

INTERNATIONAL MUSICIAN

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NO. 6

THE BOSTON SYMPHONY ORCHESTRA UNIONIZED

President Petrillo Announces that the Members Of Boston Symphony Orchestra Have Joined The American Federation of Musicians

I have the extreme pleasure of being able to announce the completion of arrangements by which the members of the Boston Symphony Orchestra have joined the American Federation of Musicians upon terms mutually satisfactory and which we all feel will result in future benefits to all concerned.

The negotiations bringing about this result commenced within two weeks after my first election as President of the American Federation of Musicians and continued consistently for twenty-eight months.

This orchestra has been in existence for sixty-two years without Federation membership. It was the only symphony orchestra of any significance whose members did not belong to the Federation. The result is that every instrumentalist, soloist and every member of the principal symphony orchestras now constitutes part of and makes the American Federation of Musicians one of the strongest labor organizations in the American labor movement.

The President's report to the next Convention will give all of the particulars and details worked out by the interested parties.

I attribute the final solution of this matter to the absolute good faith of all the interested parties in the negotiations over this extended period. In these negotiations I was very ably assisted and wish to extend my thanks for such help to

The International Executive Board.

Harry Brenton, our Treasurer, who participated at one of our meetings and gave me much valuable counsel. He knows more about the inner workings of the Boston Symphony Orchestra than any other member of the Federation.

George Gibbs, President of Local 9, Boston, Mass., who attended and helped at several of our conferences.

Harry Guterman, the Boston attorney, who represented the Federation on the legal phases of this matter. Mr. Guterman was a delegate from Cape Cod at the Federation's last two Conventions and his assistance is greatly appreciated.

My assistants, Thomas Gamble, Leo Cluesmann, Harry Steeper and Eddie Canavan, who also participated at some of the conferences, and to the following locals and their representatives who appeared in my office in New York on September 29, 1942, to discuss a change of National Law which directly affected their locals. They unanimously sanctioned the change.

President Repp, Cleveland.
President Hunt, Baltimore.

TO THE MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS

Due to the vacancy in the office of Secretary of the Federation caused by the passing of our late lamented Brother Fred W. Birnbach, I submitted the name of Leo Cluesmann to the International Executive Board to fill the unexpired term, and the Board voted to appoint him as Secretary of the American Federation of Musicians.

I have appointed Eddie B. Love, who has been Secretary of Local 6, San Francisco, California, for many years, as an assistant to the President in place of Leo Cluesmann.

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

Fred W. Birnbach

By CHAUNCEY A. WEAVER

The November issue of the INTERNATIONAL MUSICIAN has already carried the sad news of the passing of Fred W. Birnbach, for seven years National Secretary of the American Federation of Musicians and editor of its official publication. It was too late for the detailed story to then and there appear.

Death occurred at Northwestern Hospital, Minneapolis, on Monday late afternoon, November 2nd. It was the climax of five months of illness—characterized by alternations between hope and despondency, and yet, in harmony with the buoyant nature of the man, the gleams of hope seemed ever to predominate over the shadows of despair. At his death he was fifty-two years old.

We recall the deep reluctance with which Fred surrendered his task at the Dallas Convention in June. We all knew that something was wrong when he arrived; but the fires of determination were bound to flame, even though intermittently. Only the unanimous urgings of his colleagues finally persuaded him to seek the rest and recuperation so deeply needed. He was taken to a hospital in Dallas. That was the last the convention delegates saw of him. There was a semi-rallying and he was first taken East. Then it was believed that removal to Minneapolis, a return to the scene of early activities, proximity to the rippling music of nearby lakes, and the invigorating atmosphere of the North Star State, would provide the elemental ingredients for a tonic which would bring the ardently-hoped-for restoration. Mrs. Birnbach, faithful as a ministering angel, was out looking for rooms, in harmony with Fred's suggestion, in anticipation of early removal from the hospital, when suddenly the shadow fell.

To *The Fanfare*, official publication of Local 73, we are indebted for the following biographical outline:

Fred W. Birnbach was born in Blue Ball, Ohio, the son of Rev. Conrad R. and Emily Birnbach. The father was an Episcopal minister. Fred attended public schools and, eventually coming westward, graduated from the High School at Blue Earth, Minnesota. He matriculated at the University of Minnesota, but discovered that going to school days and playing nights was too heavy a schedule. He received his musical education in the Cincinnati Conservatory of Music, and studied organ and piano in St. Paul under the late Malcolm McMillan, and clarinet with James Flore.

He was elected a member of the board of directors in St. Paul, Local 30, in 1914. In 1916 he moved to Minneapolis where he played in several theatres and was contractor in a number of cafes. He there continued his piano studies with the late Herman Ruhoff, clarinet with Clarence Warmelin, and organ with Eddie Dunstetter, at the MacPhail School of Music.

He was elected to the board of directors of Local 73, Minneapolis, in 1917 and local secretary in 1920; appointed State Officer by President Joseph N. Weber in 1921;

(Continued on Page Two)

Northampton
Washington
New Brunswick

I really believe in and sincerely hope for the realization of the mutual benefits to all, for which we have all labored over this extended period.

Sincerely and fraternally yours,
JAMES C. PETRILLO,
President, A. F. of M.



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President Hild, Cincinnati.
President Murdoch, Toronto.
President Caldwell, Buffalo.
Secretary Riccardi, Philadelphia.
Secretary Love, San Francisco.
Secretary Ballard, Minneapolis.

In conclusion, I extend my thanks to the locals for their cordial cooperation in every sense of the word and the information necessary as to appearances of the Boston Symphony Orchestra while non-members

in their jurisdiction. These locals indicated beyond any possible question, their interest in the welfare of the Federation. These locals are:

Providence
Hartford
New Haven
New York
Rochester
Buffalo
Ann Arbor
Toledo
Columbus
Pittsburgh
New London
Springfield, Mass.
Philadelphia

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CHARTER RESTORED

296—Columbia, Pa.

CONDITIONAL MEMBERSHIP ISSUED

1640—Charles W. Dowdy.
1641—Emma Lou MacPherson.
1642—Floyd MacPherson.
1643—Nathaniel Belvin.
1644—Richard Poore.
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421—Frank Marlotti.

DEFAULTERS

Radio Station KPRO, San Bernardino, Calif., is in default of payment in the sum of \$60.00 due members of the A. F. of M.

E. Freed, Manager, Club Gig-Galleaux, Peoria, Ill., is in default of payment in the sum of \$90.00 due members of the A. F. of M.

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WANTED TO LOCATE

Anyone knowing the Local in which EDDIE SEARLES (or LESTER LONG) holds membership is requested to communicate immediately with the National Secretary's Office, 39 Division St., Newark, New Jersey.

IMPORTANT NOTICE!

The following article is reprinted from the September issue because of its importance.

Apparently confusion and misunderstanding have arisen as to necessary permission for the making of canned music of any kind.

To avoid any further confusion or misunderstanding, please be advised that as a result of the action of the Convention, this is an International matter, so that all requests for permission to make canned music must go to the President's office and that office in turn will take the matter up with the International Executive Board.

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

THE DEATH ROLL

Buffalo, N. Y., Local 43—Richard Krege. Lucien Tachopp.

Burlington, Iowa, Local 646—Andrew A. Koett.

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Jersey City, N. J., Local 526—Max Propete.

Los Angeles, Calif., Local 47—Don Allen. Louis Heyde.

Minneapolis, Minn., Local 73—Fred W. Birnbach. Buck Buchanan. A. M. Hoskins.

Middletown, N. Y., Local 809—Frank W. Stillwell.

Montreal, P. Q., Canada, Local 406—Joseph Melillo. R. Pezzella.

Manitowoc, Wis., Local 195—Anton Simmet. Martin Lohse.

Murphysboro, Ill., Local 697—Tommy Keough.

Madison, Wis., Local 166—Otto J. Hinz.

Norristown, Pa., Local 341—Waldemar M. Meling.

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Seattle, Wash., Local 76—Kenneth Ayres. Glen Atchison.

Salt Lake City, Utah, Local 104—Irving Snow.

St. Paul, Minn., Local 30—Fred W. Birnbach. Donald C. Kingsley (Don Manning).

Tulsa, Okla., Local 94—William H. (Billy) Brooks.

Toronto, Ont., Canada, Local 149—James Anderson.

FRED W. BIRNBACH

(Continued from Page One)

and elected member of the National Executive Board at the 1926 Convention in Salt Lake City. In 1931 he was appointed assistant to President Weber and held that position until June, 1936, when he was elected National Secretary at the Detroit Convention, succeeding William J. Kerngood on the latter's retirement on account of ill health.

For twenty-nine years Fred W. Birnbach and Meta Birnbach (nee Ashwin), walked together, as

*Two souls with but a single thought;
Two hearts that beat as one.*

The story of the final rites at Minneapolis appears elsewhere in this issue, on the page, "Over Federation Field".

From Minneapolis the remains were taken to New York where impressive services were held at the Church of the Ascension, corner of Fifth Avenue and Tenth Street. The service was read by Rev. Vincent LeRoy Bennett. The musical portion of the services consisted of the following organ selections played by Vernon de Tar: Sonatina from "God's Time is Best"; Bach: Largo from the Twelfth Concerto Grosso; Handel: Andante from Grande Piece Symphonique, Franck. As in Minneapolis, so in New York, beautiful floral offerings gave expression, in a language all their own, of the love and esteem in which the departed one was held. Cremation took place at Ferncliff Crematory, Ardsleigh, New York.

And this the end of Earth, for our friend and brother Fred. Rest for the tired body. But the active mind, the moving spirit, the emancipated soul, bent upon some new and shining quest, will ever find something worthwhile. That is immortality!

CHANGE OF OFFICERS

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Anyone knowing the whereabouts of one RUFINO CORDERO of Local 802, New York, N. Y., is requested to communicate immediately with National Secretary Leo Cluesmann, 39 Division Street, Newark, N. J.

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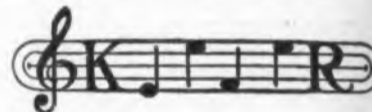
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Symphony Orchestra

WHEN headlines slash across each morning's calm and an evening's sunset goes red with thoughts of battle; when the tiniest star may point the way to enemy bombers and the innocent moon spotlight cities muffled behind blinds, then the mind must ease its fever in great works of music that partake of no place and no time, that through their very universality become direct and personal.

That the public needs great music, especially in time of war, is therefore, axiomatic. That the public *wants* great music and knows it wants it is a fact worthy of congratulatory mention. To quote from the prospectus of the Baltimore Symphony Orchestra, "There is more music in this country today than ever before. A recent survey among concert managers revealed that in nearly every city in the United States the concerts for the season of 1942-43 show an increase. In many cases, of more than 50 per cent over the preceding year. Many small communities will enjoy 'live' con-



CLARENCE ADLER

certs for the first time. That this ambitious schedule is eagerly sought by the public and is not an attempt on the part of the managers to meet a theoretical need of the public is proved by the fact that many of the concerts were completely sold out by subscription during the summer months." The public needs music—and *wants* it.

New York

HOWARD BARLOW, young American conductor, who occupied the podium of the New York Philharmonic Symphony from November 5th through 15th, made his purpose clear from the start: to place a wide variety of music, old and new, as effectively as possible before his audience. Opening his first concert November 5th appropriately enough on the American note, he gave to William Schuman's "American Festival Overture" the temperamental twist it requires. Robert Russell Bennett's "Etudes", music "with its tongue in its cheek", provided succinct if impressionistic portraits successively of Walter Damrosch, Aldous Huxley, Noel Coward, Carl Hubbell, "dictators" and "ladies".

Concerts of the week from November 8th through 14th brought to light three other recently composed American works: Bernard Herrmann's Symphony No. 1, Morton Gould's second "American Symphonette", and Deems Taylor's "Marco Takes a Walk", this latter describing the mental adventures of an imaginative youngster on his way home from school. The score requires, besides the usual instrumentation, Chinese wood blocks and a trumpet "cup" mute.

For his opening pair of concerts, November 18th and 20th, Artur Rodzinski also favored the American contingent, presenting Morton Gould's "Spirituals in Five Movements": (1) Proclamation, (2) Sermon, (3) A Little Bit of Sin, (4) Protest, and (5) Jubilee.

Dr. Rodzinski, it seems, finds the works of Shostakovich especially apt for his interpretative gifts. In any case, he made the hours of his guest-conductorship rich with them. On November 18th, 20th and 22nd, he directed that composer's Fifth Symphony. On November 26th, 27th and

29th, his First, and on December 3rd, 4th and 5th, his Seventh.

At a gala concert on November 30th for the benefit of the Red Cross, Arturo Toscanini chose an all-Wagner program: "The Flying Dutchman's" Overture, stormy music augmenting stormy mood; "A Siegfried Idyl", gentle and calm, both touched to life by this master of moods.

Mozart Series

ASERIES of concerts devoted entirely to the concertos of Mozart, the unique idea of pianist Clarence Adler, opened with a program, November 3rd, which included Concertos K.37, K.175 and K.246. Mr. Adler as soloist was well supported by the National Orchestral Association Alumni directed by Leon Barzin. Mr. Adler's playing, a nice merging of verve and restraint, underlined neatly the Mozartean idiom.

National Orchestral Association

THE National Orchestral Association opened its thirteenth season at Carnegie Hall November 9th when the training orchestra and its conductor, Leon Barzin, dedicated their program to the memory of Emanuel Feuermann. Joseph Szigeti, soloist at his own request, gave to Beethoven's Violin Concerto in D major unusual lyric breadth and poetic imagery.

New York WPA Symphony Orchestra

THE War Stamp Concerts given by the New York City WPA Symphony Orchestra have amply proved their worth, if for no other reason than that they have publicized the fact that many an individual is glad to pay as much as \$5,000—in bonds—for a ticket. Nino Martini, tenor, was soloist at the November 1st concert, conducted by Fritz Mahler; Ruggerio Ricci, violinist, at the concert of November 22nd, when Herman Adler conducted.

Quakers in Carnegie Hall

AS second of its series of ten concerts at Carnegie Hall, the Philadelphia Orchestra, under Eugene Ormandy, presented a Wagner program November 10th. Soloist Helen Traubel sang with a breadth

and brilliance given to few artists. Arturo Toscanini presided at the third concert, November 24th, with a program including works by Wagner, Ravel and Giuseppe Martucci.

N. B. C.

OUR congratulations to Arturo Toscanini for conducting the N. B. C. Symphony Orchestra in an altogether convincing performance of Gershwin's "Rhapsody in Blue". As Olin Downes puts it, "the piece was played *magnifico* and also *con amore*, and the maestro might have spent his life with the denizens of Tin-Pan-Alley for any backwardness that he showed in his comprehension of an apparent enthusiasm for the American idiom".

Brooklyn, N. Y.

AWARE that there is a large audience for serious music and serious musicians if the prices are within its means, the People's Symphony of Brooklyn, New York, with little fanfare and no editorial underlining is providing this season, as it has for the past forty-one years, excellent chamber and symphony music within the price range of all.

Philadelphia

WILHELM STEINBERG, guest conductor of the Philadelphia Orchestra for the concerts of November 13th, 14th and 16th, included in his programs the Third Symphony of Brahms, as well as several short novelties. This work, by the by, was written in 1883 when Brahms at fifty-one had reached his full stature as a symphonist. The famous music critic Hanslick characterized it well when he declared "its fundamental note is proud strength that rejoices in deeds".

In his first of two engagements as guest conductor of the orchestra, November 20th, Arturo Toscanini opened with the Symphony in G minor by Mozart, so full of driving energy, so resolute and vigorous that one could scarcely believe that, when he was writing it, Mozart was literally besieged by creditors. "I am in a situation I would not wish on my worst enemy", he briefly put it. The only novelties on Toscanini's program were a Notturno and a Novelletta by the Italian composer, Giuseppe Martucci. The concerts of November 27th, 28th and 30th, conducted by Eugene Ormandy, presented the first local performance of Shostakovich's Seventh Symphony.

The Pennsylvania WPA Symphony Orchestra, conducted by Guglielmo Sabatini, gave three school concerts during the week of November 22nd, with guest artists Thelma Baldwin and Helen Frisch-Trautenberg.

Pittsburgh

VITYA VRONSKY and Victor Babin, duopianists, appeared as soloists with the Pittsburgh Symphony Orchestra, under Fritz Reiner, in the world premiere of Darius Milhaud's Concerto for Two Pianos, at the concerts of November 13th and 15th.

Washington

THE National Symphony Orchestra under Hans Kindler opened its season No-

vember 8th with a program featuring Shostakovich's Seventh Symphony. The financial condition of the orchestra is excellent. It has on hand more than \$106,000, and concert revenue, it is expected, will be sufficient to prevent a deficit at the season's end. More than twenty new players have been engaged to replace those now in the armed forces.

