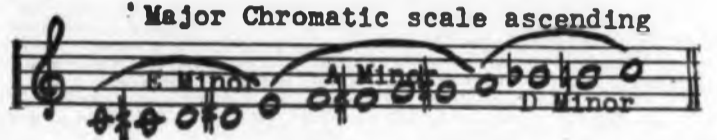
DIATONIC RELATIONSHIP OF MINOR SCALES

BY JOSEPH HAGEN

CHROMATIC SCALES

The chromatic tones that appear between the diatonic tones of a scale are derived from relative scales. Note that in the ascending chromatic scale of C major sharps are employed with one exception—between the 6th and 7th degrees—where B flat instead of A sharp is used, because C major is not related to any scale having A sharp as a diatonic scale tone.

In the descending scale flats are used, except between the 5th and the 4th degrees, where F sharp is used instead of G flat, because C major is not related to any scale having G flat as a diatonic scale tone.



Major Chromatic scale descending



Minor Chromatic scale ascending



Minor Chromatic scale descending

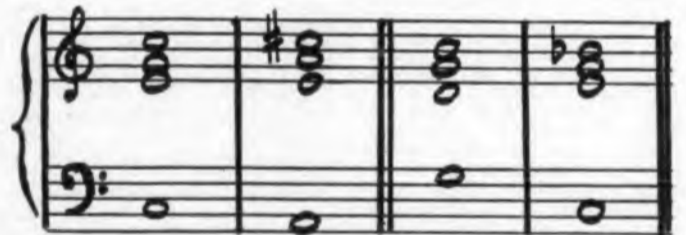


NOTE—The foregoing examples show the scales in which the tones of the chromatic scales appear as diatonic tones.

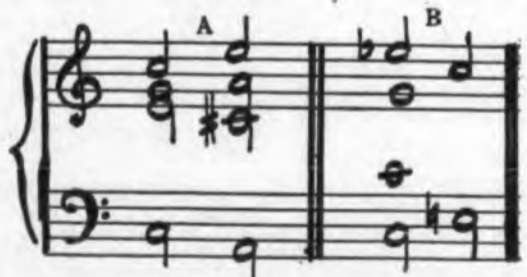
The notation of the chromatic tones of a chromatic scale may vary from the examples given, and is not necessarily incorrect if the chromatic tones are not derived from relative scales, but it will be found that the method as given is most natural and best to employ generally.

FALSE RELATION

The chromatic alterations of tones should, as a general rule, be made in the same part or voice.



The false relation arises when the chromatic alteration is made in any other part or voice, the effect of which—in many cases—is harsh, especially when such false relation arises during the continuation of the same fundamental as at B.



The usual harshness of a "false relation" is almost, if not entirely, absent if a progression to a dominant chord of the 7th or 9th is made.



(Continued on Following Page)

thony Bruno, Joseph Bruno, Frank J. Ryan, William W. Pratt.

Resigned: N. Woodbury Currier, Kenneth Hall, Josef Groat, Myra Taylor, Frances W. Clement, Dr. Norman H. Bostler, Arthur Karik.

LOCAL NO. 18, CHICAGO, ILL.

New members: Jack Wilson, Joe A. Paterek, Jr., George M. Campanari, Earl H. Anderson, Richard Lee Miller, John G. Subocz, Virginia King, Robert M. Harrison, Lita Charbonnet, Louis F. Math, Carmen Speziale, Mary Kala, Bernard Tobin, Norbert Miller, Jayford Ward, Edward F. Munce, Jr., Ben Wallace, Wladyslaw H. Arthur Perzunas, Harry D. Heflinger, Jerry Struck, Kuzi Herbert Adair, Eugene H. Becker, Cecil Schindler, Joe. Edw. Fokory, George A. Peterson, Jr., Joe. Sudway, Jimmy Vrad, Mary Kay Metzberg, Van L. Kelly, Anna Bubac, Tommy Lee.

Transfers returned: Cecil Oulickman, Fred S. Waldron, 138; John Galt, 90; Bevil W. Christensen, 104; Leonard Cleary, 19; Lester Randolph, Marshall Grant, Norton Cuzman, Paul Durand, George Hewitt, Jack McGonard, all 8; Vylye Thorne, 609; Louis A. Walla, 6; Helen Campbell, 80; Maxton Pajak, 30; Harry F. Zelle, John P. Smith, Jr., Weldon O. Wichter, all 41; Larry (Alfaria) Vigneto, Robert Frantz, Maurice B. Jackson, 181; John O. Duffy, 60; Olan Hughes, 5; Carl Yassari, Neil Bendab, Ellsworth Costas, Russell Roberts, Paul Parla, George Porter, all 10; John Robert Barber, 635; Horst Jackson, 306; Hunn, Isaac, 9; Ben Emoff, Robert Ramos, Frank Simons, all 47; Ray Krause, Carl Luppe, Gilbert Dickinson, all 59; Viola Dupuy, 284; Summers Foster, 181; Edward Bergman, Wm. H. Burdard, Wm. L. Hammond, Charles G. Wichter, Lester W. Peterson, Royce, Stanley C. Usher, Jan Savitt, George Auld, J. D. Campbell, Tod Duane, C. John Hansen, Jack K. Piets, Ben Pickering, Morris Hayman, William Joe, Felice, James Don Wolf, Kenneth Blanton, Thomas George Herbert Richter Ricci, Wm. Osborne Olfphant, John Barbach, George O. Johnston, Max Cheikes, H. C. Johann, Jack Golden, Clyde C. Heger, Harry Friedman (Hilo Haddock), Charles G. Wichter, Fred W. Peterson, LaSzar, Shewell, Wm. Battsberger, John Austin, George Horn, H. D. Cuthall, O. G. Gellman, Danny W. Peeli, John A. Lepel, Ray Tazel, Howard A. Atkinson, Henry Friedlander, George Henschler, Peter Moore, George Andrew Blaise, Wm. Arthur, Francis Shum, Frank Ricketts, Charles Zimmerman, Bill Coleman, Stanley Aronson, Dale Jones, Gerald R. Blittie, Haskell L. O'Brien, Lloyd Martin, all 802.

Transfers issued: John M. Danlyuk, Linda Cotta, Seymour Levy, Aimee Arjyn Pitas, Hilde (Habu) Raben, R. L. Larson, Emmott A. Caris, Melvin Grant, Lester Plinter, Leo H. Ragon, John F. Kwasy, Don Grand, Paul Jacobi, Bud Stuman, Louis B. Stredlow, Ben Foreman, M. J. Jack Hathaway, Paul M. McLean, Frank Elias, Bob Niemias, George Weiss, Fritz Siegel, Frank Owens, Ernest Chugley, Leo Lomax, N. F. Richardson, Paul E. Wislocki, Ben Timma, Jack H. Woller, Fred W. Peterson, John C. Johnston, Wm. Houser, V. T. Quiran, Carl Barusso, M. E. Wolowie, Charles Goyard, Russell Winslow, Charles G. Johnson, J. Howard Felling, Robert Stochel, Edward W. Lamb, Joseph H. Wichter, Fred W. Peterson, McKay, Paul Inaguro, Samuel (Diaz) Bibbins, Ramon Aris, Arthur Lippel, T. P. Conforti, Edw. O. Carlson, J. B. Wronowitch, Charles Casarreta, E. B. Jacobs, Milton M. Nieret, Joseph Bliger, Milton Schmitt, Vincent Scholten, Raymond Silvestre, E. Burgwald, Mel Aronson, Thos. Wolvetson, Jr., Jack Harlow, Wm. Anthony, Roy F. Winters, Emil Flindt, Edw. O. Holmbeck, E. Carson Donnelly, June Waldron, Charles Curall, Jim H. Durbin, Fred W. Peterson, Ray Thumel, G. Wilson, Homer Bennett, Gladys Hagwell, Edward Denahl, Bob Greer, James Isabella, Harold Wilson, Rudolph Blittia, Rodman Smith, Jr., H. H. Steane, Helen Irwin, Leon Shash, Robert V. Stovall, Helen Wilson, Fred W. Peterson, W. Hallow, Robert Von Knopke, H. H. Hansen, John Mats, Michael F. Sherman, Robert Russell, Ray J. Stevens, Christ Steiner, Jr., Dorothy M. Irvine, Albert J. Felgan, Ed (Butcher) Albin, Arthur G. Peterson, Peter M. Main, Joe Strand, Elmer Kaiser, Jack Zimman, John Blies, Jack Funds, Clarence Sherman, Jos. K. This, Sam A. Kahn, M. E. Wollin, George Weiss, Salvador Lopez, James Henson, Dan M. Wolf, William G. Peterson, H. F. Burber, Frank H. Nejd, Chas. Scharf, Frank Raymond, Al Trace, A. (Holly) Swanson, Jeanette Klemper, H. (Mar) Gerard, Ralph Badley, Kenneth Garret, Glenn Clemens, Francis G. Wichter, Eugene Colon, George W. Hoedie, Emil Flindt, Jr., Edw. McKimmie, John M. Unger, Leonard Backowski, Arthur Gold, Harry J. Nielsen, Howard W. Abbott, H. A. Shook, H. M. Behan, David K. Kasl, Florence Ebert, Eugene Colon, George W. Hoedie, Ed. O'Brien, Carl Molino, Goldie R. Brown, Joe A. Costa, E. J. Podesda, Phillip Hat, Helen Brown, Russell Morrison, W. L. Pace, Joe Hat, Maurice A. Fuchs, Lester Bushon, W. D. Palmer, A. J. Boldfort, Chester Berg, Jos. A. Chambrlin, George Struss, D. O'Brien, J. P. Walker, Nathaniel Farber, Everett Hull, Walt Wagner, D. A. Ald, Frank Vento, Jack Crawford, J. M. Gilbert, Victor DeGude, Ronan Mills, Walter H. Peterson, H. H. Garris, Dick Carter, George W. Peterson, H. H. Garris, Jack Fremberg, A. Jack Chapman, Dee Downing, Harold M. White, George Devon, Sam Hart, Anton Camarata, Fr. Frances Barry, E. W. Hill, F. W. Carpenter, N. R. Frank, G. J. Long, H. H. Garris, J. P. Wisnom, Carroll Barnett, Ed. M. Grattan, Edman Smith, Jr., Don Mullehan, H. Schuckert, Jr., Ed. F. Fahert, Julian J. Stenger, J. Lysia Sisk, John G. Davis, Joe Yento.

Resigned: George Sarust (Eddie Miller), Eleanor Reynolds, George W. Zarek, William H. Lyone, Ralph Wassner. Annulled: Ida Privaly, Phil Rick, Steve Labarra, Valeria Chap, Vincent J. Borrelli, Joseph J. Jusak.

LOCAL NO. 11, LOUISVILLE, KY.

New members: Burton Thompson, Harold L. Casey, Jr., Fr. Raymond, Wm. Andrew S. Mattingly, Edwin M. Ray, Bernard H. Varble.

Transfers issued: H. M. Dunbar, Jim Christian.

Transfers deposited: Bill Roco, 71; P. de Reader, 8; J. J. Huster, 11; Fred M. Delaney, 14; George W. Labase, J. Neal M. Riley, all 802; P. Harrison, T. Balaach, H. Wierand, F. P. P. all 1; B. Bushley, 107; V. B. Bothwell, O. W. Kelley, R. V. Knopka, L. Loomis, F. Owens, all 10; B. Cowell, K. Kaper, both 17; H. Bauer, R. Bennett, W. Lewis, W. N. Hall, J. P. Nelson, C. E. Sticks, T. Noraro, T. DiPardo, E. Williams, all 2; E. Stern, 43; E. Farver, L. Koppelman, 10; L. Harker, 106.

Transfers returned: H. Luby, E. Pennock, W. F. Wether, E. E. Edwards, S. Vornahme, P. J. Eisenbitt, G. Gray, O. H. Hayes.

Transfers withdrawn: Tony diPardo and band, Mike Blasek and band, and Walter and band, Tony Balaach and band, Gordon Kasper and band.

LOCAL NO. 16, NEWARK, N. J.

New member: Harry A. Schmauch.

Resigned: Henry F. Jedin, Boco Jo La Fare, Joseph Besaro.

Transfers issued: Jack Miller, John Hoising, Domenico Cella, Harry M. Wallman, Ernest Golcher, Vernon Aurnham, Maurice Gorman, Michael R. A. Davis, Bob J. Arthur, Ed. And. Krey, G. George, Wober, Louis Albert, Harold Seckman, Eric Krew, Joe Zidonik, George Vilgao, Edward Wolff, Charles Cosgrove, Ben Rabinowitz, Anthony Pont.

Transfers deposited: Frank M. Mooney, Alfred Behrer, Casper Rabito, Nell Oulden, P. W. McClure, Jack Oeffora, Louis Magliotti, Charles W. Lichtenman, Ed Cardell, Moray Labowita, Harry Herz, Ray Homer, O. H. Ray, Frank Spillato, George B. Johnson, William Khara, Joe T. Pila, Pete Rivera, Joseph Pillado, August Morell, Joe M. Ortil, Alfonso Charas, J. A. Corboda, Ludolo Antonio, Frank R. DeLuca, J. M. B. O'Brien, George J. Davila, Maurice Pastot, Vincent Castaneda, Walter Feldharp, Albert Bianconi, James Wilson, Margie Perrone, Vic Gonzalez, Frank Romeo, Van Alexander, Don H. Borchardt, Hon. John D. Lester, D. Lester, William Schellhammer, Harry P. Pittiner, Irene O'Connell, Richard Bloch, James Hartman, Harry Peter Jack Schneiderman, Roy Mills, Marline Paricio, Orville M. Bergman, Maxwell H. Barber, Francis Bereda, Gene B. Krupa, R. E. Blonki, Martin Keltner, Wm. G. Harts, R. A. Harten, Rudolph Novak, Samuel Mucker, all 802; Weldon W. Kleina, Frank Simons, John Smith, Jr., Harry Zelle, all 4; Fred Perntis, 33; Edward Lucas, 151; Edward Tomeluch, 206; Richard C. Nestler, all 802; Ken both Brown, 100; Albert Gordon, Robert Snyder, both 1; Richard C. Neagler, 77; Ellsworth L. Wagner, 73; Anthony J. D'Amora, 71; Samuel Donahue, 5; Edward Costello, 280.

Transfers withdrawn: Herb Merin, Joseph Shevak, Peter Van Smail, Anthony Valentine, Marv M. Herbert Will Osborne, Bill Ciesman, Haskell O'Brien, Max Chetkov, E. C. Shan, Dale Johnson, Richard Aronson, John Barshar, Frank Silvestro, George B. Johnson, William Khara, Joe T. Pila, Pete Rivera, Joseph Pillado, August Morell, Joe M. Ortil, Alfonso Charas, J. A. Corboda, Ludolo Antonio, Frank R. DeLuca, J. M. B. O'Brien, George J. Davila, Maurice Pastot, Vincent Castaneda, Walter Feldharp, Albert Bianconi, James Wilson, Margie Perrone, Vic Gonzalez, Frank Romeo, Van Alexander, Don H. Borchardt, Hon. John D. Lester, D. Lester, William Schellhammer, Harry P. Pittiner, Irene O'Connell, Richard Bloch, James Hartman, Harry Peter Jack Schneiderman, Roy Mills, Marline Paricio, Orville M. Bergman, Maxwell H. Barber, Francis Bereda, Gene B. Krupa, R. E. Blonki, Martin Keltner, Wm. G. Harts, R. A. Harten, Rudolph Novak, Samuel Mucker, all 802; Weldon W. Kleina, Frank Simons, John Smith, Jr., Harry Zelle, all 4; Fred Perntis, 33; Edward Lucas, 151; Edward Tomeluch, 206; Richard C. Nestler, all 802; Ken both Brown, 100; Albert Gordon, Robert Snyder, both 1; Richard C. Neagler, 77; Ellsworth L. Wagner, 73; Anthony J. D'Amora, 71; Samuel Donahue, 5; Edward Costello, 280.

Transfers returned: Marvina Shaw, Marvina Messing, William Leo, Walter Klein, all 902; William J. Kelly, 538; Russell Ranner, 177.

LOCAL NO. 28, DENVER, COLO.

New members: Tony Fiores, Dorothy B. Krone.

Resigned: Hubert F. Kauter, 69; Albert Mincek, 5.

Transfers issued: Jerry L. Carondan, Albert Lillo, David Pavron.

Resigned: Nathan A. Cammech, Jr., Julia M. Chillon, Lance H. House.

Transfers returned: Lawrence Walker, Jerry Burke, John Rise, all 495; Parroll Orina, 233; Everett Olson, 18; Chester E. Harris, 73; J. C. Grundy, 19; Roger Conrad, 23; Leo Fortin, Donald McDougal, both 47; Tom Ceisidan, 8; Louis A. Struelo, 60; Freddie Worrall, 32; Dick Burgess, Harold Windsor, Ronald Kemper, Louis Vaca, Carl Brandt, Robert Lee, Floyd Adams, 13; Clarence Luner, 86; Edgar Kuehler, 20; Lewis Qualding, F. J. Schw, J. A. Central, Charles A. Handa, all 10; Wayne (Ope) Kay, Paul Karstrom, Joe McDill, Bob Pope, James Whitcomb, Wm. H. Holt, 19; James T. Jones, 29; Bob Alexander, 118; Alden Giff, Jr., 45; Anson Weeks, Harry Frohman, E. B. Stockwell, Jr., Fred Stoddard, Ted Walters, Lewis K. Prantis, A. Karl, Ray L. Davis, George Boy, Louis Schneider, 10; Karl Knevel, 147; Charles Poelan, Wm. Hite, 77; Wm. Abin, Jr., Jim Christian, both 407; Devo Bell, 223; George Mundy, 60; John B. O'Brien, J. E. McHargue, E. J. Ingle, Thomas P. Gibbs, Johnny Belison, Fred Adams, P. R. Belmont, Wm. Elmo Tauxer, H. Washburn, Ormond Downes, Jr., Ted Weeks, Joe Arthur, all 10; Rex Kelly, 6.

LOCAL NO. 23, SAN ANTONIO, TEXAS

New member: Dick Bromover.

Transfers returned: Grover Schildknecht.

Transfers issued: Vernon Gezer, George H. Kraft, Fred Welhausen, Henry Orson.

Transfers returned: Herman Waldman, Ken Boyer, Wm. Kirkham, L. A. Goodwin, Robert Wilson, all 117; Grady Harace, 306; Larry Hooper, 110; Harold Jones, Horace Puckett, 72; O. H. Eastman, 306.

LOCAL NO. 25, TERRE HAUTE, IND.

Resigned: Jack Ibell, Harold Orloff.

Transfers returned: Jimmy Raschel, Art Raschel, Tom McNary, all 232; Herman Barker, James Burmac, Wm. Taylor, all 232; Herman Barker, James Burmac, Wm. Taylor, all 232; Herman Barker, James Burmac, Wm. Taylor, all 232.

LOCAL NO. 28, PEORIA, ILL.

New members: Lester E. Smith, Howard E. Kuhn, Francis Johns.

Transfers issued: Clyde Dale, Don M. Ekkins, Benny Garrels, Virgil Barnett, George A. Cobb, Wm. A. Ficht, Wm. D. Miller.

Transfers returned: Charles R. Cartwright, Robert Cartwright, Don M. Ekkins, Robert Lindig, Robert Walter, Dan Parks, Harold Phillips, Vern H. Phillips, Walter Carter, Harold Garret, George W. Peterson, 196; Frank J. Miller, 232; James Salmon, 244; C. O. Manckenberg, Edw. Neesen, Dan Rodman, Phil S. Dooley, all 10.

LOCAL NO. 79, BELLEVILLE, ILL.

New member: Adolph Berger.

Transfers issued: Wm. Hensinger, Emil W. Eyrer, Norman Hammel, Henry Julius, Frank J. Macho, E. Loesner.

LOCAL NO. 39, ST. PAUL, MINN.

New members: Ira T. Pettiford, Theodore E. Dill, Nestor J. J. Berne, James A. Martini, Don G. Ballag.

Transfers deposited: Walter Pichon, B. T. Lovingsgood, Samuel Casimir, Chester Zorfas, Stanley Williams, John Bruntow, J. D. Harty, Frank Vento, Melvin Adams, Raymond Casimir, Meyer Kennedy, Willie James, all 498; John M. Gilbert, Harry J. Nielsen, John M. Unger, Howard W. Abbott, Leonard Backowski, Walter H. Peterson, Romeo Melis, Arthur Gold, Victor DeGude, all 10; Mitchell Deuchuck, 28.

Transfers issued: Thomas H. Morgan, Walter W. Trichter, Keith Gamm, Frederic J. Nix, Ernest G. Christman, Robert V. McClain.

Transfers returned: Stan (Norris) Pittenger, Stanley O. Story, Michael Tractel, Louis Kocou, Joe Jaffe, Lewis Snyder, Wm. C. Stone, all 10; Ernest Kolstad, 18; Wm. Hagedorn, 49; George W. Peterson, 116; James Eric N. Kolstad, Alice C. Lawson, Donald Patwalk, Myrtle Sunde, Gordon O. Wolter.

LOCAL NO. 46, BALTIMORE, MD.

New members: Edward P. Eiler, James E. Park, Seymour E. Friedman, Bernard B. Thomas, John G. Bayerson.

Transfers returned: Carl B. Bost, Ernie Winters, Howard W. Abbott, Leonard Backowski, Walter H. Peterson, Romeo Melis, Arthur Gold, Victor DeGude, all 10; Mitchell Deuchuck, 28.

LOCAL NO. 33, LOGANSPORT, IND.

New members: Robert Cooper, Chas. Bassman.

Transfers returned: Dick Derf and Band, 414; Dick Miller and Band, Charlie Cartwright and Band, 25; Glenn Burgess, 2, and Band; Jack Sprout, 1, and Band; Dick Mills, 804, and Band; Harry O'Nan, 648, and Band; Freddie Worrall and Band.

LOCAL NO. 35, GRAND RAPIDS, MICH.

New members: William Layton, James Balch, Herbert Williams, Ludi Ball, William Hagmann, Bernie Palen, Leo Smith, Harry Sauter, Edward Bergler, John Minola, John Czernikini, William Heacole.

Resigned: Phillip Abbas, Merritt Mitchell.

LOCAL NO. 38, KENOSHA, WIS.

Transfers deposited: Ben Polack, Wm. H. Wood, Benny Davis, Russell A. Mass, Hugh Huggins, John Ke, Robert Clark, Peter C. Lofthouse, Carroll W. Thompson, Ralph Grizzle, Don Owens, Graham Stevenson, Wayne Williams, John B. Lauder, J. P. B. Taylor, Jr., Fred W. Peterson, Loren V. Holding, Both Bertram, all 47; George Hall, Ray Allen, Phillip Billman, Joseph Sinacore, George Furman, Harold LARRY, Joseph Agiera, Don Stevens, Vincent Badale, Frank Wychanski, Gus M. O'M, Abel, Ralph Connor, E. L. Nichols, Joseph Andrews, Frank Ray, Joe Fiorentino, Bob Zurko, Albin Sidell, Chelsea Queller, Martin O'Brien, Joseph W. Buehler, Noel Eklund, Herman Burdorf, Howard Gaffney, Murray Gold, George Bell, Ray Allen, Phillip Billman, Joseph Sinacore, George Furman, Ram Baden, Larry Melnick, Joseph Agiera, Don Stevens, Vincent Badale, Frank Wychanski, Gus M. O'M, David E. Grant, C. J. Wetterau, A. C. Coughlin, Antonio Belivonich, all 802; Randall W. Weeks, George Hanellus, George George, Robert L. Stevens, Wilson Lewis, R. H. Miller, all 9; Fred W. Peterson, 116; James Eric N. Kolstad, Alice C. Lawson, Donald Patwalk, Myrtle Sunde, Gordon O. Wolter.

Transfers issued: Ernest Knapp, Walter Taylor, E. Clarke, Morton Baron, Drew Widmer, all 802; Joshua Baker, 409; John Ainsaa, 509; Walter Leisner, 18; James Baker, James A. Baker, both 8.

LOCAL NO. 65, HOUSTON, TEXAS

Transfers deposited: Ben Polack, Wm. H. Wood, Benny Davis, Russell A. Mass, Hugh Huggins, John Ke, Robert Clark, Peter C. Lofthouse, Carroll W. Thompson, Ralph Grizzle, Don Owens, Graham Stevenson, Wayne Williams, John B. Lauder, J. P. B. Taylor, Jr., Fred W. Peterson, Loren V. Holding, Both Bertram, all 47; George Hall, Ray Allen, Phillip Billman, Joseph Sinacore, George Furman, Harold LARRY, Joseph Agiera, Don Stevens, Vincent Badale, Frank Wychanski, Gus M. O'M, Abel, Ralph Connor, E. L. Nichols, Joseph Andrews, Frank Ray, Joe Fiorentino, Bob Zurko, Albin Sidell, Chelsea Queller, Martin O'Brien, Joseph W. Buehler, Noel Eklund, Herman Burdorf, Howard Gaffney, Murray Gold, George Bell, Ray Allen, Phillip Billman, Joseph Sinacore, George Furman, Ram Baden, Larry Melnick, Joseph Agiera, Don Stevens, Vincent Badale, Frank Wychanski, Gus M. O'M, David E. Grant, C. J. Wetterau, A. C. Coughlin, Antonio Belivonich, all 802; Randall W. Weeks, George Hanellus, George George, Robert L. Stevens, Wilson Lewis, R. H. Miller, all 9; Fred W. Peterson, 116; James Eric N. Kolstad, Alice C. Lawson, Donald Patwalk, Myrtle Sunde, Gordon O. Wolter.

Transfers deposited: Ben Polack, Wm. H. Wood, Benny Davis, Russell A. Mass, Hugh Huggins, John Ke, Robert Clark, Peter C. Lofthouse, Carroll W. Thompson, Ralph Grizzle, Don Owens, Graham Stevenson, Wayne Williams, John B. Lauder, J. P. B. Taylor, Jr., Fred W. Peterson, Loren V. Holding, Both Bertram, all 47; George Hall, Ray Allen, Phillip Billman, Joseph Sinacore, George Furman, Harold LARRY, Joseph Agiera, Don Stevens, Vincent Badale, Frank Wychanski, Gus M. O'M, Abel, Ralph Connor, E. L. Nichols, Joseph Andrews, Frank Ray, Joe Fiorentino, Bob Zurko, Albin Sidell, Chelsea Queller, Martin O'Brien, Joseph W. Buehler, Noel Eklund, Herman Burdorf, Howard Gaffney, Murray Gold, George Bell, Ray Allen, Phillip Billman, Joseph Sinacore, George Furman, Ram Baden, Larry Melnick, Joseph Agiera, Don Stevens, Vincent Badale, Frank Wychanski, Gus M. O'M, David E. Grant, C. J. Wetterau, A. C. Coughlin, Antonio Belivonich, all 802; Randall W. Weeks, George Hanellus, George George, Robert L. Stevens, Wilson Lewis, R. H. Miller, all 9; Fred W. Peterson, 116; James Eric N. Kolstad, Alice C. Lawson, Donald Patwalk, Myrtle Sunde, Gordon O. Wolter.

Transfers issued: Ernest Knapp, Walter Taylor, E. Clarke, Morton Baron, Drew Widmer, all 802; Joshua Baker, 409; John Ainsaa, 509; Walter Leisner, 18; James Baker, James A. Baker, both 8.

LOCAL NO. 75, MINNEAPOLIS, MINN.

Transfers issued: Robert Dahl, Frank Chernak, Alvin Schuler, Bob Senke, Joe Breda, Fred W. Peterson, Ed. Estrada, Leon Senke, Kenneth Senke, Wm. (Pete) Arma, Stanton Ondahl, Lyle Smith, Jr., Truman, Kenneth Ross, Dean Nelson, Cec Hurst, Carl Anderson, Don Gibson, Henry W. Peterson, Hans Woodhull, Armilla Orben, Don Winters, Fred Glass, Mona Glass, Ida Glass, Nan Glass, Charles Boldt, Henry J. Williams, Jack Krzywnik, John Bremann, Joe Diach, Ruth DeLo, Robert C. Kinnel, Joseph Peterson, Mrs. Jack Larson, Freddy Rich, Warren Hallquist, Herbert Kublas, Hoban Tiffany.

Resigned: Don Lanni, Lou Brees, Fred W. Peterson, E. Clarke, Morton Baron, Drew Widmer, all 802; Joshua Baker, 409; John Ainsaa, 509; Walter Leisner, 18; James Baker, James A. Baker, both 8.

Transfers withdrawn: Larry Sherman, George Palm, Jimmy Messick, Lloyd Anderson, all 73; Franchy Gross, 178; Harold Gusting, 87; Don Tzee, 174; J. Russ, 254; Don Baker, 310; Edward J. Peterson, 306; Joseph Schild, 34; Otto Schmitz, 178; Arlie Simmonds, Virgil Brown, James Townsend, Roy Miller, Robert Joffel, L. M. Brown, Leonard Chittler, Floyd Godeby, all 34; Art Schoefer, 2; Robert N. Crain, 375.

Transfers deposited: Ernest Knapp, Walter Taylor, E. Clarke, Morton Baron, Drew Widmer, all 802; Joshua Baker, 409; John Ainsaa, 509; Walter Leisner, 18; James Baker, James A. Baker, both 8.

LOCAL NO. 78, DUBUQUE, IOWA

Transfers issued: Margie Kephart, Victor Lebart.

Transfers deposited: Ernest Knapp, Walter Taylor, E. Clarke, Morton Baron, Drew Widmer, all 802; Joshua Baker, 409; John Ainsaa, 509; Walter Leisner, 18; James Baker, James A. Baker, both 8.

LOCAL NO. 68, ROCHESTER, N. Y.

New members: Dorothy C. Fennell, Charles A. Collins.

Resigned: Julia Anne Wilkinson, Larry S. Bugliero, William M. Giamberini, James J. Taylor, J. P. B. Taylor, Jr., Fred W. Peterson, Loren V. Holding, Both Bertram, all 47; George Hall, Ray Allen, Phillip Billman, Joseph Sinacore, George Furman, Harold LARRY, Joseph Agiera, Don Stevens, Vincent Badale, Frank Wychanski, Gus M. O'M, David E. Grant, C. J. Wetterau, A. C. Coughlin, Antonio Belivonich, all 802; Randall W. Weeks, George Hanellus, George George, Robert L. Stevens, Wilson Lewis, R. H. Miller, all 9; Fred W. Peterson, 116; James Eric N. Kolstad, Alice C. Lawson, Donald Patwalk, Myrtle Sunde, Gordon O. Wolter.

LOCAL NO. 78, OMAHA, NEB.

New member: Neal Paul Bett.

Transfers deposited: Boyd Sabourin, L. E. Wilson, Joe. B. Durbin, Ray Thomas, Homer Bennett, Melvin Grant, Fred W. Peterson, 116; James Eric N. Kolstad, Alice C. Lawson, Donald Patwalk, Myrtle Sunde, Gordon O. Wolter.

LOCAL NO. 48, BALTIMORE, MD.

New members: Edward P. Eiler, James E. Park, Seymour E. Friedman, Bernard B. Thomas, John G. Bayerson.

Transfers returned: Dick Derf and Band, 414; Dick Miller and Band, Charlie Cartwright and Band, 25; Glenn Burgess, 2, and Band; Jack Sprout, 1, and Band; Dick Mills, 804, and Band; Harry O'Nan, 648, and Band; Freddie Worrall and Band.