Baltimore

REASONING on the basis that "if music is good in peace time, it is more than ever needed in dark days such as these", Howard W. Jackson, mayor of Baltimore, endorsed a plan which makes available to Baltimore's 1,000,000 citizens fifteen weeks of concerts by a symphony orchestra of ninety skilled musicians employed on a full-time basis and for the appearance of outstanding soloists as guests of the ensemble. With Reginald Steward, the orchestra's conductor, a season of the highest artistic standards is assured.

New Jersey

THE Jersey City Symphony Society opened its season November 19th with Sondra Bianca, pianist, as guest soloist playing the second and third movements of Mozart's D minor Concerto. The following evening another concert by the group presented Leah Effenbach, pianist, as guest soloist.

The Trenton Symphony Orchestra will present four more concerts during the remainder of the season. On January 12th Karin Branzell will be soloist.

Harrisburg

THE Harrisburg Symphony Orchestra was host to Lauritz Melchior at its concert of November 17th. This famous Metropolitan operatic tenor sang Verdi and Wagner arias as well as a group of tuneful Scandinavian songs. George King Raudenbush, director of the orchestra, won the enthusiastic applause of the audience, especially in his interpretation of Mrs. H. H. A. Beach's descriptive "Gaelic Symphony", heretofore unknown to most of the listeners.

Cleveland

WITH the depth and soulfulness that characterize her every tone, Marian Anderson, Negro contralto, sang a group of spirituals and arias when she appeared with the Cleveland Orchestra as soloist November 15th. Artur Rodzinski conducted. On November 26th and 28th Rudolph Ringwall led the orchestra in a program of works by Beethoven, Ravel and Charles Martin Loeffler. In the latter's "A Pagan Poem", the three trumpets off-stage were played by Alois, William and John Hruby.

The young American violinist, Ruth Posselt, made her debut with the Cleveland Orchestra at the symphony concerts in Severance Hall on December 3rd and 5th. These were again conducted by Rudolph Ringwall.

Youngstown, Ohio

SINCE the entrance of his brother, Carmine Ficocelli, into the Army, October 31st, Michael Ficocelli has taken full

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charge of the Youngstown Symphony Orchestra. The concert of November 10th, when Albert Spalding was soloist, proved an event of the musical season.

Unlike most of the larger symphony orchestras, the Youngstown Symphony depends solely on the sale of season and single admission tickets. With the help of the Women's Committee, the Junior League and the Symphony Society, the orchestra will continue to present the winter subscription concerts, summer outdoor "pop" concerts and children's concerts. This year, more than ever, music must be allowed full scope in its role as civilian morale booster.

Grand Rapids

THE Grand Rapids Symphony Orchestra opened its season October 23rd with a concert directed by its regular conductor, Nicolai Malko. Alec Templeton was soloist. The November concert had as soloist the 15-year-old violinist, Patricia Travers.

Leland D. Ballard has again been engaged as assistant conductor in charge of rehearsals.

Indianapolis

THIS season's schedule of the Indianapolis Symphony Orchestra calls for ten pairs of concerts in the subscription series, Saturday nights and Sunday afternoon, five Thursday night pop concerts and a new series of young people's concerts, replacing the children's concerts given in the past. At the first pair of concerts, November 7th and 8th, the late Frederick Stock's arrangement of Bach's "A Mighty Fortress is Our God" was given



FABIEN SEVITZKY

In memory of that great Chicago conductor, Fabien Sevitzyky conducted also Schubert's "Rosamunde", overture and ballet music, Stravinsky's Suite from "The Fire-Bird", and Brahms' Symphony No. 4 in E minor. The Thanksgiving Day concert included works by Schubert, Saint-Saëns, McDonald, Grieg, Strauss and Wagner.

Chicago

THOUGH the earthly hands of Frederick Stock have been stilled forever, the Chicago Symphony Orchestra, his handiwork, still lives on, proof-perfect that the great are ever alive in their creations. During the month of November the concerts given, mostly under the direction of Hans Lange, were presentations of rare excellence. Not a member of the audiences but was aware of the ever-pervading spirit of their former leader. Especially was his presence felt at the memorial concerts of November 10th, 12th and 13th, when a transcription of his Bach's "Pascaglia and Fugue, C minor", his own composition, "Symphonic Variations, Op. 7" and Strauss' Tone Poem, "The Life of a Hero" were played.

Businessmen's Orchestra

NET proceeds of the season's first concert, by the Chicago Business Men's Orchestra, went to the United Service Organizations.

Cedar Rapids

JESSICA DRAGONETTE drew the largest audience in the 20-year history of the Cedar Rapids Symphony Orchestra when she sang there as guest artist November 4th.

Fort Dodge, Iowa

THE fifteenth annual performance of Handel's "Messiah" by the Webster County Choral Union of Fort Dodge, Iowa, was an event of November 29th. Taking part were 250 singers and forty instrumentalists from thirty-five counties of Iowa. Andrew J. Moe has been the organization's conductor since its inception in 1920.

St. Louis

THE St. Louis Symphony Orchestra, whose conductor is Vladimir Golschmann, is early with its New Year's resolutions. It has resolved to include on its programs at least seven American works, and to accent throughout its season the patriotic motif. To this end it is presenting Serge Prokofiev's "Russian Overture", written for a special war celebration in Moscow last year.

The orchestra's new concertmeister and assistant conductor, Harry Farbman, was born in Cincinnati, Ohio, and was a student of the violin master, Leopold Auer.

Minneapolis

THAT masterwork that modulates from storminess to brooding melancholy, and then on to charming daintiness which "seems to smile through its tears", Brahms' Symphony No. 1, was the outstanding work on the program given by the Minneapolis Symphony Orchestra, November 13th, conducted by Dimitri Mitropoulos with such skill that not a tone, not a nuance, was lost. Concert-goers, doubly fortunate, were treated on this evening also to a performance of Mozart's Concerto for Violin No. 5 by the young American artist, Carroll Glenn.

Duluth

THE Duluth Symphony Orchestra's concert of November 20th included a masterly interpretation of Beethoven's "Eroica" and a limpid playing of Chopin's Piano Concerto No. 2 in F minor by the evening's soloist, Elias Anneke. Remaining concerts are scheduled for January 15th, February 5th, March 5th and April 2nd. The orchestra's conductor is Tauno Hannikainen.

Southern California Symphony

EARL CARROLL'S night club in Hollywood is standing host to the Southern California Symphony Association in a series of ten symphony concerts patterned after the London Promenade. The programs are lightly symphonic, with emphasis on informality. The series opened November 22nd and will run through February 14th. John Barbirolli conducted the first four concerts; subsequent conductors will be Jose Iturbi and William Steinberg.

Los Angeles

JOHN BARBIROLLI who opened the Los Angeles Philharmonic season on November 19th will conduct there through December.

San Francisco

FORTHRIGHT Sir Thomas Beecham was on the podium at the second of the Seattle Symphony Orchestra's concerts on October 19th. Ronald Phillips, clarinet soloist, was accorded a tremendous ovation for his excellent interpretation of Mozart's Concerto in A Major.

Havana

AT the special invitation of Massimo Freccia and the board of directors of the Havana Philharmonic Orchestra, Eugene Ormandy, conductor of the Philadelphia Orchestra, appeared as guest conductor with the Cuban ensemble on November 16th, in Havana. Mr. Ormandy led a program devoted to works of Bach, Beethoven and Brahms.

Montreal

SIX "first-deck" men of the Philadelphia Orchestra augmented the Montreal Symphony Orchestra led by Eugene Ormandy, when it participated in a gala benefit for Russian Relief, November 6th. Prokofiev's "Classical" Symphony and Beethoven's Ninth Symphony were performed, the latter enlisting the services of the Montreal Festival Chorus and, as soloists, Judith Hellwig, soprano; Kurt Baum, tenor; Jean Watson, contralto; and James Pease, bass.

London

WORD comes from London that Albert Hall has been packed for the Autumn concerts. Exquisite interpretations of two piano concertos, Beethoven's Fourth and Schumann's, have been offered by Myra Hess at a meeting in support of the China Fund. Benno Moiseiwitsch gave a brilliant performance of the Tchaikovsky Piano Concerto.

Conductors' Contest

A 27-year-old American conductor, Igor Ruketeff, winner of the first annual conducting award of the Alice M. Ditson Fund of Columbia University, was introduced to the public at an orchestra concert in Town Hall on December 13th.

Mr. Ruketeff was selected from among six conductors who led a group of thirty-two musicians in the McMillin Academic Theatre of Columbia University, November 2nd. The judges were Eugene Ormandy, Erich Leinsdorf and Frank Black.

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Camp Contingent

SOLDIERS at Camp Joyce Kilmer enjoyed a concert by the New York Philharmonic Symphony Orchestra under Arthur Rodzinski, November 19th.

The Philadelphia Orchestra gave a concert in Atlantic City for the officers and men of Basic Training Center, No. 7, Army Air Forces Technical Training command November 1st. Private George Oekner, violinist, was soloist.

Late in October Leopold Stokowski took 100 members of the Los Angeles Philharmonic Orchestra on a four-hour trek to Camp Young, in the Mojave Desert to play for the soldiers there stationed the Shostakovich "War" Symphony (the Seventh), and other compositions as appropriately chosen. The program was brought to a close by a performance of Sousa's "Stars and Stripes Forever" in which two Army bands joined the orchestra, all led by Maestro Stokowski.

When the Houston Symphony Orchestra, one of the first to arrange for concerts in army camps, played at Ellington Field, near Houston, in August, the response was such that the Houston and Harris County USO, through Colonel Berry, decided to sponsor a series of such concerts during the season. Fourteen have already been booked, and, with the requests pouring into the office of the Symphony Society, the problem of fitting in the engagements is the major undertaking of the management.

In the Service

MORRIS BORODKIN, violinist in the New York Philharmonic-Symphony Orchestra, has enlisted in the Army Air Corps where he will be employed as a musician.

Two days after his seventy-fifth volunteer appearance for USO-Camp Shows, Ossy Renardy, 22-year-old violinist, appeared at Fort Dix as Private Renardy. Another young violinist, John Creighton Murray, already Private Murray, is also making appearances for USO-Camp Shows.

John Barnett, assistant conductor of the New York City WPA Symphony Orchestra and one of the conductors of the Brooklyn Symphony Orchestra last season, has been made a warrant officer and will conduct an Army band overseas.

News Nuggets

THE hundredth concert of the New Friends of Music was given November 15th, in New York City, when four vocal quartets by Josef Haydn were given.

Claudio Arrau, Chilean pianist, has had a street named after him in Santiago.

If WAACS and WAVES continue to send out bids for musicians, "ads" such as the following which appeared in *The Musical Times* of London will begin to crop up in our periodical:

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wall, the Honolulu Symphony is continuing its monthly concerts with standards unimpaired. Music is also being provided men in service, who cannot get to entertainment centers because of limited transportation.

The Rochester Philharmonic Orchestra has added six women players to replace men leaving for war service.

At the request of Dimitri Shostakovich, representative American works are being sent by the Office of War Information to the Soviet Union. One of the first compositions selected for this purpose is the First Symphony by Quincy Porter, director of the New England Conservatory of Music.

Scored for five percussion players and eighteen of their instruments, the "Percussion Melée" of Rudolph Ganz ought to make quite a stir both on the platform and off.

Pierre Monteux, conductor of the San Francisco Symphony Orchestra, has received his final citizenship papers.

Stell Andersen, pianist, who takes her loyalty to the United Nations literally, is including on her programs this winter compositions from China, Great Britain, the Soviet Union, the United States of America, Mexico, India and Brazil.

The Harvard University Orchestra, which began as the Pierian Sodality, in 1808, is celebrating its 135th anniversary this season.

Marjorie Rutz is the new second French horn with the Houston Symphony Orchestra, Houston, Texas.

Practical Note: The members of the National Symphony Orchestra were warned to wear extra clothing for morning rehearsals this Fall and Winter. Fuel rationing was given as the reason. Orchestra men and conductor got out their extra-heavies and many football sweaters are being brought back into use.

Arpeggio a la Bobbie

THE impending shortage of bobble pins looms as a major tragedy to harpists Edna Phillips and Marjorie Tyre of the Philadelphia Orchestra. It seems they have in the past worked magic by strumming these humble contrivances across the open strings of their instruments. They are hoping for some special governmental dispensation to obtain both these pins and the full-skirted gowns necessary if they are to play their instruments with any degree of comfort.

MUSICAL MUSINGS

by HARRISON WALL JOHNSON



Harrison W. Johnson

To attend the annual piano recital given by Sergel Rachmaninoff at Carnegie Hall is to participate in the rite of a cult that is celebrated by thousands of devotees of the Art of Music who eagerly gather on the first Saturday afternoon in November to do homage to this great Russian-American pianist and composer. Every seat is sold many weeks in advance of the concert and the huge audience gathers early and continues assembling until every seat, from the topmost aerie to improvised seats on the stage, is filled with the tensely expectant throng. No matter how many of these yearly events one may have attended, the excitement and suspense never fails to make itself felt as the huge crowd awaits the quiet appearance of the tall, slender figure who is to work such musical magic in the following two hours.

My first experience of the spell cast by Rachmaninoff took place some twenty years ago in Minneapolis when he first played his second Concerto for Piano and Orchestra with the Minneapolis Symphony. I was familiar with his Symphony in E minor, his piano Sonatas in D minor and B-flat minor, as well as the two books of Preludes. But one can never say that he really knows the Rachmaninoff piano music until he has heard it played by the composer. Such beautifully rounded phrasing, such superb rhythmic control, the ability sharply to accent a note or chord during rapid passage-work, a left hand capable of rising to a quick and startling crescendo, all these attributes are qualities that the Russian possesses to a degree unequalled by any other pianist I have ever heard, with the single exception of Busoni. Yet these two pianistic giants were worlds apart in aim and in every implication that suggests the under- and over-currents of creative musical thought. Perhaps the one point at which they might be said to meet would be the constricted area of a strong musical personality or ego which impelled them to play all musical works with such a decided musical bias that one often had the feeling that a transcription was being performed instead of the composer's own original conception.

ARRESTING RUSSIAN

Rachmaninoff gives to everything he plays a definitely Russian character. While this is often decidedly arresting it frequently is far from the original conception, according to tradition. Again, he will defy convention by playing a Beethoven slow movement at a pace more suggestive of an allegretto speed and thus give the music performed an altogether unexpected character, as witness the Adagio of the Beethoven D minor Sonata, Opus 31, No. 2, played in his recent recital. Instead of a piece of sombre night-music the pianist lightened the character of the adagio into a pleasant piece shorn of all tragic implications, not at all what any Beethoven student had a right to expect. Likewise, his Chopin interpretations were in many respects fascinating to a degree by reason of their violation of tradition. The C sharp minor Scherzo was taken at an unusually swift pace and under the fingers of a lesser technician might have become blurred and uncontrolled rhythmically. Not so under the magnificently controlled and directed fingers of this great Russian. Octave passages of strength and clarity sped by like flights of stormy clouds and the choral-like mid-section sang its clearly enunciated song in majestic dignity that disclosed the music's nobility before returning to the rush of octaves with the repeat of the first section. The coda of the Scherzo is one of Chopin's greatest climaxes and Rachmaninoff played it as it is seldom heard. This piece and the Ballade in F minor were the high points of the afternoon's recital, regardless of whether or not one might agree with the pianist's idea of the greater Chopin. His performance of a group of four of his Etudes Tableaux gave scope for the unapproachable Rachmanovian rhythmic play. These pieces are of fascinating charm and imaginative play and for all their active and restless pace are shot through with a nostalgic grace that falls on the mind and senses with an appeal that is quite irresistible. The one in A minor, built up on chordal figures, is anything but out-moded harmonically (a reproach often brought against Rachmaninoff by the so-called vanguard of younger modernists), and it is always pleasurable to listen to music that moves forward with such grateful spontaneity and without the self-conscious compression of so much contemporary music.

ANGLES OF APPROACH

One difference of keyboard approach between Rachmaninoff and Busoni, and it is one that makes for striking tonal divergences, is the fact that the Russian appears to approach the technical angle purely from the lateral standpoint of motion, while with Busoni the approach was always vertical. The lateral motion makes for great facility of finger-technique with a definite loss of tonal depth, while the vertical approach to the keyboard presupposes a utilization of arm and shoulder weight which gives a solidity and depth of tone that can never be mistaken.