LOCAL NO. 75, MEMPHIS, TENN.

Transfers issued: Nico Mariano, Herbert Williams.

Transfers deposited: Ouzie Nelson, J. M. Ashford, Ernest Bruno, Charles Buehak, Ray Ulmer, Robert Donnan, Ed Humphreys, James Marlin, William Nelson, Leonard Wood, A. J. C. Harris, 184; Jack Veronesi, Fred Lines, both 10; Frank Monaco, 116; Gail Loughton, Carl Pinky Temin, Fred Carr, Hazon Brady, Ray Lawler, Wm. Sumner, George Fays, all 47; Stanley Groff, 65; Arthur Yaser, 35; John Loroach, Max Murray, both 10; Homer Lamont, Joe Bourgeois, both 2; Stanley Bos, Hans Erdmann, both 802; Buddy Rogers, 10; Eddie Bennett, Wilfred McDonnell, 229; Mary O'Brien, Mary Fie West, both 229; Frank Langone, 77; Joe Badio, Edgar Struss, Michael Sabol, Fred Parrasio, John Martin, John Hegl, I. M. Cohen, Jerry Carlson, Edward Cain, Scott Walter, Burbank, all 802.

Transfers withdrawn: Herbie Holmes, 197; Eugene Bell, 212; Woodrow Chapek, 4; W. C. Smith, Jr., 285; Howard Kanner, 10; Robert Evans, 60; Ernest Shonka, 38; Harold Sindles, 5; Francis Cummins, 297; John Zimmerman, 73.

Transfers returned: Glen Gray, Oud Watts, Pat DeLo, Clarence Huettenrider, P. W. Hunt, Jack Blaseh, Joe Ball, Cy Beatz, Art Blayson, Keny Bergant, Bill Rauch, Tony Batista, Bill Brownson, Dan D'Andrea, Bill McEachern, Stanley Brown, Fred W. Peterson, 116; James Eric N. Kolstad, Alice C. Lawson, Donald Patwalk, Myrtle Sunde, Gordon O. Wolter.

LOCAL NO. 73, MINNEAPOLIS, MINN.

Transfers issued: Robert Dahl, Frank Chernak, Alvin Schuler, Bob Senke, Joe Breda, Fred W. Peterson, Ed. Estrada, Leon Senke, Kenneth Senke, Wm. (Pete) Arma, Stanton Ondahl, Lyle Smith, Jr., Truman, Kenneth Ross, Dean Nelson, Cec Hurst, Carl Anderson, Don Gibson, Henry W. Peterson, Hans Woodhull, Armilla Orben, Don Winters, Fred Glass, Mona Glass, Ida Glass, Nan Glass, Charles Boldt, Henry J. Williams, Jack Krzywnik, John Bremann, Joe Diach, Ruth DeLo, Robert C. Kinnel, Joseph Peterson, Mrs. Jack Larson, Freddy Rich, Warren Hallquist, Herbert Kublas, Hoban Tiffany.

Resigned: Don Lanni, Lou Brees, Fred W. Peterson, E. Clarke, Morton Baron, Drew Widmer, all 802; Joshua Baker, 409; John Ainsaa, 509; Walter Leisner, 18; James Baker, James A. Baker, both 8.

Transfers withdrawn: Larry Sherman, George Palm, Jimmy Messick, Lloyd Anderson, all 73; Franchy Gross, 178; Harold Gusting, 87; Don Tzee, 174; J. Russ, 254; Don Baker, 310; Edward J. Peterson, 306; Joseph Schild, 34; Otto Schmitz, 178; Arlie Simmonds, Virgil Brown, James Townsend, Roy Miller, Robert Joffel, L. M. Brown, Leonard Chittler, Floyd Godeby, all 34; Art Schoefer, 2; Robert N. Crain, 375.

Transfers deposited: Ernest Knapp, Walter Taylor, E. Clarke, Morton Baron, Drew Widmer, all 802; Joshua Baker, 409; John Ainsaa, 509; Walter Leisner, 18; James Baker, James A. Baker, both 8.

LOCAL NO. 75, DES MOINES, IOWA

Transfers issued: Margie Kephart, Victor Lebart.

Transfers deposited: Ernest Knapp, Walter Taylor, E. Clarke, Morton Baron, Drew Widmer, all 802; Joshua Baker, 409; John Ainsaa, 509; Walter Leisner, 18; James Baker, James A. Baker, both 8.

LOCAL NO. 78, OMAHA, NEB.

New member: Neal Paul Bett.

Transfers deposited: Boyd Sabourin, L. E. Wilson, Joe. B. Durbin, Ray Thomas, Homer Bennett, Melvin Grant, Fred W. Peterson, 116; James Eric N. Kolstad, Alice C. Lawson, Donald Patwalk, Myrtle Sunde, Gordon O. Wolter.

LOCAL NO. 48, BALTIMORE, MD.

New members: Edward P. Eiler, James E. Park, Seymour E. Friedman, Bernard B. Thomas, John G. Bayerson.

Transfers returned: Carl B. Bost, Ernie Winters, Howard W. Abbott, Leonard Backowski, Walter H. Peterson, Romeo Melis, Arthur Gold, Victor DeGude, all 10; Mitchell Deuchuck, 28.

LOCAL NO. 33, LOGANSPORT, IND.

New members: Robert Cooper, Chas. Bassman.

Transfers deposited: Ernest Knapp, Walter Taylor, E. Clarke, Morton Baron, Drew Widmer, all 802; Joshua Baker, 409; John Ainsaa, 509; Walter Leisner, 18; James Baker, James A. Baker, both 8.

LOCAL NO. 75, MEMPHIS, TENN.

Transfers issued: Nico Mariano, Herbert Williams.

Transfers deposited: Ouzie Nelson, J. M. Ashford, Ernest Bruno, Charles Buehak, Ray Ulmer, Robert Donnan, Ed Humphreys, James Marlin, William Nelson, Leonard Wood, A. J. C. Harris, 184; Jack Veronesi, Fred Lines, both 10; Frank Monaco, 116; Gail Loughton, Carl Pinky Temin, Fred Carr, Hazon Brady, Ray Lawler, Wm. Sumner, George Fays, all 47; Stanley Groff, 65; Arthur Yaser, 35; John Loroach, Max Murray, both 10; Homer Lamont, Joe Bourgeois, both 2; Stanley Bos, Hans Erdmann, both 802; Buddy Rogers, 10; Eddie Bennett, Wilfred McDonnell, 229; Mary O'Brien, Mary Fie West, both 229; Frank Langone, 77; Joe Badio, Edgar Struss, Michael Sabol, Fred Parrasio, John Martin, John Hegl, I. M. Cohen, Jerry Carlson, Edward Cain, Scott Walter, Burbank, all 802.

Transfers withdrawn: Herbie Holmes, 197; Eugene Bell, 212; Woodrow Chapek, 4; W. C. Smith, Jr., 285; Howard Kanner, 10; Robert Evans, 60; Ernest Shonka, 38; Harold Sindles, 5; Francis Cummins, 297; John Zimmerman,

Mr. Frank Scherer, all 10; Edgar Koehler, 30; Clarence...

LOCAL NO. 77, PHILADELPHIA, PA.
New members: Dominick Albanese, Thomas M. Berry...

LOCAL NO. 122, NEWARK, OHIO
Transfers deposited: Charles Best, W. Cohen, J. Middleton...

LOCAL NO. 127, BAY CITY, MICH.
Transfers deposited: Claude Cliser, Earl Powell, Jack...

LOCAL NO. 137, CEDAR RAPIDS, IOWA
New members: Ray Pence, Clair V. Nelson, Robert J....

LOCAL NO. 78, SYRACUSE, N. Y.
New members: William J. Manzoni, Harold Francis...

LOCAL NO. 79, CLINTON, IOWA
New members: Gene McClinton, M. O. Schmidt, Gilbert L....

LOCAL NO. 85, SCENECTADY, N. Y.
New members: Arthur Ivers, Byron Lake, Orla Sabatini...

LOCAL NO. 86, BENLD, ILL.
New members: Leo Brizana, John Forneris, Frank...

LOCAL NO. 94, TULSA, OKLA.
New members: L. E. Austin, O. H. Hymus, Wm. Caffee...

LOCAL NO. 105, SPOKANE, WASH.
New members: Vernon Reynolds, Ralph Thronson, Fran...

LOCAL NO. 106, NIAGARA FALLS, N. Y.
New members: Al Day, Leo Forster, Fred Thomas, Stuart...

LOCAL NO. 118, REDDING, CALIF.
New members: Myron Wattrade, Elmer Hill, Mae Cran...

LOCAL NO. 119, OLEAN, N. Y.
Transfers issued: John Gabriel, Al Cecchi, John G....

LOCAL NO. 117, TACOMA, WASH.
New members: Chuck Mattard, Bud Spooner, Neal Ely...

ROY BONES, ERMA BROWN, FRED B. HARRISON, JOHN JENK...

LOCAL NO. 127, BAY CITY, MICH.
Transfers deposited: Claude Cliser, Earl Powell, Jack...

LOCAL NO. 137, CEDAR RAPIDS, IOWA
New members: Ray Pence, Clair V. Nelson, Robert J....

LOCAL NO. 141, KOKOMO, IND.
Officers for 1940: President, Robert E. Harvey; Vice...

LOCAL NO. 148, WORCESTER, MASS.
New member: Emil M. Haddad.
Resigned: Eugene Feldman.

LOCAL NO. 148, TORONTO, ONT., CANADA
Transfers issued: Joe Coll, B. A. Clarke, Fred Ervin...

LOCAL NO. 151, ELIZABETH, N. J.
New members: Sol Marbus, Adam Eposito, Michael...

LOCAL NO. 158, INTERNATIONAL FALLS, MINN.
Transfer deposited: Keith E. Gamm, 30.

LOCAL NO. 158, SPRINGFIELD, OHIO
Transfer issued: Fred Walker.
Transfer deposited: Herb Berman, 101.

LOCAL NO. 161, WASHINGTON, D. C.
Traveling members: Orin Tucker, Roy Cohen, Edw...

LOCAL NO. 162, LAFAYETTE, IND.
New members: Thomas E. Wilson, Stephen F. Rosen...

LOCAL NO. 176, MANAYOV CITY, PA.
Transfer issued: John Coughlin.
Traveling members: Harry Gluck, Alex Polcassy, Bonnie...

LOCAL NO. 176, MANAYOV CITY, PA.
Transfer issued: John Coughlin.
Traveling members: Harry Gluck, Alex Polcassy, Bonnie...

HARRIS, GENE FENDERGAT, JOE. KATRON, all 802; Frank...

LOCAL NO. 174, NEW ORLEANS, LA.
New member: Alvin de la Housaye.
Transfers issued: V. Orso, Jr., O. Wedemeyer, John C...

LOCAL NO. 176, MARSHALLTOWN, IOWA
New members: Robert Wright, Maxine Bowman, Kenneth...

LOCAL NO. 186, STOCKTON, CALIF.
Transfers issued: Lloyd Kennard, J. Hancock, H. Du...

LOCAL NO. 186, WINNIPEG, MAN., CANADA
New members: Charles E. Dojak, W. H. Fulton, Gordon...

LOCAL NO. 198, CHAMPAIGN, ILL.
New members: Maurice Cornelious.
Transfers deposited: Wm. Laska, Les Jackson, both 89...

LOCAL NO. 203, HAMMOND, IND.
New members: Joe Warput, Robert Johnson, R. M. D...

LOCAL NO. 208, CHICAGO, ILL.
New members: Wm. Jack Dupree, Bill A. Galther, Wilb...

LOCAL NO. 198, INTERNATIONAL FALLS, MINN.
Transfer deposited: Keith E. Gamm, 30.

LOCAL NO. 198, SPRINGFIELD, OHIO
Transfer issued: Fred Walker.
Transfer deposited: Herb Berman, 101.

LOCAL NO. 161, WASHINGTON, D. C.
Traveling members: Orin Tucker, Roy Cohen, Edw...

LOCAL NO. 162, LAFAYETTE, IND.
New members: Thomas E. Wilson, Stephen F. Rosen...

LOCAL NO. 176, MANAYOV CITY, PA.
Transfer issued: John Coughlin.
Traveling members: Harry Gluck, Alex Polcassy, Bonnie...

LOCAL NO. 176, MANAYOV CITY, PA.
Transfer issued: John Coughlin.
Traveling members: Harry Gluck, Alex Polcassy, Bonnie...

ENOCH LIGHT, PAUL RUSSELL, JULES MENDELSON, MILIT SPIEGEL...

LOCAL NO. 236, ABERDEEN, WASH.
New members: Donald Fletcher, Jerry Frink, Hugo Thilo...

LOCAL NO. 240, ROCKFORD, ILL.
New members: Mary Florence Milley, Dick Borner, Will...

LOCAL NO. 249, IRON MOUNTAIN, MICH.
New members: George Bolch, Robert La Liberté.

LOCAL NO. 256, BIRMINGHAM, ALA.
New members: Jerald D. Scott, Leon J. Seguin, Edwin...

LOCAL NO. 257, NASHVILLE, TENN.
New members: Mrs. George P. Bell, Jr., George B. J...

LOCAL NO. 186, STOKTON, CALIF.
Transfers issued: Lloyd Kennard, J. Hancock, H. Du...

LOCAL NO. 186, WINNIPEG, MAN., CANADA
New members: Charles E. Dojak, W. H. Fulton, Gordon...

LOCAL NO. 198, CHAMPAIGN, ILL.
New members: Maurice Cornelious.
Transfers deposited: Wm. Laska, Les Jackson, both 89...

LOCAL NO. 203, HAMMOND, IND.
New members: Joe Warput, Robert Johnson, R. M. D...

LOCAL NO. 208, CHICAGO, ILL.
New members: Wm. Jack Dupree, Bill A. Galther, Wilb...

LOCAL NO. 208, TOLEDO, OHIO
New members: Carl Ross, Alfred Bell, Clifford White...

LOCAL NO. 202, SANTA ROSA, CALIF.
Transfer received: Alexandra Z. High, III.
Transfer withdrawn: Kate Thoma.

LOCAL NO. 204, LANCASTER, PA.
New members: Joseph M. Harant, J. C. Bishop, Harold...

LOCAL NO. 204, LANCASTER, PA.
New members: Joseph M. Harant, J. C. Bishop, Harold...

LOCAL NO. 350, COLLINGSVILLE, ILL.
New members: Louis LaFere, Reuben George Baber, Alma Ohslen.
Resigned: LaVerne Smith, Emmett Best.

Transfers issued: Kenneth LaBure, Homer McKinley.
Transfer deposited: George Brazler, Sub. 2.
New members: Louis LaFere, Reuben George Baber, Alma Ohslen.

Resigned: LaVerne Smith, Emmett Best.
Transfers issued: Kenneth LaBure, Homer McKinley.
Transfer deposited: George Brazler, Sub. 2.

LOCAL NO. 308, RENO, NEV.
New members: Thomas S. Jones, Mrs. Thomas (Una) Jones, Ernest Pierson.

Transfer members: Howard Billingham, Dorris Bireley.
Transfers deposited: Kenneth Best, 4; Walter Ziegenbaum, 408; Marsh Murray, 583; Larry Miller, 47.

Transfers withdrawn: H. Dean Rhoades, 505; Walter Ziegenbaum, 403; LeRoy Kirschman, 295.
Transfer cancelled: Kenneth Best, 4.

Resigned: Virgil Brown, Neil Carlson, Clair L. Hinkley.
Dropped: Wm. Huenes, Hill Busby, Don Chedden, Jake Flores, Gunnild H. Gues, James W. McDuchan, Ed Osborn, Don Richter.