Each method has its votaries and one might name Vladimir Horowitz as a disciple of the former and Egon Petri, Busoni's finest pupil, as an exponent of the latter method. It is at times amusingly irritating to read the critiques of Mr. Petri's playing by people who never had the inestimable privilege of having heard Busoni's piano-playing. Busoni used more pedal than any pianist I have ever heard and could produce a piano tone that was unequalled in sonority and complexity of texture. At times one seemed to hear a richly orchestrated background in the piled-up tonal mass, out of which sea of tone would emerge, riding the topmost wave of sound, a striking thematic projection that rose grandly to unexpected heights supported as it was by the undercurrent of blurred harmonies. This pedal manipulation would serve merely to embarrass most music critics who make a fetish of tonal clarity and thus shut themselves away from many interesting tonal experiments. Another effect by which Busoni suggested heaviness and a quality as of unplumbed depth, was by striking every note of a bass chord evenly and bringing it out above the treble strength. It was one of the first things about his playing that struck me and the one I tried earliest to imitate! His Chopin playing gave one the impression that he was always seeking to make the music of this composer greater than it was meant to be, and here one comes back to the Rachmaninoff Chopin. For that is the way the Russian maestro's Scherzo and Ballade impressed me at his recent recital. His F sharp Nocturne, on the other hand, was as beautifully pure in tonal beauty and as poetic as any performance of this piece to which I have ever listened.

LISZT TRADITION

The Liszt work as played by Rachmaninoff was exceedingly brilliant and more, I fancy, in the Liszt tradition than the Busoni Liszt. Rachmaninoff's technique is magnificent and that is a prerequisite for real Liszt playing. The Tarantelle from "Venizia e Napoli" must, oddly enough, have been unknown to a large share of the huge audience, for they applauded most inopportunistly at the close of the first G minor section, a musical *faux pas* that I have never known to occur in any city other than sophisticated New York!

The Busoni Liszt playing was something quite different. I'm sure Liszt would not have known what to make of it, though he may have been entranced. For with Busoni, all the rhetoric, the bombast, the sentimentality—in fact all the musical sins of which this great Hungarian has been accused by generations of critical purists—were fled to covert, and only great stretches of magnificent tone-painting and exquisite melody were interspersed with spots of dazzling brilliance and an orchestral sonority that burst on one's gratified hearing like a gift from some super-region heretofore unknown and unexplored. One merely sat and thanked whatever powers there be for the privilege of being alive for such an auspicious moment.

Likewise with the Rachmaninoff recital. A very great man was giving one the inestimable privilege of hearing what he thought and felt about certain works of music and for this one can never express commensurate gratitude. One can only hope to renew the miracle as often as possible while life holds.

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Top-Flight Band

THE closing days of the year 1942 find bands facing both good and ill fortune with a nonchalance born of a long zig-zag of unprecedented ups and downs. Gray Gordon, who was to have opened at Summit Inn, Baltimore, in November, had his stay cancelled—not because the management had other plans, not because of fire, flood or act of God, but, weirdly enough, because a shortage in kitchen help necessitated the spot's closing. Difficulties in transportation have had a tendency to lengthen dates, creating some snug contracts for the duration. Band leaders who have been optimistically replacing their drafted men with 'teen agers are discovering this is no way out either. The age group for musicians entering the Navy—and how the Navy needs them, especially basses, cornets, horns, clarinets, flutes, trombones and baritone—has been lowered to seventeen.

Most refreshing phenomenon of all, however—pure gold lining in the musician's overcast horizon—is the obvious benefit imparted to men in the service by top-flight bands playing in camps. Thousands of men in camps respond to this type of entertainment with so positive a reaction that commanders have realized



DUKE ELLINGTON

top-flighters are the No. 1 morale builders of the camps, invigorating the men for days before and after a band's appearance.

Recently, for instance, at Camp Endicott, Danville, Rhode Island, Sammy Kaye's band created a veritable furor. Thousands of men of all ages (many experts at particular crafts) at the Naval Construction Training Center, who squeezed into the vast auditorium almost raised the roof with their shouting. The performance started at 9:30 P. M., but the men began lining up outside the huge auditorium at 6:30 and were jostling and jollying their way toward the pine planks at 7:00. At the close hundreds of men rushed the bandstand for autographs. Kaye had to be convoyed to a waiting car.

Manhattan Medley

BENNY GOODMAN, at this writing swing maestro at the Hotel New Yorker, will play the New Year show at the Paramount, New York. He is scheduled to open on February 23rd at the Hollywood Palladium.

HARRY JAMES cut short his date at the Hotel Lincoln and left December 3rd for Hollywood, where the band will start work on "Best Foot Forward", their second picture, which, like their first, "Springtime in the Rockies", will be in technicolor.

MITCHELL AYRES followed Harry James into the Hotel Lincoln, opening December 4th for five weeks. Their next spot will be a four-weeker at Roseland Ballroom, New York.

GUY LOMBARDO left the Roosevelt Hotel for one night, December 10th, to play the Boston-Maine Railway dance at Boston Garden.

BOB ALLEN'S holdover of four more weeks makes it a ten-week total for the band at the Pennsylvania Hotel. A date at the Roseland Ballroom will follow.

VAUGHN MONROE holds forth at the Hotel Commodore.

DICK KUHN took over at the Hotel Astor October 29th.

XAVIER CUGAT cancelled one-nighter and theatre dates to take his band back into the Waldorf-Astoria Hotel, November 27th, for a five-weeker.

JOHNNY LONG and **FLETCHER HENDERSON** inaugurated Roseland Ballroom's 24th Fall season on October 30th, when both bands moved in for a four-weeker.

KORN KOBBLERS, now playing at Rogers Corner, celebrated their third anniversary on November 18th.

ELLA FITZGERALD and the Four Keys did the honors at the Apollo Theatre for a week, beginning November 20th.

GRAY GORDON finished his Arcadia Ballroom date November 26th.

ANDY KIRK checked into Arcadia Ballroom November 27th for a three-weeker.

TEDDY POWELL, who opened at Hotel Dixie November 10th, has taken over the entire Sam Donahue sax section.

East Coasters

CHARLIE SPIVAK held forth the week of November 13th at Keith's Theatre, Boston.

BOB CROSBY was at the Plymouth Theatre, Worcester, Massachusetts, November 23rd through 25th; at the Adams Theatre, Newark, New Jersey, the week of November 26th, and at the Earle Theatre, Philadelphia, the week of December 4th.

SAMMY KAYE and his vocalist, Tommy Ryan, just couldn't fit into the regular bus to Worcester, Massachusetts, when the band had a date in that town; so they thumbed a ride from the first vehicle which happened along. It turned out to be a coal truck, and the driver, an ardent "swing and sway" fan, took them directly to the studio.

Jersey Jamboree

LES BROWN finished a five-week session at the Meadowbrook, Cedar Grove, New Jersey, November 19th, and began a theatre and college tour. He will check in December 25th for a two-weeker at the Chicago Theatre, Chicago. His new vocal quartet of the Polk sisters and brothers has been named "The Town-Criers".

JERRY WALD finished a two-weeker at the Meadowbrook, December 3rd. He will begin his first Chicago date New Year's Eve at the Sherman Hotel's Panther Room, replacing the previously scheduled Claude Thornhill, now in the Navy.

INA RAY HUTTON wound up a week at the Adams Theatre, Newark, New Jersey, on December 18th. Next stop will be the Earle Theatre, Philadelphia, December 25th through 31st, followed by a date at the Roosevelt Hotel, Washington, January 8th through 28th.

SONNY DUNHAM will take over December 17th at the Central Theatre, Passaic, for a week.

Quaker Quickies

SHEP FIELDS had a weeker at the Earle Theatre, Philadelphia, October 30th, followed by a date at the Lyric Theatre, Bridgeport, Connecticut, and another at the Central Theatre, Passaic, New Jersey, November 12th.

DUKE ELLINGTON made the rafters ring the week of November 20th at the Earle Theatre, Philadelphia. His concert in Carnegie Hall, New York, has been set for January 23rd.

FRANKIE MASTERS brought his band into the Stanley Theatre, Pittsburgh, for a week, beginning October 30th.

BOB ASTOR at this writing holds forth at the William Penn Hotel, Pittsburgh.

JACK TEAGARDEN played a date December 11th at Temple University, Philadelphia.

Southward Swing

LOUIS PRIMA checked into the Victory Room of the Roosevelt Hotel, Washington, D. C., with his new 17-piece orchestra on November 3rd, his first hotel engagement since it was organized two years ago.

LOUIS ARMSTRONG is currently swinging through the South.

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WILL OSBORNE took over, December 7th, for a four-weeker at the Frolics Club, Miami.

Mid-West Maelstrom

JOE VENUTI was maestro of swingeries for three weeks at the Commodore Perry Hotel, Toledo, beginning November 2nd.

DICK STABILE swung out for a week at the Palace Theatre, Cleveland, opening November 27th, and for another at the Oriental Theatre, Chicago, beginning December 4th. The band will take over at the Trianon, South Gate, California, December 23rd.

RUSS CARLYLE opened his month's stand at Oh, Henry, Willow Springs, Illinois, December 2nd.

COUNT BASIE had a weeker at the Oriental Theatre, Chicago, beginning November 13th, and another at the Paradise Theatre, Detroit, beginning November 20th, followed by one-nighters in Dayton, Pittsburgh and Buffalo.

LAWRENCE WELK did the honors for the week of November 27th at the Chicago Theatre, Chicago, and for the week of December 11th at the Riverside Theatre, Milwaukee. He is scheduled to take over at the Palace Theatre, Fort Wayne, December 18th through 20th.

HERBIE KAY was at the Michigan Theatre, Ann Arbor, Michigan, November 22nd and 23rd and at the Bljou Theatre, Battle Creek, Michigan, November 26th through 28th.

Chicago Chit-Chat

WOODY HERMAN, who checked out of the Sherman Hotel's Panther Room November 5th, broke the all-time attendance record for an opening day, November 11th, at the New York Paramount.



WOODY HERMAN

ALVINO REY held the fort at the Sherman for four weeks, beginning November 10th.

STAN KENTON checked in on December 4th, after the Rey band checked out. He will remain until the 30th.

GENE KRUPA will be maestro of swingeries at the Sherman on January 28th, playing through February 25th.

CAB CALLOWAY, who will hi-de-ho at the Sherman from March 26th until April 29th, is sending the crew of the bomber, "Minnie the Mocher", a phonograph in appreciation for the airman's title.

CHARLIE BARNET took over at the Oriental Theatre, Chicago, November 20th for a weeker.

WILL OSBORNE had two weeks at the

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and one week at the Ambassador Theatre, St. Louis, beginning November 20th.

JOHN KIRBY will play a return date at the Ambassador East, Chicago, in January.

Far West Fanfare

TOMMY REYNOLDS was maestro of swingeries at the Blue Room Cafe, Wichita, Kansas, for the week of November 6th, and at the Rainbow Ballroom, Denver, for three weeks, beginning November 19th.

GLEN GRAY spent the week of November 5th at the Orpheum Theatre, Minneapolis, and the week of November 13th at the Orpheum Theatre, Omaha. A date at the Orpheum Theatre, Davenport, Iowa, followed, on November 20th through 22nd. He is scheduled for the Sherman Hotel's Panther Room, Chicago, from February 26th through March 25th.

NOBLE SISSLE held forth at the Paradise Theatre, Detroit, the week of November 6th, and at the Stewart Theatre, Lincoln, Nebraska, December 2nd and 3rd.

TED FIO RITO is currently playing in the Northwest, following his Golden Gate dates.

Pacific Pastime

TOMMY DORSEY ushered vaudeville into two West Coast theatres, the Paramount in Portland and the Orpheum in Seattle. He is set for the Hollywood Palladium, opening December 29th.

DEL COURTNEY checked in December 1st for a month at Palace Hotel, San Francisco, followed by a theatre tour of the Midwest.

LIONEL HAMPTON, after two weeks at Golden Gate, San Francisco, during November, is again one-nighting it.

SPIKE JONES had a two-day date at the Pasadena Civic Auditorium, California, October 9th and 10th.

BOB CHESTER is currently doing a string of West Coast one-nighters.

RAY MCKINLEY had his first West Coast date during October at Trianon, South Gate, California.

JAN GARBER had a November date at Trianon Ballroom, South Gate, California.

Hollywood Highlights

JIMMY DORSEY has set a new record for attendance at the Hollywood Palladium, Hollywood, California. Neither dim-outs, speed maxima, nor increased hours for workingmen have proved any barrier to the Dorsey fans.

OZZIE NELSON will move his crew into the Biltmore Bowl, Hollywood, on December 24th.

BUDDY RICH, former vocalist with Tommy Dorsey's band, is heading a small orchestra at the Club Touville, Los Angeles, while awaiting a call to enter the Marines.

Pack o' Dates

JIMMIE LUNCEFORD took time out from a string of one-nighters to play, November 23rd, at the Great Lakes Naval Training Station, Chicago, Illinois; December 3rd at Fort Hancock, New Jersey; December 7th at Marine Barracks, Brooklyn, New York; December 9th at Fort Devens and 15th at Camp Edwards, both in Massachusetts. His bandmen, with but two exceptions, are known by nicknames: Dan Grissom, "Home"; Omer Simeon, "Simmie"; Earl Carruthers, "Jock"; Harry Jackson, "Pee-Wee"; James Young, "Trummie"; Edwin Wilcox, "Will"; Albert Norris, "Al"; and James Crawford, "Craw".

BOBBY BYRNE played at the Ritz Ballroom, Bridgeport, Connecticut, November 1st; the State Theatre, Harrisburg, Pennsylvania, November 2nd through 4th; the Adams Theatre, Newark, New Jersey, the week of November 5th, and the Palomar Ballroom, Norfolk, Virginia, the week of November 13th. He is just finishing a fortnight's date at Tune Town Ballroom, St. Louis.

AL DONAHUE took time out for a month's vacation before starting a theatre tour early in December.

TOMMY TUCKER had a string of theatre dates in November. His dates in December have already included those at the Circle Theatre, Indianapolis, December 4th through 10th, and the Palace Theatre, Akron, December 11th through 14th. He will play at the Palace Theatre, Youngstown, December 15th through 17th.

They're in the Service Now

SAM DONAHUE, saxophone-playing maestro, has disbanded his orchestra and joined Artie Shaw's navy band as a featured soloist.

PANCHO, ex-bandleader, is now in the Army, stationed at Camp Lee, Virginia.

BILL TURNER and his Dead End Kids orchestra have enlisted en masse in the Army, entering service at Fort Wadsworth, Staten Island, New York. After completion of their training period, they will travel from camp to camp as an entertainment unit.

BILL MILLER, piano ace with Charlie Barnet for three and a half years, is in the Army.

ARTIE SHAW, now a Chief Petty Officer, has moved from Newport, Rhode Island, to New York City, where he is recruiting and rehearsing his Navy band, which is scheduled for an overseas entertainment tour within the next few months.

PHIL HARRIS and his entire band of twenty-five enlisted in a body in the U. S. Maritime Service and checked in November 10th at the Port Hueneme Station on the West Coast.

Cited for Bravery

THE courage and resourcefulness of the musicians engaged at the Coconut Grove, Boston, at the time of the disastrous fire of November 28th have been variously cited. Mickey Alpert, band leader, repeatedly entered the blazing building to assist guests to safety, despite his own serious burns. Marshall Cook, 19, of South Boston, a member of the chorus, raced up the flame-choked narrow stairway to the dressing rooms on the second floor where he herded the girl entertainers to the window. Firemen below spread a net and they leaped to safety. Tubba Martin, a member of the orchestra, led guests to the safety of a cellar refrigerator.

Ironically enough, the last number played by his orchestra, Mickey Alpert recalled, was "Happy Birthday to You" which had been requested by a man and his wife for their 12-year-old son. It would not be learned whether this family group perished in the fire.



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HERE, THERE AND EVERYWHERE

Conference of Eastern Canadian Locals

THE Third Conference of the Eastern Canadian Locals took place in Hamilton, Ontario, on October 18, 1942. Thirty-two delegates assembled in the Mural Room of the Royal Connaught Hotel, where deliberations were conducted by President W. J. Sweatman of Brantford, Ontario. The Federation was represented by Canadian Executive Officer Walter M. Murdoch.

Both President Sweatman and Secretary Edward Charette of Montreal were reapointed to their respective offices for another year.

A poll taken on the condition existing in locals showed that, notwithstanding the difficult times through which we are going, a healthy, sound and financially good condition exists everywhere. Locals have been buying bonds to capacity and many members have joined the ranks. In fact, the shortage of men created by these voluntary enlistments has raised a problem. Another serious problem is the gas situation. Many musicians have lost work through this, but the Conference realized that there is a war on and that everyone must accept his share of the sacrifice.

A vote of confidence was extended to President Petrillo. Canada, behind him 100 per cent, has faith in his guidance.

Mr. Jack Cauley, a member of the Ontario Regional War Labour Board, delivered an address which was both interesting and instructive.

Waukegan Dances

ONE HUNDRED AND FIFTY members turned out to the Annual Fall Party of Local 284, Waukegan, Ill., held at the Legion Home on October 13th. Dancing was the main attraction to the very danceable music of Hapke's Orchestra. At 11 o'clock the Legion Auxiliary served a fine buffet luncheon in the dining room, after which the drawing was held, the prize of \$5.00 going to Mrs. Walter Sorenson.

The guests were entertained during the evening by the Ricchio Trio, members of Local 284, as well as by Brother Melvin Ferguson of Fox Lake.

Ithaca Banquet

LOCAL 132, Ithaca, New York, held its Annual Membership Banquet and Installation of Officers at the Ithaca Hotel on Tuesday evening, November 3rd, with sixty-three members in attendance. Brother Harry J. Steeper, assistant to President Petrillo, was unable to attend as guest speaker, and one of Local 132's original charter members who is now retired from the profession proved to be an admirable substitute. He spoke entertainingly of his experiences as an orchestra leader in the Ithaca of fifty years ago. His reminiscences aroused memories of other life members, and the relating of anecdotes of "the good old days" continued after the program was over.

Twenty new members were obligated at this meeting, and the following new officers were installed by retiring Sergeant-at-Arms Morris L. Harper: President Walter R. Beeler, Vice-President Theodore T. Howes, Sergeant-at-Arms Robert G. Downing and Executive Board members Joseph J. Moore, Craig McHenry, Charles E. Shaw, Jr., and Henry M. Carr, Jr. Officers who remain unchanged are Secretary Lee C. Small, Treasurer Edward J. Moore, Jr., Business Agent Gordon L. Black and Executive Board member William D. Minnich.

Treasurer Moore reported on the excellent financial condition of the Local and its accomplishments of the year, in particular the "Parade of Bands" of last Spring which the Local sponsored in cooperation with the local Junior Chamber of Commerce. The proceeds of \$100.00 from this affair were turned over to the Red Cross Relief Fund.

GEORGE F. WILSON

George F. Wilson, Secretary and Business Agent of Local 78, Syracuse, New York, for the past twenty-two years, died suddenly in that city on November 8th at the age of sixty-five. Funeral services were held at his home, 2800 East Genesee Street, and burial took place in Oakwood Cemetery, Syracuse. He is survived by his wife, Mrs. Grace K. Wilson.

Brother Wilson's career as a professional musician began when he was seventeen, at which time he joined the Cazenovia (New York) Band. Following this he played with several traveling organizations and later affiliated with Baker's Concert Band, which headquartered in Binghamton, New York, where he also did theatre work.

In Syracuse Mr. Wilson was long identified with theatre orchestras and was the organizer and director of Wilson's Band and the Franklin Band. For several years he was the director of the Boys' Club Band, from which organization many fine professional musicians have been developed. He was prominently identified with all local musical activities and was a member of the Syracuse Symphony Committee.

In addition to serving as Secretary and Business Agent of Local 78, Brother Wilson was also a permanent delegate to the New York State Conference and had been elected vice-president of that organization at the 1942 meeting held in Binghamton, New York. Former President Joseph N. Weber had appointed him New York State Officer several years ago, and Mr. Wilson served the Federation in that capacity since that time. He was well known to delegates of the A. F. of M. National Conventions as he had attended every Convention since 1925.

Local 78 as well as the entire Federation has suffered a great loss in the passing of this loyal, energetic and beloved member and friend.

BENEDICT L. BRENNAN

Benedict L. Brennan, member of the Board of Directors of Local 60, Pittsburgh, Pennsylvania, passed away on October 21st after ten weeks of illness from a heart ailment.

Born in Lewistown, Pennsylvania, Brother Brennan became a Pittsburgher in early childhood and remained a resident of that city throughout his lifetime. He graduated from St. Andrew's School and attended Holy Ghost College. His musical talent was developed largely at Pittsburgh Musical Institute and under the tutelage of the late Carl Nusser.

Mr. Brennan was a fine musician and teacher, an excellent performer on bassoon, clarinet and saxophone. He was a former member of the Pittsburgh Symphony Orchestra and later played first bassoon with the WPA Symphony Orchestra. He was a teacher at Volkwein Brothers.

Surviving are his wife, Mrs. Margaret Lynch Brennan; four sisters, Mrs. Margaret Peck of Chicago, Mrs. H. J. Shoos of Philadelphia, Misses Agnes A. and Isabel M. Brennan; and a brother, William A. Brennan, of Pittsburgh.

JAMES M. MCINTOSH

James M. McIntosh, past President, Secretary-Treasurer and member of the Board of Directors of Local 263, Bakersfield, California, died in that city on October 18, 1942, at the age of eighty-six.

Brother McIntosh moved to Bakersfield fifty-eight years ago and maintained residence there from that time. He joined Local 263 in 1906 (the year its charter was issued) and remained a member in continuous good standing. In addition to holding the various offices listed above, he also carried a Life Membership Card which the local had issued to him.

WILLIAM H. BROOKS

William H. "Billy" Brooks, Treasurer of Local 94, Tulsa, Oklahoma, passed away on October 16th at the age of forty-nine. Brother Brooks had also served as board member and Vice-President of the local as well as delegate to the A. F. of M. Conventions held in Seattle, Washington, and Dallas, Texas.

Further details are lacking at this time.

ANDREW A. KOETT

Andrew A. "Andy" Koett, President of Local 646, Burlington, Iowa, died suddenly in that city on October 29, 1942, as the result of a heart attack.

A member of Local 646 since it was chartered in 1913, Brother Koett served as Secretary for nineteen years, as a member of the Executive Board for several years, and as President and Business Agent for the past seven years. He also represented the local at several Conventions of the A. F. of M.

Mr. Koett studied piano while living in Ottumwa, Iowa, playing in the Opera House and several orchestras there. While still a young man he moved to Burlington, Iowa, where he continued playing piano in orchestras and, doubling in brass, played tuba in the Orchard City and Municipal Bands.

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Surviving him are three sons, seven daughters and several grandchildren. Funeral services were held on October 31st from St. John's Catholic Church.

FRANK W. STILWELL

Frank W. Stilwell, Vice-President of Local 809, Middletown, New York, died at the Horton Memorial Hospital in that city on November 21st, at the age of forty-eight.

Brother Stilwell was pianist at the Gold Nugget in Middletown and was stricken with a cerebral hemorrhage while on the job Saturday night, October 31st. He was removed to the hospital by ambulance and succumbed at 1:00 P. M. the following Monday. Brother Stilwell was also a member and pianist of the Middletown B. P. O. E. and official pianist for the Kiwanis Club of that city.

He is survived by his wife, Mona. Funeral services were held from the Hasbrouk Funeral Parlors with interment at Hillside Cemetery in Middletown.

EMBELLISHMENTS



JAN HART

HART-BEATS: Following a recent concert given in Washington by the U. S. Navy Music School Band and Glee Club, under the direction of Ensign J. M. Thurston, we gleaned some interesting facts about music within the armed forces. The Navy has not only a fine music school here (with a membership of 350) but another at the Great Lakes Naval Training Station. The course is modeled on that of institutions such as Curtis and Eastman. . . . Bands of twenty men are organized from the student list and sent to stations and ships as required. Each Navy vessel has its own band, and the men play dinner, dance or martial music, whichever the occasion demands. . . . Their period of enlistment is for six years. Later they may become band leaders or members of the Great United States Navy Band. . . . Let us not forget, however, that these men are, first, last and always, trained fighting men and man battle stations the same as the rest of the crew.

GRACE NOTES: The Musicians' Emergency Fund Organization (N. Y. C.) is now concentrating on raising money to aid young artists to give concerts for men stationed at Eastern naval bases. . . . The New Opera Company of New York City has distributed over 1,000 paid tickets to matinee performances of their programs to musically talented high school students throughout the city. . . . Two concerts in celebration of the seventy-fifth birthday of the American composer, Mrs. H. H. A. Beach, were given in the Phillips Memorial Hall (Washington) on the evenings of November 27th and 28th. . . . Paintings, drawings and etchings by George Gershwin, Deems Taylor, Nathan Milstein, Efrem Kuretz, Xavier Cugat, Morton Gould and other well-known musicians were displayed at the first annual Exhibition of Art by Musicians, which opened the last week in November at the New York Museum of Science and Industry, Rockefeller Center.

WANDERING NOTES: Did you know: That in 1899 the United States Marine Band was reorganized and that each man was required to play both a string and a brass instrument so that a band and orchestra would be available within the group? . . . That the Metropolitan Opera Association's oldest subscriber is a gentleman from Bayside, Long Island, who has attended the opera every season since the house opened in 1883? . . . That there are fourteen blondes, ten brunettes, five redheads and one ash-blond in Phil Spitalny's orchestra?

WHOLE NOTES: Pablo Casals, the noted Spanish 'cellist, has been arrested in former unoccupied France and turned over to Spanish authorities. Eugene Ormandy and the 110 players of the Philadelphia Orchestra, as well as Arturo Toscanini, have sent petitions to Secretary of State Cordell Hull and the Spanish Ambassador, Juan Francisco de Cardenas, asking that he be given "immediate amnesty or safe conduct to the Portuguese border". . . . Soviet Russia apparently has great faith in music's effect on morale during war-times. Almost 1,000 concert teams and ensembles, the largest ever on the road, are now touring that country. . . . About 80 per cent of the factories in England are using music as a means of speeding up production. . . . Everett Hoagland has taken his orchestra in the army en masse. . . . Tommy Tucker's orchestra made a record for the United States Treasury Department's bond-sales campaign, which is going over big—the title, "Ev'rybody, Ev'ry Payday".

TRILLS AND TURNS: Enric Madriguera was Leopold Auer's first pupil in this country. . . . Leith Stevens reports from California that music is being used in dairies to induce cows to give more milk. . . . Did you know that Tommy Dorsey is booked for a white wig in the MGM movie "Du Barry Was a Lady"? Spike Jones and his City Slickers are really a busy crew, what with a specialty spot in Eddie Cantor's new movie, a half-hour radio show of their own and other things a-bobbin' up. . . . Fats Waller's piano playing helped boost Boston's bond sale to the half-million mark. . . . Al Evans, former pianist with Vallee, is now a machinist in the Bausch and Lomb Optical Company, engaged in war production in Rochester, New York.

HEADLINES OF THE MONTH: (It could happen only here) "Lonesome Elephant Lured by Play-Mates". . . . "Postcard Arrives at Baltimore 36 Years Late". . . . "Thieves Steal Truck With 960 Pounds of Coffee". . . . "Duck Hunters Put Guns Aside to Harvest Beets". . . . "Two Deer Killed (by autos) as Hunters Open Season". . . . "Dance Bands Extremely Helpful to Pep Up Routine-State Draftees".

PUBLISHERS' NOTES: Robbins Music Corporation has issued two new books on boogie-woogie music; the first is "Bob Zurke Boogie-Woogle Piano Transcriptions", which contains Zurke's own interpretation of numerous standard hits. The second book is by Freddie Slack and contains studies and exercises in bass figure, improvisations, and so forth, plus some piano arrangements by Slack. . . . Frank Loeser's war song, "Praise the Lord and Pass the Ammunition", has sold over 450,000 copies to date. . . . Anthony Collins is composing the score for "This Changing World" at RKO. . . . George Gershwin's "Rhapsody in Blue" has just been published in miniature score by Harms, Inc. . . . Jimmy McHugh's "Song of the Coast Guard" has been accepted as the official tune of the Coast Guard. . . . Sears-Roebuck and Montgomery-Ward are going in for more sheet music counters in their retail outlets.

CODA

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BOOKS OF THE DAY

By HOPE STODDARD

OUR SINGING COUNTRY. Volume II of American Ballads and Folk Songs. Collected and Compiled by John A. Lomax and Alan Lomax. Music Editor, Ruth Crawford Seeger. 416 pages. The Macmillan Company. \$5.00.

Not a one of us but longs to hear again the songs of childhood wisps of which cling tantalizingly in our memories. This desire need no longer go unsatisfied, for here are the songs of the home, the grange, the church, the dance-hall and, should our childhood memories include forays into the town's "red light" districts—of the saloon and the gambling den.

However, the two hundred or so songs herein given—words and music—serve besides memory revivers, as guides, far better ones, too, than historical or sociological treatises—to the tenor of pioneer America's thought and feeling. For here is American humor—the wry twist, the apt observation—the American sentimentality, with its knightly worship of woman, the American bravado, the American mournfulness and the American drive. The music was obtained by recordings taken directly from singers singing on their home ground—field, church, cabin, range—in their own uncensored idiom. A few of them are expressions of art as pure as any masterwork, but, art or no art, all are cut right out of the homespun stuff of life.

PIONEERING IN PSYCHOLOGY, by Carl E. Seashore. 232 pages. University of Iowa Press.

"Failure to recognize and act upon a radical distinction between the artistic mood and the mood essential to the mastery of technique in training accounts in large part for failure in artistry and waste in time, energy and perfection of training in musicianship." If no further message than the foregoing were imparted in this book it still would be worth the purchase price. For this single sentence covers all the ground between a Kreisler and a bow-scraper. The latter does not lack in ideals, in aspiration, even in inspiration. He simply does not know how to practice.

Here, then, a scientist tackles this and many another problem embraced in music study, making it possible to gauge advance in rhythm, tone and dynamics with mathematical precision. Not only does he give ways of ascertaining whether a pupil is improving; he can tell just the degree of musical talent a pupil possesses in the first place, just what chances he has of winning a prominent place in his profession.

So extraordinary are the inventions described in the volume, devices for measuring talent, distinguishing tone colors and accomplishing a thousand other miracles, that one wonders why the study of music has not long since been completely revolutionized. That is, one would wonder were one not aware that in study of music there is all too much in evidence the escapist's desire not to know the facts—to be allowed only a cozy nestling in a problematical future. The present volume remains for the sturdy few who resolve to know the extent of their musical abilities and to get what scientific data they can regarding the profession to which they are willing to devote their lives.

STEPHEN FOSTER AND HIS LITTLE DOG TRAY, by Opal Wheeler. Illustrated by Mary Greenwalt. 172 pages. E. P. Dutton and Company. \$2.00.

Stephen Foster, were it not for books such as the present, would run the danger of being lost in the glow of legend. Already he is scarcely real to children who feel the chilling touch of immortality more than their elders. Opal Wheeler puts a stop to all this, however, in as realistic and rollicking an account of Foster's childhood as we have read. Say she does work on her imagination a bit. It is a lusty and luminating one, and serves to throw in dashing distinctness the doings of the little genius who first saw the light of day on July the Fourth, 1826, in Lawrenceville, Pennsylvania.

LUDWIG BEETHOVEN AND THE CHIMING TOWER BELLS, by Opal Wheeler. Illustrated by Mary Greenwalt. 163 pages. \$2.00.

Beethoven's childhood has too often been the subject of all but sinister comment, more nearly approaching a Dickensian description of old Fagin and the boy Oliver Twist. That Beethoven must have had many carefree, joyous days playing like other children has not occurred even to our psychologists, causally minded though they pretend to be.

Modern children, therefore, whose love of Mozart has been enhanced by stories of his exuberant childhood and of Bach by his boyish attempts at copying music by moonlight, have little to feed their imaginations on in the Beethoven narrative. All the more gratefully should the present book be received by parents intent on revealing to their children a human, at times gay, Beethoven, with a life whose episodes, if not always happy, are at least entertaining.

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There can be no real freedom for the common man without enlightened social policies. In the last analysis, they are the stakes for which democracies are today fighting.

—FRANKLIN D. ROOSEVELT.

Who, Living, Blessed

MANY friends of the late Fred W. Birnbach have written to this office to tell of their deep sorrow at his death. There have been eloquent, masterly messages, as well as humble expressions of grief and devotion. But they all have been as one in showing deep, sincere love for him who gave so lavishly of encouragement, advice and sympathy.

It needs no words on our part to impress on our readers the fineness of this man. His life was adequate testimony to these qualities. Still, the living may offer gratitude for those who, having enriched this earth, have passed on into immortality.

Fred W. Birnbach was a great and good man. He was great because he never once suffered his ideals to become dimmed or tarnished. Music for him was the highest expression of which man is capable and as such was worth suffering for and struggling for. With utter integrity, he waged this fight for the rights of music and the music-maker, even when the struggle drained drop by drop the last reserves of his energy. He was a good man because he was never so beset by difficulties, never so blinded by the turmoil of battle, that he could not reach out in kindly regard to the least of his fellowmen and give that helping word that to them meant the difference between failure and success.

In saying this we are but spokesman for innumerable friends who came in close, personal touch with him through his multifarious duties. To them and to us Fred W. Birnbach, by living abundantly and valiantly, has proved that ideals may indeed dovetail with day-by-day activities to form a full, rich and glowing pattern of life.