Traveling members: Muzzy Marcellino, Les Taylor, Bud Knauer, J. C. Ghubino, Bob Hrahi, Bill Fite, Ellis Kirk, Hugh Byron, Don Schmidt, Johnny Love, Louis Oray, John Lyon, Jimmy Gray, Jack Ordle, Ed Boyle, Everett McLaughlin, Bob Smith, Kenneth Robinson, Leck Motts, Leo Naber, Harold Jones, Don Walker, Cameron Maus, all 47; Henry Busse, Donald Bradford, Murray Williams, Robert Noble, John C. Lewis, Fred Virgadamo, Wendell Mayhew, Joe Turi, Victor Garber, Melvin Hurveta, William Hunter, all 802; Robert Brown, 73; Joe Kurzman, 47; Kison Comas, 10.

LOCAL NO. 309, LAS VEGAS, NEV.
Change in officers: Vice-President, Charles E. Harbes; Trustee: Roland E. Parsons.
Transfers deposited: Ellen Bainter, 383; Katherine Cruise, John Lang, Virginia Massey, Sandra Page, Oscar Eosen, Dorothy Miller, Jack Hagan, Ed Kiger, Ed Brown.
Transfers withdrawn: Julius Brooks, Jean Sanducky, both 461; May Kofoe, 309.

LOCAL NO. 375, OKLAHOMA CITY, OKLA.
New members: Charles J. Good, Joe Lewis McCord, Harry F. Lee, Carl Kaiser, Billy Ballis, David Schwartz, Duane Swails, Thomas A. Patterson, Scotty F. Harrel, Robert C. Ashby, Myer Helle, Harrison C. Reynolds.
Transfer deposited: Jack Hagan, 453.
Resigned: Ralph Rose, Jr.

Transfers cancelled: Frank Matwalk, 397; Leslie Shelton, 94.
Traveling members: Bill Carlson, Otto Sehart, Edward George Potaner, Gilbert H. Butson, Jack Bennett, I. E. Simmons, Orwin W. Turner, Steve Kosera, all 8; Vincent Allott, 802; H. M. Iversen, 10; Edward Latta, 108; Paul Pandaris, Merle Koch, Boyce Bartism, Loren Mack, Carl Hodder, E. L. Sockwell, Jr., Ted C. Walters, Louis Schneider, Lewis R. Prentiss, all 10; Wes Elie, 47; Karl Krauer, 147; Charles Polzin, 3; Buddy Rogers, Ted Cain, Jerry Carlsson, Johnny Hayes, Howard King, Johnny Morris, Fred Pritchard, Herbert Sabel, Eddy Sakason, Joe Medie, Scotty Burbank, P. C. Langone, all 802; Miss W. McDonnell, 228; Ed Bennett, 1; Miss Mary Osborn, Miss Mary F. Wood, both 329.

LOCAL NO. 578, EASTON, PA.
New members: Edwin J. Downs, Douglas Jarvis.

LOCAL NO. 187, JACKSON, MICH.
New members: Robert Averill, W. C. Bailey, Harold Duroker, Robert Barnes, Johnnie Combs, Clarence Cook, Fredrick Fidler, Joseph Arline Hill, Charles Gales, Francis George, Harold Hamner, Royal James, Glen Jones, Ralph Hatcher, Claude E. Reed, Chas Bupinski, George Spindler, Neil Twenden, Buddy Vogel, Durwood Whitfield, Jack J. Worth, Willie Wood.
Transfers issued: George Becher, Russell Derby, Wardell Gray, Robert G. Long, Ralph Osborn, Robert Reed, James Robinson, Mariette Vorhees, Ann Woolfolk.
Transfers deposited: Herbert Foll, Clifford Gray, Charles Kies, Fredrick Richter, Gene Wase, Ernest Workman.

Transfers withdrawn: Eddie Allen, Ned Bellinger.
Eradicated: Elton Willinworth.
Transfer returned: Ray Leach.
Transfers issued: Jerry Hansen, Robert B. Vanner, Emerson L. Ozment, Dewey A. Tapp, James Bonis, Herbert Miller, Ted Ayers.

LOCAL NO. 397, GRAND COULEE, WASH.
Change in Officers: Secretary-Treasurer, William Rinaldi.
New member: Andy Platt.
Transfers deposited: Mary Storey, 103; Arthur Fay Green, 105.
Eradicated: Art Harrison, Gladys Clendinning, Wm. C. Chapman, Dick Barnell, Ed Hunt, V. Ireland, (Armen) Jamison, Joe Kelly, Ted J. Lamson, G. A. McGowan, Louis Michaels, Jack Morgan, John Mundi, R. J. Oliver, Lee Randall, Herb Reuter, Dave Ble, M. A. Teaschman, Jack Watta.
Transfer withdrawn: Glen Parker, 443.

LOCAL NO. 400, HARTFORD, CONN.
New member: Anthony V. LaPena.
Resigned: Kurt Bloom, Ray Osman.
Transfers issued: Eddie Allen Handman, Joseph Pusco, Michael C. Rossmore, Seymour Rosenberger, Philip J. Stock, Jr., Maurice Hoy, Charles Raps, Stanley Sterbens, J. J. O'Brien, Wm. B. Tassillo, Jr.

LOCAL NO. 408, MONTREAL, P. Q., CANADA
New members: Marcel Bastien, Charles Laplante, Mercedes Laine, Frank Dawson, Bob Perrault, Art Asher, Rene Frappeur, Guy Lapierre, Leonard Orr, Johnny Gilbert, Carl Gentile, Romeo Fortier, Armand Lege, Geo. Gossneau, Fernand Blondel, Pierre Clouey, Rene Decon, Lucien Lagace, Alfred Lettrun, Guy Bossi, John Ois, Fernand Houdeau, Rene DeCaraf, Doris Killam, Guy Larin, Theodore Morin, Albert DeFaur, Paul Doyle, Evelyn Boudreau, Roger Desjais, Gaston David, Frank McDonough, Sidney Flinders, E. J. Labelle, Philose Nazir, H. G. Nicholson, Irving Shublink, Roland Verdon, Gertrude Reu-champ, Joseph Redard, Eddie Delisle, Norman Dumont, George Saver, Harold Rimpson, Georges L. Markey, Charles Anholoff, Camille Gagnache, Maurice Beauchamp, Romeo Cloutier, Paul Dickson, Philippe Lusier, Arthur Sarrail, Stanley Simpson, Reinald Hall, Eddie Donohue.
Resigned: N. W. McKeever, Al Gagnon.
Transfers issued: Moe Kravner, G. A. McGowan, Louis Michaels, Johnny Reno, A. Mazza.
Letitters: Jerry Archambault, Dominique Florio, Lionel Laroc.
Traveling members: Cab Calloway, Hilton Jefferson, Walter Thomas, P. K. Johnson, John Gillespie, Chu Berry, Lamar Wright, Kenny Payne, Milton J. Hinton, M. Benn, Gyree Glenn, Coxy Cole, Danny Barker, Jackson Jackson, Chabanis Blake, A. J. Brown.

LOCAL NO. 412, IDAHO FALLS, IDAHO
New members: Essalio Monroe, Keith Ke, Ed Gifford, Jim Geary.
Transfer members: May Bittenshouse, Ben Rochl, Ed Fota.

LOCAL NO. 316, HORNELL, N. Y.
Transfers withdrawn: Billy Moon, 8; Harry Kohl, 18; Thomas C. Rumble, 3; Richard Harter, 248; Robert Johnson, 3; Theodore Williams, 6.

LOCAL NO. 423, HANNA, IDAHO
New members: William Brewster, Clyde Bernethy, John Briscoe, Grover Carroll, Homer McJunkin, T. A. Wood.
Transfer issued: Basil Nettower.
Resigned: Forrest Ware.
Traveling members: Charles Lewis, Andy Daryon, Claude Thomsen, The Home Alvin Harita, Andrew Cox, Henry Fox Jr., Otto Rasmussen, Clyde Durhan, Gene Cox, all 409; Lorne Oray, John Byrd, John Love, Muzzy Laroc, Lee Taylor, Bob Fite, Ellis Kirk, J. C. Caballero, Don Schmidt, Bud Reiter, Bob Strahl, all 47; E. Eversen, 107.

LOCAL NO. 434, RICHMOND, CALIF.
New member: Juane Randall.
Transfers: Art Overman, Howard Ross, E. C. McDonaldi.
Dropped: Neil Tappan, Mansel Trause, Jack Standish.
New members: Roland Dragon, Marshall Crum, L. Vidmar, Vern Schomberg, Benny Roberts, Len Rogallis, John Gio- vanni, Howard Husel, L. Hemjami.
Dropped: Urban Dahlén.

LOCAL NO. 427, ST. PETERSBURG, FLA.
Officers for year: President, J. Warren Alexander; Vice-President, Walter Rippie; Secretary-Treasurer, Wm. Tinley, Jr.; Succeeded: Harry, Sergeant-at-Arms; Executive Board: Dan A. Richard, Howard Ham. Hubert Hollick, Chas. Kraft, Robert Burkler.
New members: John B. Patum, Jr., Chas. R. Lamphere, Elio Ferrara.
Transfers issued: Wm. Louisa, Gladys Hingle, Lester Baker, Olive M. Searle, Harry Neely, Ronald Barber, Phil Yunker, Fred Martin, Dick Spencer, Wilbur Ellstrom, Edward J. Heger, Norvin Flak, Mel Margus.

Transfers withdrawn: Walter Stauber, 908; Sydney Critch, Edgar B. Cole, both 731.
New members: Edward Campbell, Charles Eaton.
Transfers issued: H. J. Hollick, D. A. Whitam.

LOCAL NO. 482, PITTSBURG, KAN.
New members: Harold T. Puls, Roy Bellamy, Robert Briggs, Harry Lanier.
Transfer withdrawn: C. E. Gould.
Transfer issued: Alfred Tull.

LOCAL NO. 483, WINONA, MINN.
New members: Edward Barrows, John Quinn, Stanley Thurston, Lloyd Thurston, Lawrence Anderson, Wallace Nichols, Russell Williams, John Kiefer, Vernal Horsfeldt, Harold Tuel.
Resigned: Charles Lanier.
Eradicated: Henry H. Simpson, Stanley Beta, Al Coleman, Arthur King, Ralph Hedwede, James H. Brien.

Transfers issued: Marie Ringold, Norbert Schmidt.
Transfer deposited: Wm. Laker, James Salts, Wm. Layton, Wallace Lawrence, Carl Muckler, Herbert Williams, Kenneth Trusko, Henry Bulke, Wm. Swerney, Donna Cross, Wm. H. Ritz, Jack Krukenstiener, Ann Mattinson, Annette Dieman, Travis Schuler, Gustaf Steet, Robert Kettner, Joe Jenny, Gaylord Carlson, Carl Orvick, Jack Williams, Jr., Alvin Cunningham, Wesley Horton, Robert Eysen, Robert Smith.

Transfers withdrawn: Richard McGill, Wm. Lanier, James Sisko, Wm. Layton, Wallace Lawrence, Carl Muckler, Herbert Williams.
Transfer received: Robert Burghardt.
Traveling members: Paul Hether, 507; Wm. Randall, Donald Peterson, both 73; Gill Weber, 673; Al Nichols, 538; Earl Branch, 607; Marion Weiss, 678; Bud Dues, 538; Leroy Koch, 334; Bernard Thobault, 545; Paul Moorhead, Woodall Ball, 591; Fred Van Bala, 185; Olan Atherton, 304; Vern Wagner, 678; Michael Moreno, 463; Harry Lorenson, James Welch, both 340; Roy Diven, 308; Lowell Isthmian, 114; Charles Guyard, Elmer Kalen, Jack Drake, Ray Lindquist, E. F. Bernard, all 78; Olan Atherton, Albert F. Keller, Ted McCree, Jack W. Elmzak, Jack Fonda, Bass Winslow, all 10; Don Merthland, 97; Willie Swanson, Donald Wila, both 78; Leonard Jundt, Fred Kayback, Pullman Pedersen, all 524; Leo Inhoff, 237; Vernon S. Hoff, 602; M. Gechechrist, 693; Hal Carlson, John Carlson, Robert Carlson, Joe Carlson, Niles Wedge, Joe Schanzdore, Franklin Kreager, Gay Priest, Ed Kramer, all 47; Paul Norvick, 114; Joseph J. Jones, 165; Hal Turner, Morris Lutz, all 301; Jesse Heuser, Roy Smith, Howard Werner, Art Pomatry, Lloyd Peterson, Chas. Young, all 301; George Fobay, Harold Kroy, Jack Peters, Fred Drake, Ray Lindquist, E. F. Bernard, all 78; Earl Wiebach, Frank Klopke, Doc Bing, Russell Wallace, Don Paulson, Herb Motter, Arnold Paulson, L. M. Hartmann, George Tims, Harold Sheridan, Judith Perkins, Kenneth Shepard, Roland Brian, Eddie Anderson, Ted Conway, all 234.

LOCAL NO. 484, KNOXVILLE, TENN.
New member: H. E. Jurrota.
Dropped: Harry Bannister, D. E. Phillips, John Angle, Wesley Brown, Doug Dalton, Everett Sims, Richard Russell, Ralph Neal, Joe Kalkit, Clyde Walker.
Traveling members: Herb Chester, Eddie Scallan, Manny Gerbaum, George Brodsky, Harry Schuman, Alec Fila, James Clark, Albert Stuart (Williams), Seymour Scatler, Arthur Braun, Jr., Robert Donohick, Ray Leathers, Bob Bass, Glenn Miller, Paul Tanner, Frank D'Ale- sandro, Jim Priddy, Jack White, Fred Huston, E. Zachary, John Best, H. D. McFidole, Charles Frankhouser, J. C. McDreggs, Maurice Purcell, J. Lathrop, Al Klunk, Wilbur Schwartz, Roland Ruslock, Carl DeGroot, Benoko, Coo Calloway, Hilton Jefferson, Walter Thomas, F. E. Johnson, John Gillespie, Chas. Berry, Charlie Bando, Albert DeHans, James Butler, Frank Gradano, Lamar Wright, Benny Payne, Milton Ring, M. Benn, Gyree Glenn, Danny Barker, Coxy Cole, Quinton Jackson, A. J. Brown, J. Chabanis Blake.

LOCAL NO. 546, LEXINGTON, KY.
New members: Allen Arthur, Marie Sharp, Henry Hall.
Traveling members: Bob Barker, Fred Sout.
Traveling members: Art Kasel, Don Geraman, F. Shaw, all 10; John Engro, 34; Frank Folmer, John Gilliland, both 147; Barney Woods, 405; Harvey Crawford, 50; Ed Burach, 2; James B. Hines, 79; Carl DeGroot, Benoko, Hines, Frank Caruana, Smith Howard, George Cole, Sam Chamblor, Alton Mueller, George Vaughn, Peter Terry, Joseph Whitlock, Victor Hamman, Ken Light, Stanley Worth, John Geller, John Lewis, Moran Henry, Gene Neumann, Harry Campbell, Wendell Delory, James Troutman, Lew Sherwood, Harcoe Diaz, Eddy Duxhin, all 802.

Transfers withdrawn: William Bagwell, Ben Cohen.
LOCAL NO. 558, OHAMA, NEB.
Transfer issued: W. S. Fletcher, Ted Summy, George Robinson, Bob Merrill, C. Q. Price, Charles Christianson, Huddie Tate, Elmer Crumley.

LOCAL NO. 561, ALLENTOWN, PA.
New members: Jay H. Denny, Lucio E. Petrovich.
Resigned: Edgar T. Koch, Carl M. Fischer, Elwood G. Case.

LOCAL NO. 571, MALIFAX, N. S., CANADA
Transfer deposited: Charles R. Berry, 247.