Soldiers Must Sing

THOSE who remember the strained larynxes and tingling spines of the last war's community "sings" are fearful lest this war pass them by with no immortal tunes to mark its course. Indeed, Mr. Average Citizen, when he is not scanning headlines and scurrying into darkened hallways, is turning over darkly in his mind the thought that "Good Morning, Mr. Zip-Zip-Zip" and the "K-K-K-Katy" which made life worth living in the old World War days may have no counterpart at all in this. Even doughty chiefs-of-staff are cocking anxious ears in the direction of canteens to hear the first outburst of soldierdom as it begins its eternal chant of love, laughter and lice. "Sometimes this outfit fairly frightens me," says one. "It's too serious. I don't see any skylarking and I don't hear any singing".

Our war, to these earnest souls is—wait. Streams don't flow uphill and soldiers don't remain silent. Give them a chance to get in the swing of the march, and there'll be such breaking into song as was never before heard, one besides which the first World War's "Over There's" and "Tipperary's" will be but mumbled overtures, preliminary tunings-up.

For never before have we had so much to sing about. Never before has the motif of victory been apt for so many variations—modulations into freedom, rebirth and resurrection. Never before has the soldier known so clearly his duty nor determined so steadfastly to perform

it. Songs based on such ideals will be not stentorian, fulsome utterances regarding the Right and the Holy. They will be humble, human, even flippant tunes, which are the American's idiom for his deepest conviction. Just as "Who's Afraid of the Big, Bad Wolf!" reached to the very heart of the hurt in depressed 1933 and raised spirits to working level, so some light, lilting melody piercing through the present turmoil will divulge the inner aim of the conflict.

Never fear, the men will get new war songs, are getting them now, songs that will come into their full glory when, having been sung in a thousand variations by a million tramping soldiers, they have taken on the final ring of victory.

Christmas Speaks in Music

PERHAPS at no time of year is music's power more apparent than at Christmas. In fact it would be hard to imagine the holiday season without it. The ringing of bells, the chorus of children's voices, the cathedral hymn, the "Silent Night" of carolers—all are Christmas in its very essence.

This year, moreover, the music of Christmas will have a more far-reaching influence than ever before. For it will be a day when men in the service abroad will turn to the old home melodies to get the festive touch. In these tunes they will recreate the glittering Christmas tree, the crowding children, the packages gravely unwrapped by each member of the household, in short, home and loved ones. For them Christmas will be music, and music, Christmas.

For us, too, who are keeping the home fires burning, music will come into its own at Christmastide. For, in nurturing it, we nurture the truth for which our men fight, underline our belief in the end to be attained. And the men fighting in far lands, learning of our music-making, will be reminded that they have a world of beauty and goodness to return to, one which has power to dispel, if not the memory at least the pain, of the horrors through which they are passing.

Everybody's War

THIS is everybody's war—and everybody must help finance it. That is the gist of a recent statement by Secretary of the Treasury Morgenthau in which he pointed to the need for increased purchases by individuals of United States Savings Bonds.

During the next year, said the Secretary, the nation will probably have to borrow upwards of \$35,000,000,000. And then he made this pertinent observation: "If the government is compelled to go to the commercial banks for the bulk of these funds, the result will be to increase inflationary tendencies which are already serious. . . ."

"When bonds are purchased with savings out of current income, on the other hand, such savings help to reduce excess consumer income which, if spent for a limited supply of consumer goods, would tend to force prices up. It is for this reason, among others, that we are going directly to the people for as much as possible of the money needed for the war."

The banks cannot do it all—and in the interest of a sound national economy they should not do it all, even if they could. It is the plain duty of everyone, out of self-interest if for no other reason, to put every possible dollar into the bonds which pay for fighting our enemies.

Mr. Morgenthau recommends a wide extension of the payroll savings plan for bond purchasing. Under it, you simply allot a definite part of your salary for bonds, precisely as you budget for food, taxes and everything else. Time is short now—and it's up to all of us to buy bonds to the absolute limit of our financial abilities.

Forewarned Is Forearmed

THE disastrous fire at Coconut Grove, Boston, brings us face to face with the necessity of passing and enforcing laws to prevent just such fires. No material that would readily take fire from a blow torch should be used in any night club, theatre, movie house or club room or hired gathering place. Tests with the blow torch should be made after the fabric has been sprayed with an approved chemical fire retardant. At a maximum of every four months, the drapes, the palms or whatever else the decorations might consist of should be exposed to the shooting flames of the blow torch and if not up to standard should be re-treated or removed. Christmas trees should never be permitted in night clubs or similar places of amusement. Flimsy, fire-spreading decorations should be banned.

Citizens should make complaints in the proper quarters if they know of public places in which fire hazards exist.

This disaster is a perfect example of what might happen in an air attack if the rules of the OCD were ignored. We cannot sufficiently urge our members—who are by their mode of work particularly apt to come within danger zones—to be calm, quiet, cool and collected in the event of an emergency. The huge Boston toll was caused not by the fire but by the panic that followed its discovery. If all had kept their heads and walked toward the exits hundreds of lives would have been saved.

The Final Test

THE people of this country are face to face with the most critical of all tests that can be exacted of our form of government—inflation. It is more difficult to understand than war. It is intangible.

Dr. Paul F. Cadman, leading economist, has pointed out that it will take a lot more than laws to fight inflation. The present policy of one group blaming another group in seeking a scapegoat for the rising cost of living will prove disastrously futile. If continued, it will offset all tax measures, forced savings, price regulations, wage stabilization, rationing and credit control.

Inflation is a challenge to the individual. As Dr. Cadman observes: "This is one of the occasions when the American people have a chance to demonstrate the moral fiber of the nation in their willingness to be obedient to the unenforceable. For, of a truth, inflation cannot be controlled either by legislation or compulsion."

Many have been guilty of unconsidered attacks on industry, labor, or politics, as if each group were a separate entity. We need all three groups and the sooner we realize it, just so much sooner will leaders of each group moderate their policies.

It is a mortal certainty that if the irrelevant disputes do not cease, we may as well abandon the hypocrisy of waving the American flag and consoling ourselves in our discontent with big words. It is inconceivable that we cannot live up to the ideals of freedom and opportunity that made this nation. However, the test is before us, final and irrevocable. Everything heretofore has been preliminary, with plenty of cribbing. Not so now. You cannot crib in a test in which natural law is the judge.

Only production, thrift, economy and honesty in public and private life can stem the tide of inflation.

Motorists' Do's and Don't's

THE following "stormy weather rules", based on scientific and practical tests by the National Safety Council's Committee on Winter Driving Hazards, are intended to minimize the usual seasonal increase in accidents and traffic tie-ups, as well as provide information regarding "alerts" and "air raids".

1. When driving over snow or ice-covered roads:

Do

- reduce speeds to below even the 35-mile-per-hour limit.
- put on your anti-skid chains to get through, and get through safely. (The old excuse, "I skidded", won't do now. Traffic tie-ups slow down war production.)
- check windshield wiper, defroster and lights.
- share your car.

2. During blizzards, deep snow or sleet storms:

Don't

- take your car out unless you are thoroughly prepared.
- expect to drive along normally. Count on three to eleven times normal time.

3. When siren sounds:

Do

- park your car.
- turn off ALL lights,
- set hand brake,
- lock ignition,
- get out,
- seek shelter.

Don't

- lock your automobile's doors. (It may have to be moved by hand or other means.)

Buy More War Bonds!

THERE is a great deal of talk at this time concerning proposals for enforced purchasing of War Bonds. Some such plan as this may become inevitable under any circumstances. And it is certain to be adopted in the relatively near future unless the people substantially increase their voluntary purchasing of Bonds and Stamps.

The Treasury some time ago established a goal of \$1,000,000,000 worth of Bond and Stamp sales monthly. That goal has not been reached. It must be reached and passed if the war is to be properly financed, and if excess purchasing power, the center of inflation, is to be reduced.

American business has responded superbly to the War Savings challenge. The banks, for example, long ago started stressing War Bonds in their advertising and in displays.

A similar work on a nation-wide scale is being done by theatres, which are making special efforts to increase the sales of Stamps as well as Bonds. In their case, as with the banks, the participating theatres are paying all the expenses, and they are promoting Stamps and Bonds in every possible way.

The public has responded fairly well to these drives—but not well enough. In these days, when wages are at record levels and almost any man or woman can quickly obtain a good job, all of us can afford to buy Stamps and Bonds whenever we attend a theatre. All of us can afford to buy one or more Bonds each pay day. Certainly, giving up some luxuries is a mighty small price to pay to help the war effort along. The duty of every American is plain—to cut his personal expenditures severely, and to put the money into War Savings.



WITH many of our major cities in the midst of their winter musical activities and the opening of the Metropolitan's sixtieth season recently celebrated, we confess a natural pride in our accomplishments on the home front where musical culture, even in the midst of war's tumult, is being upheld. The significance of this cannot be over-estimated. It is imperative that we keep our fighting front strong, but this can be possible only so long as we have a solid foundation from which stems its morale. The tale of the rich encouragement music has afforded England is a famous one. Proof that it shows the pulse of a nation lies in the propaganda circulated by German radios that musical life in America has declined to the point where the Metropolitan Opera House "has been forced to close its doors". Now, more than ever, music is essential; for while the gun in a soldier's hands will be his physical protection, it is the song in his heart which will fortify his spirit.

Metropolitan Opening

ONCE again the Metropolitan Opera Company has opened its season during a world conflict, but this time, although a patriotic note similar to that heard during the last great war was apparent, the spirit of the evening was the embodiment of the aspirations of the United Nations for the future. Blue and gold and olive drab were conspicuous in the audience, and uniforms were in evidence on the stage as well, for the opera presented was "La Fille du Regiment", Donizetti's sprightly comedy in a military setting. A particularly stirring and uplifting note was sounded when, at the final curtain, Lily Pons, the opera's heroine, raised the Cross of Lorraine, the flag of the Fighting French, and led the entire cast in the singing of "Marseillaise". Our own Stars and Stripes were then carried forward, and, with the Cross of Lorraine dipped in tribute, Frank St. Leger conducted the orchestra, the principal singers and chorus and the capacity audience of more than 3,000, in "The Star-Spangled Banner".

The cast of the opening work was a familiar and beloved one, including, in addition to Miss Pons, Raoul Jobin as her dashing hero, Salvatore Baccaloni singing his inimitable interpretation of Sergeant



SALVATORE BACCALONI

Sulpice, and Irra Petina as the entertaining La Marquise de Berkenfeld. Able support was contributed by Louis D'Angelo, Wilfred Engelman, Lodovico Olivero, Maria Savage, Allan Wayne and William Fisher.

The following evening, November 24th, the company traveled to Philadelphia to present "Don Giovanni" for Quaker City audiences. Ezio Pinza repeated his clever portrayal of the title role, with Salvatore Baccaloni as his servant Leporello. Zinka Milanov was the indignant Donna Anna and her fiancé, Don Ottavio, was played by Charles Kullman. Jarmila Novotna appeared as Donna Elvira, Marita Farrell as Zerlina, Norman Cordon as the Commendatore and Mack Harrell as Masetto. Bruno Walter conducted.

Representative Repertoire

THE 1942-43 season's revivals, now numbering ten, with the addition of Richard Strauss' "Salomé" and Pergolesi's "La Serva Padrona", have been selected with an eye to augmenting the standard works in such fashion that a well-rounded repertoire will be achieved.

Despite current travel difficulties, the roster for this season, given herewith, includes practically all of the artists who sang leading roles with the company last year, in addition to those new singers announced in the November issue:

Sopranos—Mmes. Licia Albanese, Stella Andruva, Josephine Antoine, Rose Hampton, Natalie Bodanya, Rosa Bok, Hilda Burke, Nadine Conner, Annamary Dickey, Lily Djanel, Doris Dorec (new), Marita Farrell, Norina Greco, Frances Greer (new), Helen Jepson, Irene Jessner, Marjorie Lawrence, Lotte Lehmann, Maria Markan, Zinka Milanov, Grace Moore, Jarmila Novotna, Lily Pons, Lillian Raymond (new), Hilde Reggiani, Stella Roman, Bidu Sayao, Eleanor Steber, Maxine Stellman, Helen Traubel, Josephine Tuminia, Maria Van Delden, Astrid Varnay, Thelma Voipka.

Mezzo-Sopranos and Contraltos—Mmes. Karin Branzell, Lucielle Browning, Bruna Castagna, Doris Joe, Hertha Glaz (new), Margaret Ha-shaw (new), Anna Kaskas, Helen Olheim, Mona Paulee, Irra Petina, Rose Stevens, Gladys Swarthout, Kerstin Thorborg, Mary Van Kirk.

Tenors—Messrs. Paul Althouse, Kurt Baum, Arthur Carron, John Carter*, Richard Crooks, Emery Darcy, Alessio De Paulis, John Dudley, John Garris, Elwood Gury** (new), Jacques Gerard (new), Frederick Jagel, Raoul John, Charles Kullman, Bruno Landi, Karl Laufkoetter, Rene Maison, Giovanni Martinelli, Nino Martini, Lauritz Melchior, James Melton (new), Lodovico Olivero, Jan Peerce, George Rasely, Armand Tokatyan.

Baritones—Messrs. Richard Bonelli, John Brownlee, Walter Cassel (new), George Cehanovsky, Louis D'Angelo, Wilfred Engelman, Mack Harrell, Clifford Harvoot** (new), Osie Hawkins (new), Julius Huchn, Herbert Janssen, Arthur Kent**, Walter Olitzki, Friedrich Schorr, Martial Singher (new), Alexander Sved, John Charles Thomas, Lawrence Tibbett, Francesco Valentino, Leonard Warren, Robert Weede.

Bassos—Messrs. Lorenzo Alvary (new), Salvatore Baccaloni, Norman Cordon, John Gurney, Lansing Hatfield, Alexander Kipnis, Emanuel List, Pompilio Malatesta, Nicola Moscona, Gerhard Pechner, Ezio Pinza.

Conductors—Messrs. Sir Thomas Beecham, Bart.: Paul Breisach, Erich Leinsdorf, Wilfred Pelletier, Karl Riedel, Cesare Sodero (new), Frank St. Leger, Georg Szell (new), Bruno Walter.

Musical Staff—Messrs. Angelo Canarutto (new), Otello Ceroni, Pietro Cimara, Antonio Dell'Orefice, Peter Paul Fuchs, Thomas Martin, Karl Riedel, Victor Trucco, Hermann Weigert, Felix Wolfes.

Chorus Masters—Messrs. Konrad Neuger, Giacomo Spadoni.

Stage Directors—Messrs. Desire Defreze, Herbert Graf, Leopold Sachse, Lothar Wallerstein.

Ballet Master and Choreographer—Laurent Novikoff.

Librarian—Alfred Mapleson.

Orchestra Managers—Simone Mantia.

* U. S. Navy.
** U. S. Army.

Tickets for Servicemen

SERVICEMEN will receive free seats at certain performances and tickets for commissioned officers will be available at reduced prices throughout the season at the Metropolitan Opera House. In addition to these new arrangements for seating of servicemen at operatic performances, the association will continue its policy of turning over spare tickets to the New York City Defense Recreation Committee for distribution.

Metropolitan Air Auditions

THE Metropolitan Opera Auditions of the Air, in presenting the first of the sixteen-week series, November 29th, launched its eighth consecutive year of broadcasting auditions to the nation. Presented by Sherwin-Williams Company, sponsor since the inception, the singers and orchestra are again under the direction of Wilfred Pelletier who is also a member of the Auditions Committee of Judges. This season's winners will, as in the past, receive the \$1,000 scholarship award and, at the end of the season, a contract with the Metropolitan.

"Met" Metal

THUNDER of Wagnerian operas of yesterday is now joining the nation's scrap heap, for 600 pounds of steel balls once used to simulate the sound of storm but long since replaced by an electric thunder machine, were routed from the basement of the Metropolitan Opera House along



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with the other metal and rubber oddities. James Melton added to the already sizable heap a 1919 Packard limousine which he decided was too modern for his collection of early automobiles. This was the Metropolitan's second scrap contribution, the first having been 17,440 pounds of metal yielded by the grills and lattices from the corner of the building formerly occupied by a bank.

The shields, spears and helmets, which once were Helen Traubel's stage paraphernalia as Brünnhilde, will soon be made into real weapons for a real war. Her new operatic accoutrements, designed by Adrian of Hollywood, will be made entirely of non-priorities materials.

New Opera's Offerings

AN ambitious and industrious group, headed by Mrs. Lytle Hull, the New Opera Company, now in its second season, remains one of the most interesting experiments in the New York musical scene today. The artists are young Americans who sing in English. Settings are modern, acting is up-to-date, and prices are within reach of the average pocketbook. The purpose of the company is not only to provide a proving ground for native singers and an opportunity for the performance of home-grown opera, but also to serve as a model for similar companies throughout the country, thus making opera available to every American.

Second Season

THE New Opera Company at this writing is active in two theatres simultaneously, for at the 44th Street Theatre "Rosalinda", which opened October 28th, is still running, and at the Broadway Theatre the regular subscription series is being presented.

"Rosalinda" (Johann Strauss's "Die Fledermaus") is offered in the version constructed by Max Reinhardt for European performance in 1929 and adapted in English by Gottfried Reinhardt, the director's son, and John Meehan, Jr. In an effort to recapture the spirit of old Vienna, painstaking care has gone into the creation of elaborate sets and lavish costumes, with the result that they tend to overwhelm the production.

The performances of members of the cast are generally commendable. Dorothy Sarnoff, in the title role, reveals considerable acting and singing potentialities and Virginia MacWatters lends vocal grace and charm to the role of Adele. Due to Ernest McChesney's indisposition, Ralph Herbert substitutes as Eisenstein, giving a pleasing and thoroughly Viennese rendition of the role. The casting deviates from that called for in the score in that the role of Prince Orlofsky is sung by a male comedian rather than by a mezzo-soprano, Oscar Karlwels performing the task. Hero of the production is Erich Wolfgang Korngold, whose conducting is nothing short of masterly.

Subscription Series

THE New Opera Company's regular subscription series, after the November 3rd tee-off with the double-bill of "The Fair at Sorochinsk" and "The Opera

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Cloak", featured on November 5th a revised and restudied version of "La Vie Parisienne". Subsequently the two bills were alternated.

With the exception of Carolina Segrera, who, as in 1941, sang Metella, "La Vie Parisienne" returned with an entirely new cast. Wilbur Evans, baritone of radio fame, displayed a rich and colorful voice as Bobinet, while Andzia Kuzak, as Gabrielle, provided a spirited and vocally pleasing performance. Hugh Thompson (son of the music critic of the *New York Sun*) coupled his well-trained baritone with a creditable amount of stage presence. Virginia Card as Evelyn, Donald Burr as Gardefeu and Paul Read as Jackson rounded out the cast. Paul Breisach conducted the early performances, and Antal Dorati took up the baton after the conclusion of the Ballet Theatre season.

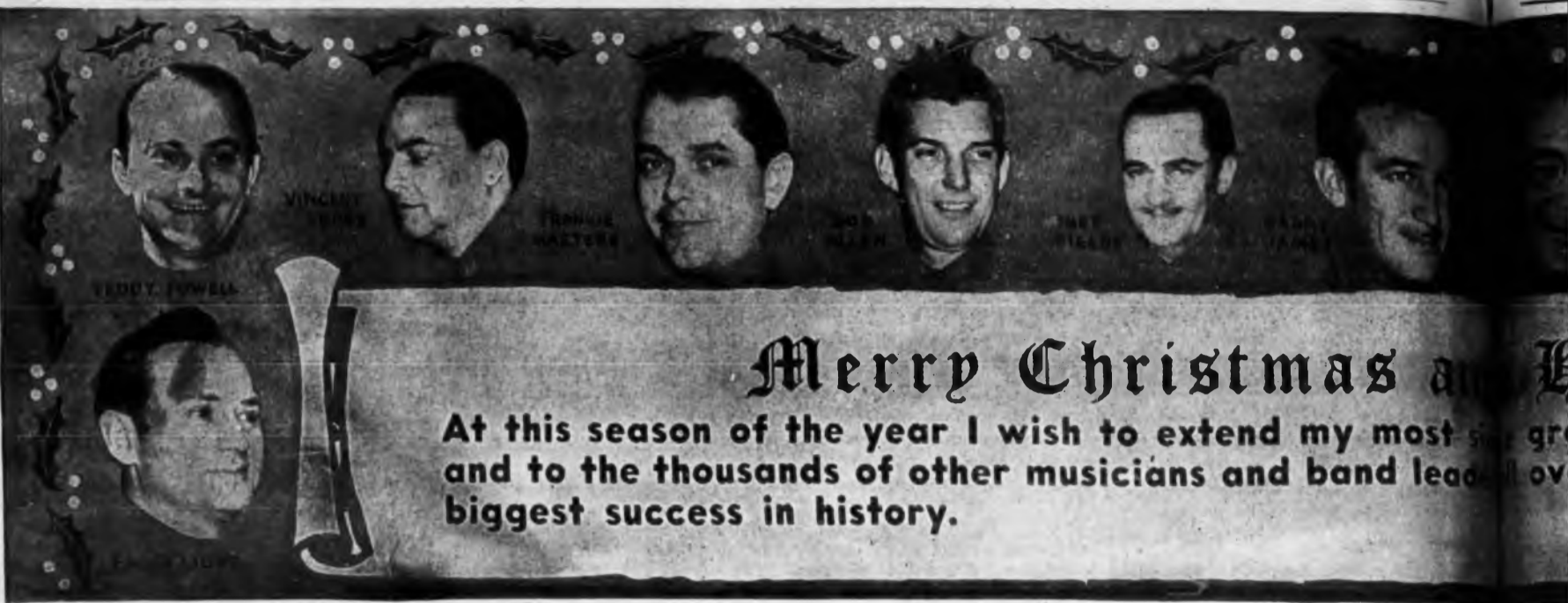
Martinelli's New Post

WHEN Giovanni Martinelli attended the "Aida" production by the Connecticut Opera Association in Hartford on October 27th, he enjoyed the performance so much that, upon receipt of artistic director Frank Pandolfi's invitation to assist with the company's future presentations, he promptly accepted the post of artistic advisor. The first work presented under his supervision was "La Traviata" on December 10th, with Vivian Della Chiesa, Robert Weede and Franco Perulli singing the principal roles, but with a chorus and orchestra of local origin.

Opera on a Shoestring

IT will take more than lack of funds to stop the group of young American singers and musicians organized by Leopold Sachse. They have christened their association the Shoestring Opera Company, which indicates precisely the state of their finances. They plan to use the Theresa Kaufman Auditorium of the New York Y. M. H. A. for their productions, and all members have agreed to render their services without fees until a sinking fund

(Continued on Page Fourteen)



Merry Christmas

At this season of the year I wish to extend my most sincere greetings to the thousands of other musicians and band leaders and to wish you the biggest success in history.



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OVER Federation FIELD

By CHAUNCEY A. WEAVER

THE CHRISTMAS HOPE

Can we be glad at Christmas;
With all the world at war?
Take heart: The star still shineth,
From Bethlehem afar.

Have faith: The morning cometh,
When strife shall surely cease;
The roar of carnage die away—
Behold, the Prince of Peace!

—CHAUNCEY A. WEAVER.

FRED W. BIRNBACH has passed from among us. We who were so closely associated with him are conscious of a poignant sense of loneliness. Indeed, that inner yearning for—

*"The touch of a vanished hand,
And the sound of a voice that is still,"*

must be felt by a far wider circle than that of his immediate fellow-workers. His seven years of National Federation secretarial service crowned a life devoted to music and its kindred interests, and thus touched multitudes who had come to know him and to appreciate his worth.



Chauncey Weaver

Many were the fine qualities of our departed friend and brother; but as we glance back across his career—one of the characteristics which was always dominant was his boundless energy. Here was the driving force which kindled his zeal, nerved his hand, and fired his brain. If he ever paused for rest he improved the respite in meditating upon the task ahead. He was always thorough. As a professional musician he displayed dependable ability. As Secretary of Local No. 73, at Minneapolis, his pronounced capabilities contained the prophetic note of future advancement. His election to National Executive Board membership was rewarded with wider recognition of his executive ability, and paved the way for his call to the National Secretaryship—and incidentally to the editorial management and publication of "The International Musician." In this latter field he took an especial pride. The official organ of the Federation expanded, increased in popularity and speedily acquired high rank among publications of specialized character.

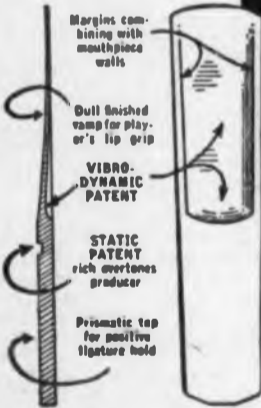
In the years of his official activity Fred made a notable contribution to the maintenance and upbuilding of the American Federation of Musicians.

Those of his co-workers who remain—

"Upon this bank and shoal called Time,"

will miss his unassuming spirit of camaraderie, his genial hand-clasp, his pleasant smile.

The translation hour never seemed



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Happy New Year!

greetings and best wishes to these band leaders, over the country who have made of my reeds, the

Sam Kaufman

more untimely. How baffled we are as we try to explain. Perhaps—

"Some time we'll understand!"

We attended the funeral rites for Fred at Minneapolis. The sky was draped with sombre clouds all day long. But there was a quiet beauty about the scene conducive to ineffaceable memory. Services took place at Lake Park Chapel. The dulcet sustained voices of nearby waters could be heard just outside the Chapel door. October was garbed in her radiant foliage. Minneapolis musicians and friends filled the auditorium. From the Symphony a string quartet composed of Harold Ayris, 1st violin; Otto Frohn, 2nd violin; Peter Fillerman, viola, and Nikolai Grandan, bass, and a French horn quartet composed of Wally Lindor, 1st horn; Hilbert Moses, 2nd horn; Harry Jacobs, 3rd horn, and George Wardle, 4th horn, rendered music which caused mourning hearts to vibrate with the inner harmonies of immortal hope. From a Christian Science pulpit the Reader gave selections from Holy Writ well calculated to strengthen faith in the endless continuity of life. The hour of service was half-past four, after which fast fell the eventide. Under shadows of the night the funeral cortege journeyed Eastward.

The new Secretary of the American Federation of Musicians, Leo Cluesmann, comes to us with a rich background of experience. Born in Newark, New Jersey, he received his legal training in the New Jersey Law School. His career in the A. F. of M. began in 1905 when he became a member of Local 16, Newark. In 1911 he was elected its president, an office he held from 1911 to 1912, and from 1923 to 1932. He was a member of the board of directors of Local 16 from 1913 to 1922, delegate to the National Conventions from 1912 to 1939, and State Officer of New Jersey from 1915 to 1939. Since the latter year he has been Assistant to President Petrillo.

In spite of his numerous activities in the Federation, Brother Cluesmann found time to pursue an active and fruitful political career. Admitted to the Bar of New Jersey in 1927, he became secretary of the Department of Public Safety of Newark in 1933. In 1935 he held the post of License Commissioner of Newark, in 1937 that of Deputy Director of Public Safety of Newark, and from May, 1939, to September, 1939, was Acting Director of Public Safety, which post he relinquished to join the staff of the American Federation of Musicians.

We extend to him our congratulations and personal wishes for a career in the Federation as fruitful as that he has carried to completion in previously-held offices. Under his secretaryship may our Federation continue to prosper and its influence become an ever-widening circle of protection for its members.

Long years ago Lord Byron penned the line—
"There is music in the sighing of a reed."
Joly Writ uses the figure of speech: "A reed shaken by the wind." Mrs. Mary Geiser, wife of Gustav A. Geiser, clarinetist and member of Local No. 13, Troy, New York, has been ruminating over this element in the laboratory of Nature and sends us a poem entitled "The Voice of the Reeds", which is as follows:

*The voice of the reeds is calling to me,
With a hauntingly poignant melody;
Songs of the life-teeming marshes it sings,
Of echoing notes where the wild bird sings;
Of grasses that soft winds forever bend,
Whose whispering murmurings never end;
These dulcet notes all in the reed reside,
And a world of tender cadence beside;
All hearts are stirred when the reed softly sings—
Songs of the very beginning of things.*

It is the happy mission of the poet to find inspiration in commonplace things. Bryant's "Ode to a Waterfowl", Longfellow's "Village Blacksmith", Tennyson's "Flower in the Crann'd Wall" are specimens of this line of effort. Mrs. Geiser has given the marsh-grown reed excellent treatment and her effort should generate an interesting line of reflection in the player of a reed instrument.

Harold E. Pace, long-time and efficient Secretary of Local No. 70, Omaha, announces his intention to relinquish his position with the close of the year. "War work", that is the answer.

"V Stands for Victory", brand-new war song, words by Albert Thatcher Yarnall, music by Harry Filler, published by The Tin Pan Alley, 1011 Chestnut St., Philadelphia. War can create misery, but it can also inspire much music.

It was like the removal of one of the majestic pillars in the Pantheon of Art when Frederick Stock answered the inexorable summons which called him from his place. Like an unknown star he appeared upon the Chicago musical horizon a half-century ago. The eminent Theodore Thomas had discovered him. While a young but promising violinist in far-off Cologne, America beckoned to him. He came expecting to be installed in the violin section of the organization which had already acquired some increment of fame; but upon arrival it was found a viola was needed more. In the second chair of this group he took his place. He played his part. No critical eyes were flashed in his direction. One day the master baton fell from Theodore Thomas' palsied hand. The young man from Cologne was suggested for the place. Critical eyebrows were lifted. But the board of directors were convinced that the calm-poised viola player was worthy of a trial. We can not do better than incorporate right here the editorial tribute of the Chicago Tribune as a testimonial of what Frederick Stock's career has been to the second city in the land, the great West, and to the cause of symphonic art throughout the entire nation:

Theodore Thomas found in Chicago a latent interest in music, established an orchestra, and created an audience. Frederick Stock built on this foundation. He formed and educated this community's musical taste. Chicago is musically mature largely because he made it so.

Dr. Stock avoided all the nonsense which has become associated with the word temperament, but he was, nevertheless, a man—and a great man—of the theatre, a showman in the best sense of the word. Without extravagant gesticulation, without emotional excess in his interpretation, and without playing to the gallery, he yet created a sense in his audience of the importance of what he was doing. He knew that the music carried its own emotional and aesthetic content, and he did everything in his power to enable the music to speak for itself, free of the distractions which lesser musicians and lesser men introduce to gratify their little egos and captivate their audiences. Thanks largely to him and his influence, Chicago's taste is sound.

Dr. Stock came to Chicago in its period of greatest virility. He was drawn to it irresistibly. He found its atmosphere fresh and invigorating. He brought it what it greatly needed—a sense of measure and balance. Both he and the community were enriched by his leadership.

It was Dr. Stock's great good fortune that he continued to grow in power throughout his career. He was always a great technician, always a forceful and a graceful conductor, with a prodigious memory. The years enriched him as an interpreter. There can be little doubt that his last season was of all his most triumphant.

We are in receipt of a bulletin covering the recent conference of the New York State Federation organization, consisting of twelve pages. It is a model report prepared by Secretary John A. Cole, of Kingston, New York. We wish we had space for its entire reproduction, but that is out of the question. We can only touch a few of the highlights. Binghamton Local (No. 380) was the entertaining host and fully lived up to the demands of the two-day session. Harry J. Steeper, of President James C. Petrillo's official staff, brought greetings from headquarters in New York. The various delegates made their reports, which were especially reassuring in view of the world war demoralization in which our own United States is deeply involved. One issue which concerns practically every Local in the Federation was touched upon by Delegate Jack Rosenberg of Local No. 802 in the following report of his remarks:

Our biggest problem is that everybody wants a band for nothing. About two and a half million dollars in wages have been given free. We have had to stop a lot of it. Bands have been sent all over the country, but not a bit of credit is given for what we have done, what we are doing, what all of you are doing. It seems to me that the musicians' union has done more than any other organization in the matter of building morale and cooperating with the government, yet we get fifty letters a week or more asking for donations. In spite of this we receive all kinds of unfavorable publicity from the papers every chance they get. They are not only fighting the musicians, but all labor unions. I believe we should adopt a resolution backing the action of the Seattle Convention, and back them 100 per cent in words as well as action by making the newspapers realize that we have our side of the question, too. The public is not too friendly to us because of the attacks made by the press.

The conference was in session two days. The election of officers resulted as follows: President, Ernest Curto of Niagara Falls; Vice-President, George F. Wilson of Syracuse; Secretary-Treasurer, John A. Cole of Kingston; Executive Board, E. John Godfrey of Schenectady, Harold P. Smith of Binghamton, Charles E. Morris of Saratoga Springs, E. Herman Magnuson of Jamestown. The next conference will be held at Saratoga Springs. During the course of proceedings many questions were fired at Brother Steeper from the floor, but as usual he knew the answers. We congratulate Secretary Cole for his fine report and are pleased to hear such satisfactory news from "the old home state".

Said Mayor Howard W. Jackson, of Baltimore, recently: "If music is good in peace times, it is more than ever needed in dark days such as these!" Would that this type of civic spirit might become a sort of harmonic contagion spreading throughout all the land!