LOCAL NO. 578, MICHIGAN CITY, IND.
Transfer deposited: Paul McClain, 10.
Traveling members: Paul Miller, Walter Menges, Dick Johnson, Jim Grewar, Lucille Miller, John G. Green, Dick Glinther, all 42; Nora Bear, 10; Bill Fryar, Tom Brody, Bob Kinna, Bob Sherwood, Rod Star, Hibbard Paul, Ted Bullock, Wally Wilbur, all 73; John Polson, Jack Crow, Leo Barre, Norm Holt, all 303; Bob McWald, 3; Palmer Whitney, Henry Johnson, Maurice Norling, Stan Hoinke, Bob Anderson, Ray Campbell, all 48; Bert Ewer, M. Burlano, John Cross, Bud Washaw, G. Hodges, Pat Lester, J. James, Charles J. Kolesky, Val Grayson, Walter Simms, Art Quinn, R. Quinn, A. Labucki, Joe Salomon, Louis Ridley, A. Bonarkovsk, all 10; M. Mahni, I. Olvon, R. Phillips, D. Hartley, E. Beardsley, J. Wood, W. Wood, W. Broder, M. Underwood, W. Warner, C. Brown, E. Vain, all 103; M. Isley, C. Ekilpous, A. Grand, W. Vance, E. Yovanovich, C. Rosyanski, K. Newman, E. Perotti, R. Johnson, all 303.

LOCAL NO. 572, JUNEAU, ALASKA
Traveling members: Richard E. Newman, Dean McFarland, Richard Horn.
Transfer: Stanley Tullman, Frank Trettnack, Mrs. Frank Trettnack.

LOCAL NO. 717, EAST ST. LOUIS, ILL.
New members: LIBERTY CAROL, Richard Durr, Harry Paubach, Fred Holtzloch, John Goldschmidt, William Kettler, Walter Leback, Wilbur Ludwig, Annel Pennel, Clarence Schmidt, Lester Schumacher, Homer Stiemer, Edwin Tarka.
Resigned: Charles Wagner.

LOCAL NO. 721, TAMPA, FLA.
New members: Joaquin Barona, Armando Salazar, Tony Gonzalez, Bart Menendez, Carol Jean Meyer, Lucy Lillian, Edna Lee.
Transfers deposited: Frank Matthews, Ralph Leslie, both 655; Herbert Jacobson, 808; Jimmy Hartwell, 655.
Transfer withdrawn: George Rhodes, H. D. Brunsfield, Stanley Krieger.
Resigned: Roy Trombley, Katherine Hobbs Nunan.
Traveling members: Buddy Royer, Charles Ross, George Rhodes, all 773; Frankie Matthews, Ralph Leslie, Jimmy Hartwell, all 655; Herbert V. Jacobson, 808.

LOCAL NO. 740, PLAINFIELD, N. J.
Transfer returned: E. Ferranti, F. Barron, both 802.
Resigned: Don Fistero, John Hight, Carmine Valentine, John Hodke, Joseph Saggio, Buddy Valentine, Joseph Fusco, Frank Vail.

LOCAL NO. 768, AUSTIN, MINN.
Traveling members: Leo Huesch, Clark Hodgson, Bernard Shado, Lauran Brown, Leo Bush, Harold League, all 253; Fee Wm. Mum, 287; M. Thomas, 10; Franny Barbin, 114; Harvey Vason, 546; Ralph Slade, Howard West- phall, Charlie Hancock, Dick Gatrelle, Don Gatrelle, Harry Walker, Lester Mauer, Hiram Winder, Jack Cole- houn, John St. Remy, Bud Young, both 615; Joe Carlander, 249; Loren Towne, 239; Harry Ellis, 4; Joe Anderson, 25; Dan Ramey, 594; Jack Wood, 578; Ross Dravin, 25; Charles Siles, Cond.; Huck Asher, Maibe Kellou, Oscar Falenty, Ed Rossen, Jack Withers, all 238; Kenny Kurlier, Louis French, both 111; Cliff Ryan, 39; Paul Morris, 574; William Pierce, 229; Delmar Owens, Louis Clifford, both 546; Ray Knutite, 254; Lawrence Hatfield, 359; Don Zeman, 738; Adrian Moore, 551; George Garner, Bud Kennedy, Bob Miller, D. Ritter, Pete Holsan, Al Notzger, Tom Shaffer, Carl Schultz, E. Link, Dick Heels, all 534; Hal Kemp, 10; H. Danker, B. Williams, John Varney, H. Milligan, E. C. Cash, A. Brooks, J. Fitzpatrick, Leo Moran, E. Kuzorinski, Louis Bush, Jack Shyrps, John Cr., Jack LeMaire, all 802; W. M. Schmidt, Shirley Bohm, Joe Rennid, Fred Ryzh, Leonard Ward, Arthur Meuser, Leo Olson, all 507; Bob Beaulieu, Stuart Wilson, Richard Booth, John Norbeck, Roy Tremlayne, Jube Turk, all 73; Paul Moorhead, 73; Wendell Hall, 255; Freddy Van Shike, 205; Olan Alter- tron, 406; Van Wagner, 678; Michael Moore, 403; Harry Lorenson, James Welch, both 340; Roy Diven, 308; Lowell Jundt, 114; Lloyd Bennett, Frank Evangelico, Clem La Barre, Fred Mills, Dan Hammond, Rudy Huges, Larry Merriman, Don Behrler, Joe Reley, Leo Hughs, Kenneth Orral, all 607; E. F. Kelley, S. E. Kelley, J. E. Kelley, R. Linko, Paul Kruger, Windel Tubbs, George Grundel, all 230; W. L. (Doc) Lawson, 60; Bill McMillan, 778; Leo Hammond, 567; Frank Orndshaw, 284; Al Coburn, 330; H. C. Burnett, 337; Mel Jurgens, 485; Roger Brown, 178; Wayne Le Gate, 250; Don Wagner, 181; Claude Le Due, Norbert V. Reinhardt, both 337; Carl (Stumpy) Anderson, 383; Billy Knitlle, 741; Owen Larsen, 536; Art Pray, 332; Bob Cruser, 574; Windell Carlson, 254; Eddie Manua, 220; Gordon Smith, 493; Jack Robertson, 44; Owen E. Husel, 224; Paul J. Wilkifit, Edna O. Ictel, Harold A. Anderson, Donald W. Rice, Edward J. Ictel, Hugo I. Hromsleiter, Otto W. Hromsleiter, Theodore H. Hromsleiter, Frank J. Hromsleiter, all 36; Roy Larson, 190; John Powell, both 334; Glen Hudson, Alvin Hudson, both 678; LeRoy Rride, 280; Paul Hill, 446; John Greene, 58; Bill Johnson, 334; Tony Rey, 382; Richard McGill, 567; Eversed Edman, Duane Smith, both 457; Harold King- low, 46; Stanley Aronowit, 78; Robert Andrew, 324; Ralph Haupt, 183; Rolfe Merwinson, 233; Bill Lee, 289; Ber- nard Dilson, 777; Tom Pope, 123.

LOCAL NO. 612, HISSING, MINN.
New members: James E. Ganswiler, Robert E. Smith, Wil- liam Harwood, Edward E. Harris.
Resigned: Anton Zausenich, Walter Tritcher.
Eradicated: Emmet Stark, Peter Turkia, Joe Blondi, Carl Foster, Ed LeFevre, Ames Pursan.

LOCAL NO. 688, JOPLIN, MO.
Transfer deposited: Jess Dwyer, James J. J. J. Ralph Foster, Gerald Green, Glen W. Hart, Ed. Kay.
Transfer cancelled: Glen W. Hart, Ed. Kay.

Transfers issued: LeRoy Morrison.
Traveling members: "Pat" Walker, Wilmore Jones, Cedric Wallace, John Smith, Jr., Don Donaldson, Fred Sher- ritt, Eugene Sedric, Frank Jackson, Dave Millie, Jimmy Powell, George Wilson, Alton Moore, John Hamilton, Francis Williams, Bob Williams, all 802.

LOCAL NO. 641, WILMINGTON, DEL.
Change of officers: Leon H. Fisher, secretary; Delbert H. Simpson, treasurer.
New members: George Hamard, Charles Thomas Potter, William Stotz, W. Arthur Walls, Reinald A. Kodler, William Taylor, Jr., Nathan L. Washington, Benjamin A. Smith, William E. Smith, Calvin A. Bumsy, William A. Lopez, Edward L. Griffs, Howard M. Fletcher, Leon H. Fisher, Coleman J. Alce, George B. Brown, James Furness, H. Edward Fleming, Oswald H. Gibson, James R. Golden, Bertram H. Payne.
Transfer members: John E. Furness, Arthur H. Furness, William N. Furness, all 484.
Transfer returned: John E. Furness, Arthur H. Furness, William N. Furness.

LOCAL NO. 643, MOBERLY, MO.
Resigned: Armond Lee Scheiner.

LOCAL NO. 646, CORPUS CHRISTI, TEXAS
New members: Meydon Lyngberg, Jr., Lindy Coons, Robert Lee, Busby Roberts, W. H. Roberts, Jr.
Transfer issued: Johnny Randolph, Marie McDonald, Bob Hamilton, Elie Newburn.
Resigned: Faye Popin, McKinley Williams.

LOCAL NO. 649, SAYRE, PA.
Officers for 1940: President, Tom Watts; Vice-Pre- sident, Harold Scott; Secretary, J. Vaught; Treasurer, Joe Peckaly; Sergeant-at-Arms, Nelson Bickler.

LOCAL NO. 648, SCOTTY FALLS, W. V.
New member: Leola A. McKee.
Resigned: Walter Spiegel, George Bierstecker, Jack Ellis, Walter Spiegel.
Resigned: George Bierstecker, Jack Ellis, Walter Spiegel.

LOCAL NO. 661, ATLANTIC CITY, N. J.
Eradicated: Herman Artogewics, Paul Concor, E. McKnight, Eric Clemens Walden.
Transfer returned: Richard Kuhn, Hugo Malanga, S. O. Zocherser, Leonard Herman, C. P. Scheinbaum, all 802.
Transfer deposited: Edward LeBaron, James Pas- guarelli, Peter Rotonda, Lester Cooper, Ren Wolfman, George S. Goldin, Nick Kocalanter, George Norman, E. E. Haller, Cesar Concepcion, Morris Pomeroy, Jack A. Brooker, all 802; John P. Berman, J. Cornea, Jacob J. Uhl, James Nagra, Roland Bradford, Philip Mills, Frank B. Donadio, James M. Rotenberg, Catherine Blitt, Harriet Pincus, Dennis Sandola, F. Musumeci, Carl Buehr, Richard J. Newton, all 77.

LOCAL NO. 683, ESCANABA, MICH.
New members: Dan Sanford, Byron Sanford, C. Anderson.

LOCAL NO. 688, MT. VERNON, N. Y.
New member: James A. Benton.
Transfer deposited: Frank E. Gaganen (Gagen), Milton Vite, George Baggot, Fred (Prits) De Blase, Robert Allan, Harold W. Stone, Paul Petrus, Ralph Fisher, all 5; Curtis Rivers, 35; Richard Helms, 188.
Transfer withdrawn: Bertram Goring, Alfred Haffen- man, Sam Lehnisky, Thomas Knut, Louis Silverstein, Kenneth Krup, Milton Benish, Max Hollander, Leo Kuhn, all 303; Fran Neumann, 6.

LOCAL NO. 692, TYLER, TEXAS
Transfer returned: C. C. (Corky) Johnson.
New members: Raymond Boone, T. E. Burgess, Al Dexter, Edmund Eagle, David Hughes, Cliff Honea, Robert Jodak, Fred Langston, Earl Langston, Tom Lowry, H. L. McGraw, J. M. O'Connell, J. L. Pope, Raymond Rhona, Willard Rhona, Jimmy Wells.

LOCAL NO. 671, MT. PLEASANT, MICH.
Officers for 1940: LaVern Mayhew, president; Harry D. Dingman, vice-president; Robert G. Pfansch, secretary-treasurer.

LOCAL NO. 672, JUNEAU, ALASKA
Transfer returned: Richard E. Newman, Dean McFar- land, Richard Horn.
Transfer: Stanley Tullman, Frank Trettnack, Mrs. Frank Trettnack.

LOCAL NO. 678, EAST ST. LOUIS, ILL.
New members: LIBERTY CAROL, Richard Durr, Harry Paubach, Fred Holtzloch, John Goldschmidt, William Kettler, Walter Leback, Wilbur Ludwig, Annel Pennel, Clarence Schmidt, Lester Schumacher, Homer Stiemer, Edwin Tarka.
Resigned: Charles Wagner.

LOCAL NO. 721, TAMPA, FLA.
New members: Joaquin Barona, Armando Salazar, Tony Gonzalez, Bart Menendez, Carol Jean Meyer, Lucy Lillian, Edna Lee.
Transfers deposited: Frank Matthews, Ralph Leslie, both 655; Herbert Jacobson, 808; Jimmy Hartwell, 655.
Transfer withdrawn: George Rhodes, H. D. Brunsfield, Stanley Krieger.
Resigned: Roy Trombley, Katherine Hobbs Nunan.
Traveling members: Buddy Royer, Charles Ross, George Rhodes, all 773; Frankie Matthews, Ralph Leslie, Jimmy Hartwell, all 655; Herbert V. Jacobson, 808.

LOCAL NO. 740, PLAINFIELD, N. J.
Transfer returned: E. Ferranti, F. Barron, both 802.
Resigned: Don Fistero, John Hight, Carmine Valentine, John Hodke, Joseph Saggio, Buddy Valentine, Joseph Fusco, Frank Vail.

LOCAL NO. 768, AUSTIN, MINN.
Traveling members: Leo Huesch, Clark Hodgson, Bernard Shado, Lauran Brown, Leo Bush, Harold League, all 253; Fee Wm. Mum, 287; M. Thomas, 10; Franny Barbin, 114; Harvey Vason, 546; Ralph Slade, Howard West- phall, Charlie Hancock, Dick Gatrelle, Don Gatrelle, Harry Walker, Lester Mauer, Hiram Winder, Jack Cole- houn, John St. Remy, Bud Young, both 615; Joe Carlander, 249; Loren Towne, 239; Harry Ellis, 4; Joe Anderson, 25; Dan Ramey, 594; Jack Wood, 578; Ross Dravin, 25; Charles Siles, Cond.; Huck Asher, Maibe Kellou, Oscar Falenty, Ed Rossen, Jack Withers, all 238; Kenny Kurlier, Louis French, both 111; Cliff Ryan, 39; Paul Morris, 574; William Pierce, 229; Delmar Owens, Louis Clifford, both 546; Ray Knutite, 254; Lawrence Hatfield, 359; Don Zeman, 738; Adrian Moore, 551; George Garner, Bud Kennedy, Bob Miller, D. Ritter, Pete Holsan, Al Notzger, Tom Shaffer, Carl Schultz, E. Link, Dick Heels, all 534; Hal Kemp, 10; H. Danker, B. Williams, John Varney, H. Milligan, E. C. Cash, A. Brooks, J. Fitzpatrick, Leo Moran, E. Kuzorinski, Louis Bush, Jack Shyrps, John Cr., Jack LeMaire, all 802; W. M. Schmidt, Shirley Bohm, Joe Rennid, Fred Ryzh, Leonard Ward, Arthur Meuser, Leo Olson, all 507; Bob Beaulieu, Stuart Wilson, Richard Booth, John Norbeck, Roy Tremlayne, Jube Turk, all 73; Paul Moorhead, 73; Wendell Hall, 255; Freddy Van Shike, 205; Olan Alter- tron, 406; Van Wagner, 678; Michael Moore, 403; Harry Lorenson, James Welch, both 340; Roy Diven, 308; Lowell Jundt, 114; Lloyd Bennett, Frank Evangelico, Clem La Barre, Fred Mills, Dan Hammond, Rudy Huges, Larry Merriman, Don Behrler, Joe Reley, Leo Hughs, Kenneth Orral, all 607; E. F. Kelley, S. E. Kelley, J. E. Kelley, R. Linko, Paul Kruger, Windel Tubbs, George Grundel, all 230; W. L. (Doc) Lawson, 60; Bill McMillan, 778; Leo Hammond, 567; Frank Orndshaw, 284; Al Coburn, 330; H. C. Burnett, 337; Mel Jurgens, 485; Roger Brown, 178; Wayne Le Gate, 250; Don Wagner, 181; Claude Le Due, Norbert V. Reinhardt, both 337; Carl (Stumpy) Anderson, 383; Billy Knitlle, 741; Owen Larsen, 536; Art Pray, 332; Bob Cruser, 574; Windell Carlson, 254; Eddie Manua, 220; Gordon Smith, 493; Jack Robertson, 44; Owen E. Husel, 224; Paul J. Wilkifit, Edna O. Ictel, Harold A. Anderson, Donald W. Rice, Edward J. Ictel, Hugo I. Hromsleiter, Otto W. Hromsleiter, Theodore H. Hromsleiter, Frank J. Hromsleiter, all 36; Roy Larson, 190; John Powell, both 334; Glen Hudson, Alvin Hudson, both 678; LeRoy Rride, 280; Paul Hill, 446; John Greene, 58; Bill Johnson, 334; Tony Rey, 382; Richard McGill, 567; Eversed Edman, Duane Smith, both 457; Harold King- low, 46; Stanley Aronowit, 78; Robert Andrew, 324; Ralph Haupt, 183; Rolfe Merwinson, 233; Bill Lee, 289; Ber- nard Dilson, 777; Tom Pope, 123.

LOCAL NO. 612, HISSING, MINN.
New members: James E. Ganswiler, Robert E. Smith, Wil- liam Harwood, Edward E. Harris.
Resigned: Anton Zausenich, Walter Tritcher.
Eradicated: Emmet Stark, Peter Turkia, Joe Blondi, Carl Foster, Ed LeFevre, Ames Pursan.

LOCAL NO. 688, JOPLIN, MO.
Transfer deposited: Jess Dwyer, James J. J. J. Ralph Foster, Gerald Green, Glen W. Hart, Ed. Kay.
Transfer cancelled: Glen W. Hart, Ed. Kay.

LOCAL NO. 482, PITTSBURG, KAN.
New members: Harold T. Puls, Roy Bellamy, Robert Briggs, Harry Lanier.
Transfer withdrawn: C. E. Gould.
Transfer issued: Alfred Tull.

LOCAL NO. 483, WINONA, MINN.
New members: Edward Barrows, John Quinn, Stanley Thurston, Lloyd Thurston, Lawrence Anderson, Wallace Nichols, Russell Williams, John Kiefer, Vernal Horsfeldt, Harold Tuel.
Resigned: Charles Lanier.
Eradicated: Henry H. Simpson, Stanley Beta, Al Coleman, Arthur King, Ralph Hedwede, James H. Brien.

LOCAL NO. 484, KNOXVILLE, TENN.
New member: H. E. Jurrota.
Dropped: Harry Bannister, D. E. Phillips, John Angle, Wesley Brown, Doug Dalton, Everett Sims, Richard Russell, Ralph Neal, Joe Kalkit, Clyde Walker.
Traveling members: Herb Chester, Eddie Scallan, Manny Gerbaum, George Brodsky, Harry Schuman, Alec Fila, James Clark, Albert Stuart (Williams), Seymour Scatler, Arthur Braun, Jr., Robert Donohick, Ray Leathers, Bob Bass, Glenn Miller, Paul Tanner, Frank D'Ale- sandro, Jim Priddy, Jack White, Fred Huston, E. Zachary, John Best, H. D. McFidole, Charles Frankhouser, J. C. McDreggs, Maurice Purcell, J. Lathrop, Al Klunk, Wilbur Schwartz, Roland Ruslock, Carl DeGroot, Benoko, Coo Calloway, Hilton Jefferson, Walter Thomas, F. E. Johnson, John Gillespie, Chas. Berry, Charlie Bando, Albert DeHans, James Butler, Frank Gradano, Lamar Wright, Benny Payne, Milton Ring, M. Benn, Gyree Glenn, Danny Barker, Coxy Cole, Quinton Jackson, A. J. Brown, J. Chabanis Blake.

LOCAL NO. 546, LEXINGTON, KY.
New members: Allen Arthur, Marie Sharp, Henry Hall.
Traveling members: Bob Barker, Fred Sout.
Traveling members: Art Kasel, Don Geraman, F. Shaw, all 10; John Engro, 34; Frank Folmer, John Gilliland, both 147; Barney Woods, 405; Harvey Crawford, 50; Ed Burach, 2; James B. Hines, 79; Carl DeGroot, Benoko, Hines, Frank Caruana, Smith Howard, George Cole, Sam Chamblor, Alton Mueller, George Vaughn, Peter Terry, Joseph Whitlock, Victor Hamman, Ken Light, Stanley Worth, John Geller, John Lewis, Moran Henry, Gene Neumann, Harry Campbell, Wendell Delory, James Troutman, Lew Sherwood, Harcoe Diaz, Eddy Duxhin, all 802.

Transfers withdrawn: William Bagwell, Ben Cohen.
LOCAL NO. 558, OHAMA, NEB.
Transfer issued: W. S. Fletcher, Ted Summy, George Robinson, Bob Merrill, C. Q. Price, Charles Christianson, Huddie Tate, Elmer Crumley.

LOCAL NO. 561, ALLENTOWN, PA.
New members: Jay H. Denny, Lucio E. Petrovich.
Resigned: Edgar T. Koch, Carl M. Fischer, Elwood G. Case.

LOCAL NO. 571, MALIFAX, N. S., CANADA
Transfer deposited: Charles R. Berry, 247.

LOCAL NO. 578, MICHIGAN CITY, IND.
Transfer deposited: Paul McClain, 10.
Traveling members: Paul Miller, Walter Menges, Dick Johnson, Jim Grewar, Lucille Miller, John G. Green, Dick Glinther, all 42; Nora Bear, 10; Bill Fryar, Tom Brody, Bob Kinna, Bob Sherwood, Rod Star, Hibbard Paul, Ted Bullock, Wally Wilbur, all 73; John Polson, Jack Crow, Leo Barre, Norm Holt, all 303; Bob McWald, 3; Palmer Whitney, Henry Johnson, Maurice Norling, Stan Hoinke, Bob Anderson, Ray Campbell, all 48; Bert Ewer, M. Burlano, John Cross, Bud Washaw, G. Hodges, Pat Lester, J. James, Charles J. Kolesky, Val Grayson, Walter Simms, Art Quinn, R. Quinn, A. Labucki, Joe Salomon, Louis Ridley, A. Bonarkovsk, all 10; M. Mahni, I. Olvon, R. Phillips, D. Hartley, E. Beardsley, J. Wood, W. Wood, W. Broder, M. Underwood, W. Warner, C. Brown, E. Vain, all 103; M. Isley, C. Ekilpous, A. Grand, W. Vance, E. Yovanovich, C. Rosyanski, K. Newman, E. Perotti, R. Johnson, all 303.

LOCAL NO. 572, JUNEAU, ALASKA
Transfer returned: Richard E. Newman, Dean McFar- land, Richard Horn.
Transfer: Stanley Tullman, Frank Trettnack, Mrs. Frank Trettnack.

LOCAL NO. 717, EAST ST. LOUIS, ILL.
New members: LIBERTY CAROL, Richard Durr, Harry Paubach, Fred Holtzloch, John Goldschmidt, William Kettler, Walter Leback, Wilbur Ludwig, Annel Pennel, Clarence Schmidt, Lester Schumacher, Homer Stiemer, Edwin Tarka.
Resigned: Charles Wagner

UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Akbar Band, Dunkirk, N. Y. Argonaut Alumni Band, Toronto, Ont., Canada. Barrington Band, Camden, N. J. Byron Boru Pipe Band, Harrison, N. J. Bristol Military Band, Bristol, Conn. Cameron Pipe and Drum Band, Montclair, N. J. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kingston, N. Y. Conway, Everett, Band, Seattle, Wash. Crowell Publishing Co. Band, Springfield, Ohio. Drake, Bob, Band, Kalamazoo, Mich. East Syracuse Boys' Band, Syracuse, N. Y. Eau Claire Municipal Band, Donald I. Boyd, Director, Eau Claire, Wis. Fantini's Italian Band, Albany, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Fox-Crabo Band and Drum Corps, Rensselaer, N. Y. Gay, Jimmie, Band, Avenel, N. J. German-American Melody Boys' Band, Philadelphia, Pa. German-American Musicians' Association Band, Buffalo, N. Y. Guards Band, The, Boyertown, Pa. High School Band, Mattoon, Illinois. Judge, F. I. and His Band (Francis Judge), Middletown, N. Y. Liberty Band, Emaus, Pa. Lincoln-Logan Legion Band, Lincoln, Illinois. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Mackert, Frank, and His Lorain City Band, Lorain, O. Martin, Curley, and His Band, Springfield, Ohio. Rokel Band, Cleveland, Ohio. Varel, Joseph, and His Juvenile Band, Breesse, Ill.

PARKS, BEACHES and GARDENS

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. Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C. Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind. Oslebay Park, Wheeling, W. Va. Palm Gardens, Five Corners, Totowa, N. J. Rita O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa. Schuetzen Park, North Bergen, N. J. Sail-A-Bar Gardens, Kansas City, Mo. Sunset Park, Baumgart Slaters, Williamsport, Pa. Western Catholic Union Roof Garden and Ballroom, Quincy, Ill. West Side Park, Rochester, Iowa. Woodcliff 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. Berke, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Borts, Al., Orchestra, Kohler, Wis. Boston Symphony Orchestra, Boston, Mass. Bowen, Len, and His Orchestra, St. Louis, Mo. Brown, Charles, and His Orchestra, Evansville, Ind. Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Clark, Juanita Mountaineers Orchestra, Spokane, Wash. Cole, Forest, and His Orchestra, Marshfield, Wis. Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio. Corallo, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y. Dornestaters Orchestra, Portland, Maine. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Duren, Frank, Orchestra, Cazenovia, Wis.

Ernestine's Orchestra, Hanover, Pa. Farrell, Gene, Traveling Orchestra. Flanders, Hugh, Orchestra, Concord, N. H. Gilbert, Ten Brock, and His Orchestra, New Brunswick, N. J. Gindu's International Orchestra, Kulpmont, Pa. Given, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex., Orchestra, Clarkburg, 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, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old Time Orchestra, Calgary, Alta., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Imperial Orchestra, Earle M. Freiburger, Manager, Bartlesville, Okla. Kneeland, Jack, Orchestra, La Fauce 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. Looney, Frank O., Jr., and His Orchestra, San Diego, Calif. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Ludwig, Zasa, Orchestra, Manchester, N. H. 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, Del., Collegians, San Luis Obispo, Calif. Oliver, Al., and His Hawaiianians, Edmonton, Alta., Canada. Porcella, George, Orchestra, Gilroy, Calif. Quackenbush (Randall), Ray and His Orchestra, Kingston, N. Y. Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y. Ryerson's Orchestra, Stoughton, Wis. Shank, Jimmy, Orchestra, Columbia, Va. Shultise, Walter, and his Orchestra, Highland Park, N. J. Sterns, Stan, Orchestra, Valparaiso, Ind. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stromeyer, Gilbert, Orchestra, Preston, Iowa. Terrace Club Orchestra, Peter Wanat, Leader, Elizabeth, N. J. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Toml, Oliver, and His Swingers, Kansas City, Kan. Tony Corral's Castillians, Tucson, Ariz. Uncle Lem and His Mountain Boys' Orchestra, Portland, Maine. Verthein, Arthur, Orchestra, Ableman, Wis. Williams' Orchestra, Mt. Pleasant, Iowa. Woodards, Jimmy, Orchestra, Wilson, N. C. 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 Army. Murphy High School Auditorium. PHOENIX: Emile's Catering Co. Taggart, Jack, Mgr., Oriental Cafe and Night Club. TUCSON: Tucson Drive-In Theatre. University of Arizona Auditorium.

ARKANSAS

ELDERADO: Shivers, Bob. FORT SMITH: Junior High School. Senior High School. HOT SPRINGS: Sky Harbor Casino, Frank McCann, Manager. LITTLE ROCK: Beam, May Clark. Bryant, James B. Du Val, Herbert. Fair Grounds. Oliver, Gene. TEXARKANA: Galt, Arthur.

Marshall, Eugene Municipal Auditorium. Texas High School Auditorium.

CALIFORNIA

BERKELEY: Anger, Maurice CHOWCHILLA: Colwell, Clayton "Sinky." COTTONWOOD: Cottonwood Dance Hall. BALT: Sparks, James B., Operator, Spanish Ballroom. HOLLYWOOD: Cohen, M. J. Dempster, Ann Hanson, Fred. Maggard, Jack. Morton, J. H. Robitschek, Kurt 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. Paonessa, Ralph Popkin, Harry and Frances, operators, Milton Dollar and Burbank Theatres and Boxing Matches at the Olympic Stadium. Sharpe, Helen. Williams, Earl. LOS GATOS: Hayward, Charles, Director, Los Gatos High School Band and Orchestra. MANTECA: Kaiser, Fred MODESTO: Rendezvous Club, Ed. Davis, Owner. OAKLAND: De Asvedo, Suarez. Fauset, George. Lorch, Hermie. SACRAMENTS: Lee, Bert. SAN FRANCISCO: Brame, Al. Kahn, Ralph. SAN JOSE: Helvey, Kenneth. Triena, Philip. STOCKTON: Sharon, C. Sparks, James B., Operator, Spanish Ballroom, residing in Stockton. VIVALIA: Sierra Park Dance Hall, William Hendricks, Owner and Manager. VALLEJO: Rendezvous Club, Adelina Cota, Owner, and James O'Neil, Manager. YREKA: Legg, Archie.

COLORADO

DENVER: Casino's Casino, Tom Canino, Proprietor. Hi-Hat Night Club, Mike Seganti, Prop.-Mgr. Oberfelder, Arthur M. GREELEY: Dance Promotions of J. Warrick Norcross, Helen R. Norcross and Norcross Enterprises. Warnoco Ballroom. MANITOU: Hellborn, Louis PUEBLO: Congress Hotel.

CONNECTICUT

BRIDGEPORT: Klein, George. FAIRFIELD: Damshak, John. HARTFORD: Capitol Park Casino, Yale Kaplan and Joe Russo, Operators. Doyle, Dan. Lobster Restaurant, Inc. Shays, Tony, Manager, Capitol Park Casino. MERIDEN: Green Lantern Grill, Michael Krupa, Owner. NEW HAVEN: Nixon, C. E., Dance Promoter. NEW LONDON: Palmer Auditorium, Connecticut College for Women. SOUTHINGTON: Connecticut Inn, John Iannini, Prop. SOUTH NORWALK: Evans, Greek. TORRINGTON: Hollywood Restaurant. WATERBURY: Fitzgerald, Jack. Waterbury Women's Club

DELAWARE

LEWES: Riley, J. Carson. WILMINGTON: Chippey, Edward B. Crawford, Frank. Johnson, Thos. "Kid." Kays, 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. Naldi, Frank. ORLANDO: Central Florida Exposition. Senior High School Auditorium. Wells, Dr. PALM BEACH: Mayflower Hotel and Pier. ST. PETERSBURG: Barse, Jack. SARASOTA: Loudon, G. S., Manager, Sarasota Cotton Club. TAMPA: Junior Woman's Club. Pegram, Sandra. WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School.