William Wallace Philley has an inborn band enthusiasm, which time cannot wither nor custom stale, out of which spirit the Valparaiso Union Band has made its appearance, and under the direction of Austyn Edwards is treating this northern Indiana city to some real music. Recently Local No. 732 opened its charter and admitted ten new members of real talent, with a resultant enrichment which the citizens appreciate and an enterprise which the public will be glad to support.

Since the beginning of the current year, 5,389 members of Local No. 6, San Francisco, have participated in 1,219 appearances for the entertainment of the personnel of the armed forces serving in the Army, Navy, Marine Corps, Coast Guard and Air forces. For such appearances Local No. 6 musicians played approximately 23,556 man hours free. If these services had been paid for (which they were not) the cost would have been

for services actually rendered \$113,687.77. Miles traveled collectively, over 12,190. Number of men entertained, over 500,000. Fine record! Similar stories could be told, if the facts were available, in every one of the forty-eight States of the Union. Tell it to Thurman Arnold.

From an Evansville, Indiana, paper we clip the following paragraph:

Members of Musicians' Association No. 35 agreed at their last regular meeting to dispense with the organization's annual picnic and voted to contribute \$100.00 for the local Red Cross Canteen Fund as a suitable substitute for that event.

Secretary-Treasurer Charles R. Hutchinson was also instructed to arrange for the purchase of another \$1,000 Victory Bond at the same session. Total investment in bonds by the musicians amounts to \$5,000 for the year.

The government will cheerfully accept the fine offering. No violation of the Sherman Anti-Trust Law is involved. The act accords harmoniously with the tidal-wave of determination on the part of the American Federation of Musicians to go the very limit in helping to WIN THE WAR.

Those who attended the Dallas National Convention last June will recall the fine band music rendered by the Regimental Band under the leadership of Bandmaster L. E. Harris, brother of President William J. Harris of Local No. 147. Well, that band has taken a long jump. It is now located on Caledonia Island. Those interested can refer to a good atlas and find a dark speck of land in the vicinity of Australia. Playing such good music as they are capable of doing may prove an antidote for possible homesickness.

The civilized world still has faith in Christmas.

One worthwhile New Year's resolution: Fight the hell-born war-mongers of other lands to an elimination finish.

From the Chautauqua County, New York, Grape Belt we learn that President E. Herman Magnuson of Local No. 134, of Jamestown, was re-elected to membership in the New York Assembly by more than 7,000 majority. Brother Magnuson has frequently been a delegate to National conventions of the A. F. of M. We join heartily in the congratulations which will be extended to him by his wide circle of friends.

Our old friend, Vincent Castronovo, President of Local No. 198, Providence, R. I., sustained a severe heart attack while serving as delegate to the American Federation of Labor convention at Toronto. He was taken to St. Michael's Hospital and remained there for several weeks. A letter from Secretary Charles A. Duggan of Local No. 198 brings information that Vincent is greatly improved and that his hospital release is near at hand. By the time this paragraph appears in print the hopeful news will probably be realized. By the way, we learn that Secretary Ambrose W. Carroll has been given a Federal position and that the new Secretary of Local No. 198 is Charles A. Duggan, as above named.

In addition to his other malodorous characteristics, Hitler is demonstrating that he is a most accomplished liar.

In the interests of economy—turkey being unusually high—it was possible to get along with only one Thanksgiving Day this year.

In the waning hours of 1942 may there come a Merry Christmas and a Happy New Year to each and every one of you!

Grand Opera

(Continued from Page Eleven)

of \$6,000 has been raised. The company will offer its first production January 9th and 10th. All performances will be in English.

Verdi Duo

TWO more Verdi works were presented by the Newark Civic Grand Opera Association as the second and third offerings of the 1942-43 season. "Il Trovatore" was performed on November 8th, with Kerstin Thorborg, Mobley Lushanya and Norbert Ardelli heading the cast. "Rigoletto" followed on November 22nd, featuring Francesco Valentino, Hilde Reggiani and Bruno Landi. William Spada, director of the New Jersey Opera Association, conducted on both occasions.

Jersey "Barber"

"THE BARBER OF SEVILLE", second production of the current season of municipally sponsored opera in Union City, New Jersey, was presented December 9th by the Hudson Grand Opera Association, under the direction of Thomas Martin, Metropolitan conductor. Nino Martini, Doris Marinelli, Pompilio Malatesta and Angelo Pilotto headed the cast.

Philadelphia's First

THE Philadelphia Opera Company, now in its fifth year, opened its season on December 1st with an English performance of "The Marriage of Figaro". The second production of the ambitious young group is scheduled for December 16th, a double-bill of Puccini's "The Cloak" and Menotti's "The Old Maid and the Thief." Last year's four veterans who are reappearing this season are Emma Beldan, Joseph Lutz, Leonard Treash and Howard Vanderburg.



JOSEPHINE TUMINIA

Indianapolis "Boheme"

"LA BOHEME", opening the Martens series on October 19th, was the first major event of the Indianapolis music season. Produced by Charles L. Wagner, the opera featured Suzanne Fisher, William Hain, Mack Harrell and Frances Greer.

Accidents Will Happen

WHEN this column went to press last month, the Chicago Opera Company's season had not yet opened, but since we knew you would not receive your copies until after that important date, we did the event, so to state, "up brown". That is where we met our downfall, for at the last moment Lily Pons suffered a severe attack of laryngitis, necessitating her withdrawal from the planned "Lakmé". The directors quickly put their heads together and whipped up an excellent substitute, "Aida" with Zinka Milanov, Anna Kaskas, Giovanni Martinelli, Lawrence Tibbett and Alexander Kipnis. Unfortunately this department could not make the change so readily. The magazine had already "gone to press".

Mid-Season in Chicago

THE musical scene in Chicago for the past month has been a brilliant one, with the Chicago Opera Company playing a large part in making it so. The spotlight for the first half of the company's thirty-second annual season has been centered upon Josephine Tuminia, youthful Metropolitan Opera coloratura, who substituted in the November 11th performance of "Lucia" when Lily Pons' continued illness caused her to cancel her scheduled appearance. The reception awarded Miss Tuminia was one of the most colorful in the windy city's operatic history.

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Opposite Miss Tuminia was James Melton, whose voice has shown considerable development. Richard Bonelli in the role of Lord Ashton won a round of applause for his "Cruda funesta smania". Pietro Cimara conducted.

Nightly Highlights

TWO evenings later, during the Chicago Opera Company's performance of "Martha" on November 13th, Josephine Antoine's singing of "The Last Rose of Summer" "stopped the show", a triumph closely seconded by James Melton's "M'appari".

Lily Pons' continued indisposition necessitated another change at the November 14th matinee when the scheduled "Lakmé" was replaced with "Carmen". Coe Glade, in the title role, was more than competent, but the outstanding performance was Raoul Jobin's, as Don José. Dorothy Kirsten took full advantage of the gratifying opportunity offered as Micaela, and Douglas Beattie as Zuniga and George Dzaplicki as Escamillo scored a success. The evening presentation on November 14th was "Faust", with Richard Crooks, Lucia Albanese, Nicola Moscona and John Charles Thomas.

The following week opened on November 16th with a performance of "La Traviata", starring Jarmila Novotna, James Melton and Lawrence Tibbett. "Mignon" followed on November 18th, with Gladys Swarthout, Virginia Haskins, Richard Crooks and Virginia Lazzari. Josephine Tuminia returned on November 20th with Nino Martini and John Charles Thomas in "The Barber of Seville" and the following day, afternoon and evening performances were given respectively of "Carmen" and "Il Trovatore".

Polish Production

THE following week in Chicago, after a performance of "Faust" on November 23rd, Moniuszko's "Halka" was presented in Polish with a cast of Polish singers including Renee Treer in the title role, Jan Klepura, George Czaplinski, Alexander Duplak, Stefan Kozakevich and Valeria Glowacki. Jerzy Bojanowski conducted, and Felix Sadowski was the choreographer. The Pilarec-Dudzlarz chorus replaced the regular chorus for this occasion. The newly-formed Polish Opera Guild, headed by Brigadier General Joseph E. Barzynski, was sponsor of the performance.

Windy-City Winners

FOLLOWING the practice instituted with its 1939 season, the Chicago Opera Company has engaged the two young winners of its annual auditions, Gladys Zeiber and Bruce Foote, to appear with the company this year. In addition to their contracts for at least one performance during the coming season, they are privileged to attend all rehearsals and all performances.

Chicago Negro Opera

IT was a great night for local Hub-City singers when the Chicago Negro Opera Guild presented "Aida" on October 10th at the Civic Opera House. With an almost capacity audience to cheer them on, the artists acquitted themselves splendidly. LaJulia Rhea, as the Ethiopian slave, displayed an exquisitely rich voice which she used with astonishing ease. An intense and convincing Rhadames was supplied by Napoleon Reed, although his interpretation occasionally lacked the robust quality called for in the role. Thelma Waide Brown as Amneris was in good

voice and William Franklin as Amonasro was both vocally and dramatically pleasing.

Jackson Smith, Jr., as Ramfis, Reginald Burruss as the king, Maurice Cooper as the messenger and La June Fisher as the Priestess added commendable performances. Leo Kopp conducted and Phil Fein was stage director.

Itinerant Opera

THE Detroit Institute of Arts was host to an opera company for the first time when the Columbia Opera Company opened October 26th with "La Bohème". The Puccini work, starring Lanny Ross, was the first of a series of eighteen performances in Detroit by the new operatic touring company. A Toronto series followed, opening November 11th, with thirteen performances in ten days.

San Francisco Sell-Outs

WHEN pessimists wag their heads and assure us that opera is a "luxury" which cannot escape the axe of wartime curtailment, the success story of the San Francisco Opera Company this season will be a ready weapon of defense, for this was the company's best year financially, even with a short season of twenty performances. During the opening week of the home-town series there were five sell-out performances, an almost unheard-of record in operatic history. Similarly, three of the four Los Angeles performances were sell-outs.

Songs for Service Men

A MINIATURE company of Metropolitan singers including Jarmila Novotna, Marita Farrell, Doris Dorea, Margaret Harshaw, Charles Kullman, John Garris, Walter Cassel, Leonard Warren and Osie Hawkins, under the direction of Erich Leinsdorf, visited Camp Joyce Kilmer, New Jersey, on November 10th, and the following week appeared at the Lakehurst Naval Air Station, New Jersey. Among the numbers featured on these ventures were the Rigoletto Quartet and the sextet from Lucia, which have already earned a prominent place on the Army's opera hit parade. These were the first mass projects of Metropolitan singers to offer their services in ensemble at the army camps and naval bases although the concerts and programs provided for our boys by individual artists have been countless.

Battle of Moscow Opera

THE battle of Moscow forms the basis for the new opera written by Dmitri Kabalevsky, composer whose Second Symphony recently received its United States premiere by Arturo Toscanini and the NBC Symphony Orchestra. Inspiration for his work is from life, for Mr. Kabalevsky actually visited the front lines during the battle.

The opera is now being prepared under the direction of Samuel Samusod at the Moscow Bolshoi Opera and it is hoped that it will receive its first performance on the anniversary of the defeat of the Nazis on the outskirts of Moscow. Dealing with the men and women who fought in that battle it is intended to portray their inner consciousness as they struggled in defense of their homeland.

Between-the-Lines

Marjorie Lawrence, as guest of honor at a luncheon given November 4th by the Metropolitan Opera Guild, celebrated her first public appearance in New York since her long illness.

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Erich Leinsdorf recently received his United States citizenship papers at the Federal Court House in Harrisonville, Virginia.

Ellisabeth Rethberg, after twenty years as a leading soprano with the Metropolitan Opera Company, has announced her retirement. Her record is not only one of length but of variety, for she was mistress of an extensive repertoire.

Friedrich Schorr, who has been a leading Wagnerian baritone of the Metropolitan for eighteen years, has announced his intention to retire from the operatic stage at the conclusion of this season.

Mlle. Anna Eugenia Schoen-René, noted teacher of singing and a former member of the faculty of the Juilliard School of Music, passed away on November 13th in her home in New York City.

Elizabeth Wysor literally followed "the show must go on" slogan October 23rd when she sang in "L'Amore Del Tre Re" with the San Francisco Opera Company, for she had sustained fractured ribs, torn tendons in her back, concussion of the brain, broken fingers, a dislocated shoulder and cuts and abrasions the previous week when she was thrown by a horse.

Stage Shows

SOMETIMES it is well to stop and try to imagine just what war would be like stark, unobscured, unembellished. The newspapers would carry only war news. The signs on the street, the advertisements in the periodicals, would consist of more war information. People would talk, when they talked at all, of the latest developments in the war situation. The radio would broadcast only items concerned with front line activities. And when one went to the theatre, lectures on the war and war news-reels only would be presented. It would take just about two days of this to send everyone stark, raving mad.

Realizing this, we must realize, too, the vast importance of entertainment in times of war. Especially music, which wheedles the thoughts into quiescence and the feelings into expression, is to be valued. As instinctive as a plant's reaching toward light is the people's surging toward theatres which feature top-flight bands, vaudeville entertainment and legitimate stage presentations.

GENERAL GROSSES

New York

STRICT enforcement of dimout regulations seems not to have had a damaging effect on Broadway's box-office intake. Capacity was the rule at performances of "By Jupiter" throughout the five-week span ending November 21st, with takings successively of \$28,000, \$27,500, \$26,000, \$27,000 and \$27,000. Another attraction which had nothing to complain of, "Show



ELLA LOGAN
Star of Smash Hit, "SHOW TIME"

"Time", grossed in the same five weeks \$26,000, \$22,500, \$22,000, \$22,000 and \$20,500. "Stars on Ice" continued to be a money-getter with totals of \$30,000, \$26,000, \$28,000, \$27,000 and \$29,000.

Following are grosses for these five weeks for (a) "Beat the Band", (b) "Count Me In", (c) "Let's Face It", (d) "Sons o' Fun", (e) "Star and Garter", (f) "Strip for Action" and (g) "Wine, Women and Song":

	(a)	(b)	(c)	(d)	(e)	(f)	(g)
1st week	\$19,000	\$18,000	\$18,500	\$16,000	\$16,000		
2nd week	17,000	17,000	18,000	17,000			
3rd week	29,000	27,000	27,500	27,500	26,000		
4th week	30,000	27,000	25,000	27,000	26,000		
5th week	24,000	24,000	24,000	24,000	24,000		
Total	20,000	22,500	21,000	18,500	18,000		
Average	11,000	10,000	12,000	15,000	14,000		

"Rosalinda", in its first three weeks, kept to a goodly pace, clocking \$20,000, \$20,000 and \$19,500 up to November 21st.

At the Paramount, the five weeks ending on Thanksgiving Day, Gene Krupa held forth for two weeks, with grosses of \$58,000 and \$46,500; Sonny Dunham for one, bringing in \$38,000, and Woody Herman for two, counting out \$89,000 and \$80,000, these latter totals really sensational.

At the Strand, Stan Kenton's band made it \$28,000 the week ending October 29th, and Phil Spitalny's \$46,000, \$40,500, \$31,000 and \$25,500 the four weeks ending November 26th.

The State had a mixture of acts and top-fighters, the five-week span ending November 26th. The two weeks mastered by Dick Stable and Milt Britton brought in respectively \$27,000 and \$33,000. The other three weeks, with vaudeville, totaled \$22,000, \$21,000 and \$25,000.

Radio City Music Hall with its excellent stage shows strung up, in the same five weeks, totals of \$100,000, \$98,000, \$88,000, \$93,500 and \$90,000. Roxy chalked up

comparatively high sums: \$46,000, \$47,000, \$40,000, \$71,500 and \$53,500.

Providence

TONY PASTOR, Charlie Spivak, Sammy Kaye, Ted Lewis and Bob Crosby held forth successively at the Metropolitan the weeks ending October 29th, November 5th, 12th, 19th and 26th, with grosses successively of \$7,000, \$7,500, \$10,000, \$6,500 and \$9,000. In the meantime vaudeville at Fay's brought in \$7,200, \$7,200, \$7,500, \$7,000 and \$6,500.

Boston

"THE PIRATE", "Junior Miss" and "This Is the Army" were the big talk in Boston the five weeks ending November 21st. However, others didn't do so badly either. The Boston Comic Opera Company came through its final week, ending October 24th, with an excellent \$9,800. "Guest in the House" took in a neat \$9,600 the same week, "Life With Father", \$17,500, and "Mr. Sycamore", \$11,000. "Priorities", in its final two weeks, ending October 31st, tallied \$25,000 and \$19,000.