GEORGIA

SAVANNAH: Armstrong Junior College. Hotel DeSoto Bellmen's Club. Lawton 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. CHAMPAIGN: Piper, R. N., Piper's Beer Garden. CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al A. Travers, Proprietor. Bernet, Sunny. Birk's Super Beer Co. Finn, 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. Pintonzi, Frank. Quodbach, Al. Sherman, E. G. Siphens, R. J., Amusement Co. Sistare, Horace. Stanton, James E. Thomas, Otis. Zenith Radio Corporation. EFFINGHAM: Behl, Dan. FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel. FREEPORT: Hills, Kenneth & Fred. I. O. F. Temple. Lotta, Bill. Lotta, Chris. Lotta, Joe. Lotta, Sam. March, Art. GREENSBURG: Clark, Horace G. MERRILL: Williamson County Fair. KANSAS: Devlyn, Frank, Booking Agent. MATTOON: Mattoon Golf & Country Club. Pyle, Silas. U. S. Grant Hotel. MOLINE: Rendezvous 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: Eagles Hall (including upper and lower ballrooms). Hammond, W. Quincy College Auditorium. Quincy High School Auditorium. Three Pigs, M. Powers, Manager. Urda 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, R. W.

INDIANA

EVANSVILLE: Adams, Frank. Green Lantern Ballroom. Joe Bellman, Manager. Klevy, Loris H. National Guard Armory. FORT WAYNE: Finch, Ralph L. Mink, Charles B., Manager, Uptown Ballroom.

IOWA

AUDUBON: American Legion Auxiliary. Hollenbeck, Mrs. Mary. BOONE: Dorman, Laurence. DURKIN'S: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DEB MOINES: Hughes, R. E., Publisher. Iowa Unionist. LeMan, Art. Reed, Harley, Mgr., Avon Lake. Ritz Night Club, Al. Rosenberg, Manager. Young, Eugene R. DUBUQUE: Julien Dubuque Hotel. EAGLE GROVE: Orr, Jesse. FORT DODGE: Wetmar, George. IOWA CITY: Fowler, Steve. LOHARS: Wagner, L. F., Manager, Whitewae Pavilion. MARION: Jurgensen, F. H. OELWEIN: 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.

KANSAS

MITCHINGS: Brown Wheel Night Club. Fay Brown, Proprietor. JUNCTION CITY: Geary County Labor Union. Woodman Hall. LEAVENWORTH: Phillips, Leonard. MANNATTAN: Sandell, E. E., Dance Promoter. SALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall. Twin Gables Night Club. TOPEKA: Egyptian Dance Hall. Henry, M. A. Kellams Hall. McEwen, 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, Allan V., Prop. Greenwell's Nite Club. Greyhound Club. Inn Loggia, Arch Wetterer, Proprietor. Norman, Tom. Offutt, L. A., Jr. Shelton, Fred. Trianon Nite Club, C. O. Allen, Proprietor. Walker, Norval. Wilson, James H. MIDDLESBORO: Green, Jimmie. LOUISIANA

ABBREVIATE

Roy's Club, Roy LeBlance, Manager. BOSSIER CITY: "A" Club, Hosier & Williams, Props. MORRIS: 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: Ches Pares. Coconut Grove. Happy Landing Club. Mitchell, A. T. MONROE: Adams, E. A.

REDEER, JACK

Reeder, Jack. GARY: Martin, Joseph. Neal's Barnyard. Shelton, O. T. Young Women's Christian Association. INDIANAPOLIS: Dickerson, Matthew. Harding, Howard. Kane, Jack, Manager, Keith Theatre. Marott Hotel. Richardson, Vaughn, Pine Ridge Poolies. Riviera Club. Spink Arms Hotel. MISHAWAKA: McDonough, Jack. Rose Ballroom. Welty, Elwood. MUNCIE: Southern Grill. ROME CITY: Kintzel, Stanley. SOUTH BEND: DeLeury-Reeder Advertising Agency. Green Lantern, The. TERRE HAUTE: Hoosier Ensemble. Ulmer Trio. VALPARAISO: I. O. O. F. Ballroom. IOWA

Reeder, Jack. GARY: Martin, Joseph. Neal's Barnyard. Shelton, O. T. Young Women's Christian Association.

INDIANAPOLIS

Dickerson, Matthew. Harding, Howard. Kane, Jack, Manager, Keith Theatre. Marott Hotel. Richardson, Vaughn, Pine Ridge Poolies. Riviera Club. Spink Arms Hotel.

MISHAWAKA

McDonough, Jack. Rose Ballroom. Welty, Elwood.

MUNCIE

Southern Grill.

ROME CITY

Kintzel, Stanley.

SOUTH BEND

DeLeury-Reeder Advertising Agency.

TERRE HAUTE

Hoosier Ensemble.

VALPARAISO

I. O. O. F. Ballroom.

IOWA

AUDUBON: American Legion Auxiliary. Hollenbeck, Mrs. Mary. BOONE: Dorman, Laurence. DURKIN'S: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DEB MOINES: Hughes, R. E., Publisher. Iowa Unionist. LeMan, Art. Reed, Harley, Mgr., Avon Lake. Ritz Night Club, Al. Rosenberg, Manager. Young, Eugene R. DUBUQUE: Julien Dubuque Hotel. EAGLE GROVE: Orr, Jesse. FORT DODGE: Wetmar, George. IOWA CITY: Fowler, Steve. LOHARS: Wagner, L. F., Manager, Whitewae Pavilion. MARION: Jurgensen, F. H. OELWEIN: 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.

KANSAS

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KENTUCKY

HOPKINSVILLE: Steele, Lester. LEXINGTON: Harper, A. C. Montgomery, Garnett Wilson, Sylvester A. LOUISVILLE: Elks Club. Greenwell, Allan V., Prop. Greenwell's Nite Club. Greyhound Club. Inn Loggia, Arch Wetterer, Proprietor. Norman, Tom. Offutt, L. A., Jr. Shelton, Fred. Trianon Nite Club, C. O. Allen, Proprietor. Walker, Norval. Wilson, James H. MIDDLESBORO: Green, Jimmie. LOUISIANA

ABBREVIATE

Roy's Club, Roy LeBlance, Manager. BOSSIER CITY: "A" Club, Hosier & Williams, Props. MORRIS: 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: Ches Pares. Coconut Grove. Happy Landing Club. Mitchell, A. T. MONROE: Adams, E. A.

Farrell, Holland. Tompkins, Jasper, Booking Agent.

MAINE

NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor.

OLD ORCHARD

Palace Ballroom, Charles Usen, Proprietor.

PORTLAND

Smith, John P.

SANFORD

Parent Hall, E. L. Legere, Manager.

MARYLAND

BALTIMORE: Alber, John J. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Demley, Emil E. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Manley's French Casino. Stuart Whitmarsh, H. L. B. Keller and F. G. Buchholz, Managers. Manley's Restaurant, Mrs. Virginia Harris & Stewart I. Whitmarsh, Mgrs. Mason, Harold, Proprietor, Club Astoria. Phi Kappa Sigma Fraternity. The Summit, J. C. Lipsey, Manager. BETHESDA: Hodges, Edwin A. BLADENBURG: Del Rio Restaurant, Herbert Sacha, Prop. FROSTBURG: Shields, Jim, Promoter. SALISBURY: State Teachers College. MASSACHUSETTS ANDOVER: Memorial Auditorium. BOSTON: Fisher, Samuel. Looney, William. Moore, Emmett. Paladino, Rocky. Sullivan, J. Arnold, Bookers' License No. 150. CAMBRIDGE: Montgomery, A. Frank, Jr. CHELSEA: Hesse, Fred. DANVERS: Batastini, Eugene. LOWELL: Paradise Ballroom. PORTER, R. W. NANTUCKET: 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. Sonsini, Joseph. SHREWSBURY: Bal-A-Lair Ballroom. WALTHAM: Eaton, Frank, Booking Agent. WESTFIELD: Bay State Hotel. Park Square Hotel. WORCESTER: Phillips, Leonard. WUCCAMANTAN: Sandell, E. E., Dance Promoter.

ANN ARBOR

Michigan Union Opera Company.

BATTIE CREEK

Battle Creek College Library Auditorium. Magel, Milton.

BAY CITY

Alpha Omega Fraternity. Nieldski, Harry.

BENTON HARBOR

Johnson, Hershel, Palais Royal.

DETROIT

Advance Theatrical Operations Corp., Jack Broder, President. Berman, S. R. Bonmarito, Joe. Bowers Cafe. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. Downtown Casino, The. Flischer's Alt Heidelberg. Malloy, James. O'Malley, Jack. Paradise Cave Cafe. W.W.J. Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. GLADSTONE: Klondyke Tavern. Operator. WILFRED LaFave. GRAND RAPIDS: Huban, Jack. St. Cecilia Auditorium. IMPERIAL: Rendezvous Ballroom, Gordon and Delma Rock, Props. LANSING: Hagen, Lester, Manager, Lansing Armory. Lansing Central High School Auditorium. Metro Amusement Co. Tholen, Garry. Walker French Junior High School Auditorium. West Junior High School Auditorium. Wilson, L. E. LONG LAKE: Dykstra, Jack. MILLAN: Bedotto, Clarence, Manager, Jeff's.

BARQUETTE: Brooklyn Ballroom, Minnie Club, Mr. and Mrs. George Sambrook, Props.

Knickerbocker Hotel, Larosa, Tony, Morton Hotel, St. Charles Hotel, Savoy Bar, Siffer, Michael.

MT. VERNON: Capitol Grill, NEWBURN: Matthews, Bernard H., NEW LESANOR: Donlon, Eleanor

Mills, J. N., Pratt, Fred, FAYETTEVILLE: Bethune, C. B., GREENSBORO: Sedgfield Inn, Sedgfield Manor

Marshall, J. Operator, Gypsy Village, Prince Hunley Lodge No. 469, A. B. P. O. E.

NEW OXFORD: Green Cove Inn, W. E. Stall-smith, Proprietor, Shuts, H. W., Proprietor, Cross Keys Hotel.

Stall,
Director,
School
National
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Moyle,
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Mgr., The
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TEXAS

ARILENE: Sphinx Club.
AMARILLO: Cox, Milton.
AUSTIN: Austin Senior High School.
BRECKENRIDGE: Breckenridge High School.
CLARKSVILLE: Dickson, Robert G.
DALLAS: Bagdad Night Club.
DENTON: North Texas State Teachers' Auditorium.
EL PASO: Southwestern Sun Carnival Association.
FORT WORTH: Bowers, J. W.
HOUSTON: Beust, M. J.
PORT ARTHUR: Lighthouse, The, Jack Meyers.
RANGER: Ranger Recreation Building.
SAN ANTONIO: Shadowland Night Club.
TEXARKANA: Gant, Arthur.
WACO: Williams, J. R.
WICHITA FALLS: Malone, Eddie, Operator.

UTAH

SALT LAKE CITY: Allan, George A.
VERMONT
BURLINGTON: Thomas, Ray

VERMONT

BURLINGTON: Thomas, Ray

VIRGINIA

ALEXANDRIA: Boulevard Farms, R. K.
BLACKSBURG: V. P. I. Auditorium.
DANVILLE: City Auditorium.
HOPEWELL: Hopewell Cotillion Club.
LYNCHBURG: Happy Landing Lake.
NEWPORT NEWS: Newport News High School Auditorium.
NORFOLK: Club 500, F. D. Wakley.
RICHMOND: Capitol City Elks Social and Beneficial Club Ballroom.
SOUTH WASHINGTON: Riviera Club.
VIRGINIA BEACH: Gardner Hotel.

WASHINGTON

SEATTLE: Mandy Hall.

WOODLAND: Martin, Mrs. Edith.

WEST VIRGINIA

BLUEFIELD: Florence, C. A.
CHARLESTON: Brandon, William.
FAIRMONT: Carpenter, Samuel H.
MORGANTOWN: American Legion Army.
PARKERSBURG: Club Nightingale.

WISCONSIN

ANTIGO: Langlade County Fair Grounds.
APPLETON: Apple Creek Dance Hall.
ARCADIA: Schade, Cyril.
BARABOO: Dunham, Paul L.
BATAVIA: Batavia Firemen's Hall.
BRILLIANT: Novak, Rudy, Manager.

GREEN BAY: Acropolis Night Club.
HEAVER JUNCTION: Kilinski, Phil.
JUMP RIVER: Erickson, John, Manager.
KENOSHA: Emerald Tavern.
LA CROSSE: McCarthy, A. J.
LEPOLIS: Brackob, Dick.
LUXEMBURG: Scarbour Hall.
MADISON: Malt House.

WISCONSIN
ANTIGO: Langlade County Fair Grounds.
APPLETON: Apple Creek Dance Hall.

WHITWATER: Whitewater State Teachers College.
WISCONSIN VETERANS' HOME: Grand Army Home for Veterans.

WYOMING

CASPER: Schmitt, A. E.
CHEYENNE: Wyoming Consistory.

DISTRICT OF COLUMBIA

WASHINGTON: Alvis, Ray C.
BOSTON: Caspary, C. L.
BRITISH COLUMBIA
VICTORIA: Shrine Temple.

CANADA

ALBERTA

BRITISH COLUMBIA

MANITOBA

ONTARIO

QUEBEC

MONTREAL

SASKATCHEWAN

SASKATOON

MISCELLANEOUS

AMERICAN NEGRO BALLETS

AMERICAN NEGRO BALLETS

AMERICAN NEGRO BALLETS

AMERICAN NEGRO BALLETS

AMERICAN NEGRO BALLETS

AMERICAN NEGRO BALLETS

AMERICAN NEGRO BALLETS

AMERICAN NEGRO BALLETS

Ginsburg, Max, Theatrical Promoter.
Gonia, George F.
Hanover, M. L., Promoter.

LIBERTY THEATRE: State Theatre.
MODesto: Lyric Theatre.
UKIAM: State Theatre.

COLORADO

CONNECTICUT

DELAWARE

FLORIDA

IDAHO

ILLINOIS

INDIANA

IOWA

KANSAS

KENTUCKY

LOUISIANA

MARYLAND

MASSACHUSETTS

MISSISSIPPI

MISSOURI

MINNESOTA

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MISSOURI

Liberty Theatre.
State Theatre.
MODesto: Lyric Theatre.

UKIAM: State Theatre.
YUBA CITY: Smith's Theatre.

COLORADO

CONNECTICUT

DELAWARE

FLORIDA

IDAHO

ILLINOIS

INDIANA

IOWA

KANSAS

KENTUCKY

LOUISIANA

MARYLAND

MASSACHUSETTS

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MINNESOTA

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MISSOURI

Boulevard Theatre.
Community Theatre.
Forrest Theatre.

UKIAM: State Theatre.
YUBA CITY: Smith's Theatre.

COLORADO

CONNECTICUT

DELAWARE

FLORIDA

IDAHO

ILLINOIS

INDIANA

IOWA

KANSAS

KENTUCKY

LOUISIANA

MARYLAND

MASSACHUSETTS

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MISSOURI

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.
BOGOYA: Queen Ann Theatre.
SOUND BROOK: Lyric Theatre.
BUTLER: New Butler Theatre.
CARTERS: Ritz Theatre.
FLEMINGTON: Strand Theatre.
FRENCHTOWN: Gem Theatre.
HACKETTSTOWN: Strand Theatre.
JERSEY CITY: Palace Theatre, Transfer Theatre.
LAKEWOOD: Palace Theatre, Strand Theatre.
LAMBERTVILLE: Strand Theatre.
LITTLE FALLS: Oxford Theatre.
LYNDHURST: Ritz Theatre.
NETCONG: Palace Theatre.
NEWARK: Court Theatre.
PATERSON: Capitol Theatre, Plaza Theatre, State Theatre.
POMPTON LAKES: Pompton Lakes Theatre.
TOMS RIVER: Traco Theatre.
WESTWOOD: Westwood Theatre.
NEW YORK
AMSTERDAM: Ophelum Theatre.
AUBURN: Capitol Theatre.
BEACON: Beacon Theatre, Roosevelt Theatre.
BRONX: Bronx Opera House, Tremont Theatre, Windsor Theatre.
BROOKLYN: Borough Hall 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.
NEWBURGH: Academy of Music.
NEW YORK CITY: Arcade Theatre, Belmont Theatre, Benson Theatre, Blenheim Theatre, Irving Place Theatre, Jay Theatres, Inc., Loconia Theatre, Olympia Theatre, People's Theatre (Bowery), Provincetown Playhouse, Schwartz, A. H., Century Circuit, Inc., Washington Theatre (145th St. and Amsterdam Ave.), West End Theatre.
NIAGARA FALLS: Hippodrome Theatre.
PAWLING: Starlight Theatre.
PELHAM: Pelham Theatre.
POUNKEEPOE: Liberty Theatre, Playhouse Theatre.
SAUBERTS: Orpheum Theatre.
TROY: Bijou Theatre.
LONG ISLAND, N. Y.
FREEPORT: Freeport Theatre.
NICKSVILLE: Hicksville Theatre.
HUNTINGTON: Huntington Theatre.
LOCUST VALLEY: Red Barn Theatre.
MINERLA: Minola 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.
LENOIR: Avon Theatre.
NEWTON: Catawba Theatre.
WINSTON-SALEM: Colonial Theatre, Hollywood Theatre.
NORTH DAKOTA
FARGO: Princess Theatre.
OHIO
ALLIANCE: Ohio Theatre.
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, Fenray Theatre.
SPRINGFIELD: Liberty Theatre.
OKLAHOMA
BLACKWELL: Bays Theatre, Midwest Theatre, Palace Theatre, Rivoli Theatre.
CHICKASAW: Ritz Theatre.
ANID: Aatec Theatre, Criterion Theatre, New Mecca Theatre.
NORMAN: Sooner Theatre, University Theatre, Varsity Theatre.
OKMULGEE: Orpheum Theatre, Yale Theatre.
PICHER: Winter Garden Theatre.
OWAHEE: Odeon Theatre.
OREGON
MEDFORD: Holly Theatre, Hunt's Criterion Theatre.
PORTLAND: Broadway Theatre, Gaiety Theatre, Myrtleland Theatre, Oriental Theatre, Playhouse Theatre, Studio Theatre, Star Theatre, Third Avenue Theatre, Venetian Theatre.
PENNSYLVANIA
BELLEFONTE: Plaza Theatre, State Theatre.
ENIE: Colonial Theatre.
FRACKVILLE: Garden Theatre, Victoria Theatre.
SIRARDVILLE: Girard Theatre.
HAZLETON: Capitol Theatre, Bud Irwin, Manager.
PALMERTON: Colonial Theatre, Palm Theatre.
PHILADELPHIA: Apollo Theatre, Bijou Theatre, Breeze Theatre, Lincoln Theatre, Stanley-Warner Theatres.
PITTSBURGH: Pittsburgh Playhouse.
READING: Herman, Lew, United Chain Theatres, Inc.
YORK: York Theatre.
RHODE ISLAND
EAST PROVIDENCE: Hollywood Theatre.
PAWTUCKET: Strand Theatre.
PROVIDENCE: Bomes Liberty Theatre, Capitol Theatre, Hope Theatre, Liberty Theatre, Uptown Theatre.
SOUTH CAROLINA
COLUMBIA: Town Theatre.
TENNESSEE
FOUNTAIN CITY: Palace Theatre.
MEMPHIS: Princess Theatre, Susore Theatre, 369 Jackson Ave., Susore Theatre, 273 North Main St.
TEXAS
BROWNVILLE: Capitol Theatre, Dittman Theatre, Dreamland Theatre, Queen Theatre.
BROWNWOOD: Queen Theatre.
EDINBURGH: Valley Theatre.
FORT WORTH: Little Theatre.
LA REGIA: Bijou Theatre.
LA SAGE: La Saxe 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: Jay Theatre, Zaragosa Theatre.
SAN BENITO: Palace Theatre, Rivoli Theatre.
TEMPLE: High School Auditorium.
TYLER: High School Auditorium Theatre.
UTAH
SALT LAKE CITY: Roxy Theatre, Star Theatre.
VIRGINIA
RICHMOND: Patrick Henry Theatre.
ROANOKE: American Theatre, Park Theatre, Rialto Theatre, Roanoke Theatre.
WINCHESTER: New Palace Theatre.
WEST VIRGINIA
CHARLESTON: Capitol Theatre, Kearsse Theatre.
CLARKSBURG: Opera House, Robison Grand Theatre.
BRUNDT: Lynwood Theatre.
HOLIDAYSCOVE: Lincoln Theatre, Strand Theatre.
HUNTINGTON: Palace Theatre.
NEW CUMBERLAND: Manos Theatre.
WEIRTON: Manos Theatre, State Theatre.
WELLSBURG: Palace Theatre, Strand Theatre.
WISCONSIN
ANTIGO: Home Theatre.
CHIPPEWA FALLS: Loop Theatre, Rivoli Theatre.
MENAONA: 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, Kanwood 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 Thea.
SASKATCHEWAN
REGINA: Grand Theatre.
SASKATOON: Capitol Theatre, Daylight Theatre.
FIFE AND DRUM CORPS
Death Ambey Post 45, Amer-
ican Legion Fife, Drum
and Bugle Corps, Perth
Ambey, N. J.

AT LIBERTY

AT LIBERTY—Trombonist, age 25, reliable, sober, conscientious; 20 years' experience, all type of work; read and fake, sweet and hot; good tone; travel or locate. Bob Lavender, 3235 Bancroft, 1st West, St. Louis, Mo.
AT LIBERTY—All-round Pianist, plays concert, show and dance; open for engagement for ship and reliable show; also plays Accordion. Harry Forman, % B. Forman, 455 West 22nd St., New York, N. Y.
AT LIBERTY—Guitarist; age 25; experienced, sober, neat, reliable; read and fake; arrange and play trumpet, no dance experience on trumpet; will play anyplace or go on road; member Local 340, Freeport, Ill. Musician, 735 Marquette St., La Salle, Ill.
AT LIBERTY—Girl Novachordist, own Novachord; equipped to transport; read, sing low voice; age 24; white; Union; want position with reputable orchestra; eight years' experience. Musician, 1568 North Cove Blvd., Toledo, Ohio.
AT LIBERTY—Pianist, single young man; Union; desires reliable opening; wide professional experience, concert, dance, soloist accompanist; will go anywhere; state particulars by letter. Raymond Dempsey, 44 Maple Ave., Franklinville, N. Y.
AT LIBERTY—Versatile all-round musician, Accordionist, doubling Alto Saxophone, Clarinet, Cello and Bass; arranging; plenty of experience; concert library; good appearance; Local 802. Musician, 41-03 74th St., Jackson Heights, L. I., N. Y.

FOR SALE OR EXCHANGE

FOR SALE—Large Library of Concert Band Music. James F. Victor, 1874 Broadway, New York, N. Y.
FOR SALE—Five-String Italian Bass, excellent condition; used in Philharmonic Orchestra, New York City, 14 years; Detroit Symphony, 16 years; beautiful and strong instrument. E. Braunsdorf, Detroit Symphony Orchestra, Masonic Temple, Detroit, Mich.
FOR SALE—Vibraphone, used only a few weeks; Dura Aluminium; beautiful, modernistic frame with latest Lyre design; mother of pearl; cost \$395, sacrifice price \$135; also my drum outfit, cost \$225, sacrifice price \$100. Anthony Nocella, Drake Hotel, 15th and Spruce Sts., Philadelphia, Pa.

WANTED

WANTED—Lyon & Healy or Wurilizer Harp; will pay cash; arranged by Timothy Clark, Cassopolis, N. Y. R. D. No. 2.
WANTED—Lyon & Healy Harp; will pay cash. Kajejan Attil, 1930 Bush St., San Francisco, Calif.
WANTED—Set of Leo Feist Album of Standard Waltzes arranged by Robert Koecker, for full orchestra. E. H. Cox, Secretary, Local 240, 514 West State St., Rockford, Ill.
WANTED—Used full keyed Heckel Bassoon, good condition; write full description; lowest price with ease and if willing to send on trial. L. E. Woodman, 308 East Capitol, Jefferson City, Mo.
WANTED—Professional callist wants Cello of known make; must be in good condition and bargain for cash; also Hill case wanted. C. M. Bernheimer, 1321 Crittenden St., N. W., Washington, D. C.
WANTED—Good opportunity for String and Brass repair mechanic or Piano Tuner who can play either Oboes, Bassoon or French Horn; state age and experience; references. Galperin Music Co., Charleston, W. Va.
WANTED—Mellophone, baritone, French Horn; must be cheap; no objection if in need of repairs if priced accordingly; describe fully. H. C. Class, 3609 Storer (Shaker), Cleveland, Ohio.

WANTED TO BUY

WANTED TO BUY—Two Selmer Metal lined Wood Clarinet Barrels that have the lining extending through the Barrell and extends a half an inch into the upper joint. John A. Bolande, Jr., 180 South Third, San Jose, Calif.

TREASURER'S REPORT

FINES PAID DURING JULY, 1940
Allen, Hubert 2.50
Brown, Teddy 40.00
Bogaah, John 10.00
Bast, Chas. E. 50.00
Barrow, Frank 10.00
Boyk, Norval 25.00
Burns, Thos. A. 9.25
Bell, Bob 25.00
Branker, Roy 25.00
Brooms, Wilson 10.00
Bowman, David 11.71
Bowden, Norman 7.50
Blaco, Leslie 5.00
Byss, Douglas 2.50
Berg, Wilbert 10.00
Boguslawski, Isadore 25.00
Blindon, Fred 5.00
Renson, Bill 3.08
Cohas, Wilbert 50.00
Carbonell, Robert 10.00
Callano, Ralph 10.00
Crawford, George 2.50
Casta, Chas. 50.00
Charvat, Edw. 5.00
Coy, Gene 27.44
Carter, Thos.57
Cook, John 1.03
Claw, Roderic 10.00
Downer, Wm. L. 50.99
Dufresne, Wilfred 10.00
Earl, Warren 25.00
Fleck, Edgar 15.00
Faban, Ted 10.00
Francis, Leonard 10.00
Fajno, Walter C. 10.00
Fenwick, Ted 5.00
Frasier, Rip47
Frazee, Rosalie 125.00

Fulehan, Theodore 25.00
Gardner, Jos. 57.52
George, Alfonso 8.50
Gardner, Donald M. 50.00
Green, Wm. Hunter 7.10
Grus, Ray 5.08
Garrison, Byron 4.00
Henry, G. Leonard 5.00
Harris, James W., Jr. 10.00
Holmstrom, Neils 10.00
Hoden, Jos. 5.00
Hanson, Lloyd 2.01
Holland, Bernhard 10.00
Jansen, Thos. 25.00
Johnson, F.48
Kee, John 5.00
Kaiser, Howard 25.00
Koert, Dorothy 5.00
Kerr, Bert 5.00
Lara, Fred 5.00
Local 537, Barnesville, Ohio 2.25
Larson, Glen 25.00
Liebmann, Oscar 10.00
Leacox, Brammer 5.00
Leonard, Steven 50.00
Marconi, Serge J. 25.00
Moser, Jos. 50.00
Middleton, James 50.00
Marchino, Shelby 25.00
Mezzath, Louis H. 25.00
Maddaford, S. L. 25.00
Masters, West 25.00
Martin, Donald G. 25.00
Meeservy, Norman 5.00
Mensch, Nelle 10.00
Myart, Loyal 3.50
Moore, Glenn 25.00
Mrs. Lois 10.00
McFall, John 10.00
McCrossen, Harold 14.00
Nunes, Renato C. 10.00
Nowlan, Ken 10.00
Nygaard, Chris 10.00
Olson, Ben 25.00
Ohi, Herb 5.00
Petranto, Jos. 10.00
Page, Stanley 25.00
Palkoff, Herman 5.00
Potter, Jas. 25.00
Palmer, Richard 8.45
Palmer, Ernest 7.10
Palmer, Clarence 7.10
Peters, Stanley 12.50
Roberson, Gaylor 25.00
Radford, Henry 5.00
Sittenfeld, Max 10.00
Starkes, James 57.52
Stewart, Jos. William 10.00
Strong, Benny 50.00
Sample, Jack 5.00
Sleckman, Fred 5.00
Schuh, George 5.00
Slavin, Estelle 5.00
Simon, Elmon 20.00
Spunance, Cyril R. 40.00
Spumberg, Ruth 5.00
Stewart, Samuel 25.00
Scott, Bee 3.00
Smith, Chuck 5.00
Solstman, Herbert 12.50
Schramm, Ben 25.00
Seeger, C. S. 25.00
Stanley, Bud 20.00
Storer, Bob 5.00
Sutkalis, John 5.00
Stovall, Al 5.00
Schwartz, H.48
Taxler, Maurice 5.00
Thompson, Garzetter 57.52
Towne, Loren 5.00
Tarietski, Alfred 5.00
Thatcher, Wm. 10.00
Taylor, Eddie 2.00
Tyree, Jas. 12.50
Tafarelli, Santi 5.00
Valentine, Russell 5.00
White, Baxter 72.78
Weaver, Joe 10.00
Williams, Walter 25.00
Whyte, LeRoy 5.00
Wise, Al 5.00
Williams, Loring 10.00
Winnick, Wm. 10.00
Weinberg, Leonard 10.00
Walters, Pierce 5.00
Weeks, Anson 5.00
Ware, Al 10.00
Wharton, James Stept. 1.78
Yeager, John W., Jr. 50.00
Zimmerer, Anton 5.00
Zwardowski, Lillian 2.00
Zack, George J. 10.00

CLAIMS PAID DURING JULY, 1940
Albert, Don45
Baikin, Alex 30.00
Beck, Martin 15.00
Bruce, Howard 13.38
Breitag, C. O. 21.53
Brown, Cleo 7.40
Coburn, Jolly 50.00
Campbell, Jas. 6.07
DeRooster, E. 5.00
Daly, Duke 125.90
Duffy, John G. 25.00
Erickson, Frank 10.00
Friml, Rudolph, Jr. 40.00
Frederic, Marvin 38.99
Ferdinando, Angelo 5.00
Fisher, Buddy 23.99
Flischnick, Sam 20.00
Fulehan, Theodore 15.00
Fisher, Freddie 240.00
Grabek, Walter 29.97
Hanshaw, Frank 29.93
Hale, Phil (Von Brock) 45.00
Henderson, Gordon 8.50
Hayes, Edgar 12.59
Hart, Joe (Little) 30.52
Hill, E. C. 100.00
Hines, Earl 10.46
Kavellin, Al 25.00
King, Henry 29.93
Local 787 70.00
Local 242 40.00
Lorch, Carl 18.84
Millinder, Lucky 29.93
Mills, Jay 10.00
Mueso, Vido 30.00
Mitchell, Albon 10.00
Napoleon, Phil 10.00
Nichols, Red 18.83
Orange County Peace Officers Asso. 250.00
Ravassa, Carl 60.00
Resh, Benny 105.54
Riley, Mike 6.50
Roberts, Red 20.00
Rabe, Pete 15.00
Rosenberg, Seymour 1.50
Stoffel, Fred A. 10.00
Siegal, Milton 1.50
Salerno, John 24.82
Stokowski, Leopold 11,000.00
Shelley, Lee 8.43
Smith, Russ 350.00
"Time of Your Life Co." 6.00
Tomkin, John P. 7.00
Wallace, F. J. 20.00
Wallace, Bros. Circus 100.00
Waller, Pats 12.50
Wellbaum, Paul 12.50

\$ 2,127.22

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