Following are the grosses for the remaining shows for the four weeks ending November 21st:

	Oct. 31	Nov. 7	Nov. 14	Nov. 21
Junior Miss	\$10,800	\$11,000	\$11,800	\$12,000
The Pirate	25,000	21,000		
Sweet Charity		6,500		
Angel Street		8,000	11,200	9,200
Great Big Doorstep			4,000	6,000
This is the Army				63,000
Private Lives				4,700

At the Boston, the week ending October 29th, vaudeville brought in \$23,000. The four subsequent weeks Horace Heidt, Lucky Millinder, Charlie Spivak and Sammy Kaye added up totals respectively of \$32,500, \$32,800, \$28,000 and \$29,300.

Newark

BOBBY BYRNE, Hal McIntyre and Ted Lewis, at the Adams, rated successively \$14,500, \$17,500 and \$17,000 the three weeks ending November 26th. Proctor's, in the same three weeks, with vaudeville an attraction, realized totals of \$21,500, \$22,500 and \$16,500.

Philadelphia

PHILADELPHIA, enjoying its best legitimate season in a number of years, counts its winners "This Is the Army", "Hellzapoppin'" and "The Pirate". The week ending October 24th, "Lady in the Dark" and "Little Darling" added up respectively to \$35,000 and \$6,500. The four subsequent weeks the grosses were as follows:

	Oct. 24	Nov. 7	Nov. 14	Nov. 21
Skin of Our Teeth	\$18,000	\$19,200		
This is the Army	110,000	90,000		
Merry Widow	15,500	15,500		
Life with Father	14,000	14,300	\$15,700	
The Pirate			21,000	\$23,000
Hellzapoppin'			19,400	19,000
Yankee Point				8,000

The Earle, in the five weeks ending November 26th, had four top-fighters and one vaudeville unit. The grosses were:

October 29, Will Osborne	\$30,000
November 5, Shep Fields	23,000
November 12, Ted Lewis	20,000
November 19, Funzaire	16,500
November 26, Duke Ellington	26,000

Pittsburgh

THE week ending October 24th, "Merry Widow" did only fairly well at the Nixon, with gross of \$10,000. The following week "Tobacco Road" garnered a nice \$9,000, and the week after that "Best Foot Forward" made it \$12,500. "Lady in the Dark", in for two weeks ending November 21st, grossed \$25,000 and \$28,500. Blue Barron, Frankie Masters, Tommy Tucker and Jerry Wald were successively magnets drawing grosses of \$17,000, \$17,500, \$21,000 and \$19,000 at the Stanley, the four weeks ending November 19th. The following week "Funzaire" unit held forth with a gross of \$20,000.

Washington

THE Lunts, in "The Pirate", rang up \$27,000 in their second week ending October 24th. The following week "Mr. Sycamore" counted up \$14,000, which slithered to \$13,000 in the week ending

November 7th. Thornton Wilder's "Skin of Our Teeth", with fine notices, came through with \$27,500 for eight performances the week ending November 14th. "The Merry Widow", also in eight performances, made it \$13,500 the following week.

The Capitol in this city divided entertainment, during the same five weeks, into three of vaudeville and two of top-fighters, with the former rating \$19,000, \$27,500 and \$22,000, and the latter \$27,000 (Horace Heidt) and \$25,000 (Sammy Kaye).

Johnny Long's band at the Earle, the week ending October 29th, brought in \$19,000. Vaudeville took over the weeks ending November 5th, 19th and 26th, with totals of \$21,000, \$24,000 and \$16,000.



IRVING BERLIN

Baltimore

"THE SKIN OF OUR TEETH" recorded a healthy take the week ending October 24th, when it came through with \$19,800. "Lady in the Dark", the two succeeding weeks, garnered \$30,000 and \$32,000. "This is the Army" mopped up \$42,673 the week ending November 14th. The following week "Life With Father" drew \$16,500.

The Hippodrome, the five weeks ending November 26th, had three weeks of vaudeville and two of top-fighters (Sammy Kaye and Eric Madriguera). Gleanings were, for the former, \$15,700, \$16,200 and \$19,000; for the latter, \$17,800 and \$14,700.

Buffalo

"PAPA IS ALL", "Her First Murder" (Zazu Pitts) and "Arsenic and Old Lace" brought in successively \$6,000, \$6,000 and \$9,500 the three weeks ending October 24th, November 7th and November 14th. Gilbert and Sullivan operas by the Boston Comic Opera Company drew \$8,000 the week ending November 21st.

Bob Crosby at the Buffalo, the week ending November 19th, swept in the coin to the tune of \$21,000.

Cincinnati

GOOD support to the tune of \$8,000 was given "Student Prince" in four evening performances and a single matinee, the week ending October 24th. "Porgy and Bess", the following week, whirled the wicket at \$22,500, and the week after that "Tobacco Road" finished to a nice \$7,500. "Spring Again" split the week ending November 21st with "Claudia", each grossing \$7,500.

Cleveland

ETHEL BARRYMORE in "The Corn is Green" had this town eating from her hand, getting \$19,000 the week ending October 24th. A fair \$8,000 was garnered by "Papa is All" the following week.

The five weeks ending November 26th at the Palace brought in steady grosses of \$21,500, \$21,000, \$21,000, \$23,000 and \$19,000, accounted for respectively by "Bombshells of 1943" unit, Jerry Wald's orchestra, Bob Crosby's orchestra, "Diamond Horseshoe Unit" and Tommy Tucker's orchestra.

Indianapolis

"THE STUDENT PRINCE", "Best Foot Forward" (splitting the week with "Angel Street"), "Papa is All" and "Tobacco Road" successively raked in \$8,000, \$9,500, \$4,000, and \$9,500 the four weeks ending November 14th. "Spring Again" and "Claudia" made up a week between them, ending November 21st, getting respectively \$5,500 and \$4,500.

Keith's, with a four-day run of vaudeville, each of the five weeks ending November 26th, had grosses successively of \$4,400, \$6,000, \$4,300, \$8,000 and \$4,500.

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The Circle, with Ina Ray Hutton to help, the week ending November 26th, drew a dandy \$17,500.

St. Louis

DURING the five-week span ending November 21st "Best Foot Forward", "Hellzapoppin'" (two weeks), "Spring Again" and "Papa is All" swept in successively \$14,000, \$16,000, \$16,700, \$11,000 and \$8,500.

At the Ambassador, the week ending November 26th, Will Osborne's orchestra counted up a goodly \$19,500.

Chicago

"FAST, bright, skillful, fascinating and uproariously funny" are some of the adjectives Chicago critics used in describing "Priorities of 1942", which hove over the horizon of the Windy City early in November. In fact, Chicago is being enthusiastic these days about all its stage shows, and is giving vent to its enthusiasm in most substantial ways. "Good Night Ladies" had a healthy run to record, the five weeks ending November 21st; \$16,000, \$14,000, \$14,000, \$12,000 and \$15,000. "Junior Miss" sailed along smoothly with \$13,000, \$11,500, \$12,000, \$13,000 and \$10,500. "Maid in the Ozarks" made excellent profits at \$5,000, \$5,800, \$7,500, \$5,200 and \$8,200. "Spring Again" had three good weeks ending November 7th: \$13,500, \$11,000 and \$11,500.

Then along came "Porgy and Bess", with its unforgettable music and colorful background, bringing in grosses the three weeks ending November 21st of \$16,000, \$19,500 and \$20,000. "Priorities" in the same three weeks added up to \$19,000, \$22,000, and \$22,000, and "Arsenic and Old Lace" in the latter two, to \$12,000 and \$13,000.

At the Chicago, the five weeks ending November 26th, three top-fighters and two vaudeville units zoomed receipts successively to \$44,000 (Bob Crosby), \$37,500 (Glen Gray), \$55,000 (Andrews Sisters), \$40,000 (Will Osborne) and \$41,000 (Billy

Rose's Diamond Horseshoe Revue). Meanwhile at the Oriental four top-flighters and one vaudeville picked off totals of \$15,800 (Tiny Hill), \$22,200 ("Salute to Hawaii" revue), \$24,000 (Johnny "Scat" Davis), \$21,400 (Count Basie), and \$22,000 (Charlie Barnet).

Detroit

"**PORGY AND BESS**" collected a fine \$26,500, the week ending October 24th. "Life of the Party" showed sturdy staying powers in its five-week stretch ending November 21st, during which grosses were successively \$12,500, \$8,400, \$7,200, \$6,800, and \$6,800. "Without Love" with Katharine Hepburn rang up grosses of \$23,000 and \$26,500, the two weeks ending November 7th. "Old Acquaintance" made it \$12,500, the week ending October 31st, and "Papa is All", \$16,000, the week ending November 14th.

Bob Crosby, at the Michigan, snatched a bright \$36,000 the week ending November 5th.

Milwaukee

"**HELLZAPOPPIN'**" was as usual a winner, grossing \$19,500 the week ending October 24th. "The Student Prince" the following week added up \$6,100 in four nights and a matinee. Capacity was the order of the day when Ethel Barrymore in "The Corn is Green" grossed \$11,800 in half a week's performance ending November 7th. "Tobacco Road" in for its sixth repeat, the week ending November 21st, pounded to a smash \$8,500.

Kansas City

ONE top-flighter and four vaudeville units made the five weeks ending November 26th at the Tower both lucrative and lively. The grosses successively were: \$8,000, \$10,000 (Ina Ray Hutton), \$11,000, \$7,500 and \$8,500.

Minneapolis

"**THE CORN IS GREEN**" and "Dance-tion" grossed respectively \$12,000 and \$7,000 the weeks ending November 14th and 21st.

Cab Calloway and Glen Gray at the Orpheum, the weeks ending November 5th and 12th, etched out respectively \$17,500 and \$17,200.

Omaha

INA RAY HUTTON, Glen Gray and Russ Morgan were the reasons for the grosses of \$13,000, \$15,200 and \$15,000 at the Orpheum, the weeks ending November 12th, 19th and 26th.

Los Angeles

THE four weeks ending November 14th legitimate theatres in Los Angeles nicked off the following grosses:

	WEEK ENDING			
	Oct. 24	Oct. 31	Nov. 7	Nov. 14
Claudia	\$15,000	\$15,000		
Blackouts of 1942	13,200	13,000	\$14,500	\$15,000
Topsy and Eva		6,500	8,500	7,500
Hey, Rookie			8,000	8,000
Student Prince				17,000

Count Basie at the Orpheum, the week ending November 5th, brought in \$17,500. The other four weeks of the five-week span ending November 26th clocked successively \$12,500, \$16,000, \$15,000 and \$20,000. Vaudeville at the Hawaii the three weeks ending November 19th rang up totals of \$3,400, \$2,800 and \$2,500.

San Francisco

"**ARSENIC AND OLD LACE**", in its sixth week (ending October 24th) culled \$17,000. The two weeks ending November 14th, "Adamant Eve" counted up \$7,600 and \$7,000.

The Golden Gate profited from its top-flight fare, the five weeks ending November 26th, grossing successively \$20,000 (Ted Flo Rito), \$32,800 (Bob Chester), \$19,500 (Bob Chester), \$28,000 (Lionel Hampton) and \$22,000 (Lionel Hampton).

Seattle

FOUR weeks of vaudeville ending November 19th, nicked off receipts of \$9,000, \$8,800, \$9,300 and \$9,700; the following week, with Ted Flo Rito the attraction, the total was \$11,000. This week at the Orpheum Tommy Dorsey went to town with \$23,500.

Toronto

"**PRIVATE LIVES**" at the Royal Alexandra scored a \$8,400, the week ending November 7th. Two weeks later "Arsenic and Old Lace" netted a fine gross of \$14,000.

Montreal

"**ARSENIC AND OLD LACE**" at His Majesty's realized \$8,000, the week ending November 7th. The following week, "Private Lives" grossed \$4,000.

» » **TRADE TALK** « «

The opinions expressed in this column are necessarily those of the advertisers, each writing of his own product. They should be considered as such. No adverse comparison with other products is implied or intended. —THE EDITOR.

Selmer's New Wholesale Branch

George M. Bundy, president, announces the opening of a wholesale factory branch of H. and A. Selmer, Inc., of Elkhart, Indiana, at 251 Fourth Avenue, New York, November 20th, where a complete stock of musical merchandise is carried. This



GEORGE M. BUNDY

branch caters to dealers only. The Selmer retail store at 117 West 48th Street, New York, has been closed, and Selmer merchandise is now being carried by various other New York dealers.

Hank Bennett's many friends will be glad to know that he is continuing with Selmer at the new branch. Emil Kimmich and Dinah Field are also there. Fred Davis is carrying on a repair department at the old address, 117 West 48th Street, New York.

Commissioned

Having graduated at Camp Lee, Virginia, where he took a special course, Robert A. Holtz, son of Mr. and Mrs. Fred A. Holtz, Elkhart, Indiana, has just received his commission as a Second Lieutenant in the United States Army Quartermaster Corps. Mr. Holtz, Senior, president of the Martin Band Instrument Company, was in Washington and had planned to attend the army graduation of his son but floods made travel impossible.

Before entering the army Robert Holtz was tuba soloist and drum major of the Elkhart Municipal Band.

"Big 3 Band Book"

Arranged by three outstanding band experts, Paul Yoder, Dave Bennett and Erik Leidzen, "The Big 3 Band Book", published by Robbins Music Corporation, contains fifteen popular standard favorites and is considered one of the most diversified compilations ever presented for brass band, consisting as it does of patriotic songs, Latin-American successes, Hawaiian hits and modern rhythm favorites.

Paul Yoder's contribution to the collection comprises the following arrangements: "Hawaiian War Chant", "I'll See You in My Dreams", "I Want My Mama", "Alice Blue Gown" and "Così Cosa". Dave Bennett's portion contains "The Thrill of a New Romance", "Blue Moon", "Temptation", "When I Grow Too Old to Dream" and "Siboney". Erik Leidzen's section includes "We're off to See the Wizard", "March of the Mannikins", "Yankee Doodle Polka", "The Rogue Song" and "In a Little Spanish Town".

Lip Tips

Charles Collin's latest book for trumpet players, "Lip Flexibilities", is designed as a constructive lip builder for the busy professional, teacher and ambitious student. It gives an exact day-by-day embouchure building routine, used successfully by Charles Collin for many years in his teaching and practice, and is so written as to put tone endurance, range and elasticity within reach of all serious students. Especially significant are the portions dealing with diaphragm muscles, lip trilling and stretching, resistance, and tongue manipulation.

PEDAGOGICS

VIOLIN DEPARTMENT

CONDUCTED BY *Sol Babitz*

A monthly column devoted to the newest developments in the technique of the instrument. Questions and contributions from the reader are invited. A notebook on Modern Violin Technique may be collected by clipping each of these articles as they appear.

ON STUDYING



SOL BABITZ

ADRIAN HOLLAND of Los Angeles suggests that my recent article on violin literature was incomplete, since, after advising violinists to discard a great quantity of music, I did not indicate how the remainder was to be used. If certain works by Schradieck, Sevcik, Kreutzer, Flesch and Paganini are to replace Beriot, Dancla, Kayser, Fiorillo, Rode and others such, they must be practiced in such a way that nothing will be omitted in the violinist's education.

The point is well taken, but before proceeding I should like to reply to certain critics who deplore the loss of musical value in the old etudes.

There exists some confusion in regard to the "musical value" of etudes. Unlike the etudes for the piano, those for the violin (except Paganini's) do not pretend musical value *per se*. This is unfortunate, but we should therefore have no qualms about throwing out etudes whenever more efficient ones appear.

Curiously enough, those who champion the "musical value" of the old etudes seem to be blind to the musical value of the great masters. They are always searching for the musical value in etudes and the technical value in concertos, instead of *vice versa*. Just as it is more difficult to grasp the full technical significance of a line by Sevcik than one by Beriot, it is in the same sense much more difficult to grasp or explain the musical significance of a concerto by Mozart than of one by Vieuxtemps. It is only by attempting the more difficult task that the teacher renders a real service to his pupil.

In abandoning the old etudes we adopt a more efficient medium for study in the new works, while making up for the musical loss by playing the much neglected chamber music (sonatas and so forth) of the great masters such as Bach, Handel, Mozart, Beethoven.

An argument advanced for the continued use of the old etudes is that the student may not progress fast enough to "skip" over them. I have found from experience that the student of average talent can skip them without any ill effect, provided the remaining works are seriously studied.


Serious study can not be adequately defined in words; however the following example may help explain what I mean. If one spends three months slowly checking and rechecking the intonation of each note in the second study of Schradieck's "School of Violin Techniques" Book I, that is serious study as contrasted with the playing of a whole book of Dancla in the same period of time.

This is a rather extreme example but I have personally found such concentration necessary in many cases. Every piece need not be completely mastered before continuing to the next one, but every etude, at least, should be played in perfect intonation and clear bowing, at a slower tempo if necessary before proceeding. As to the playing of exercises and etudes in different bowings and keys, that is a problem in itself which will be discussed in the near future.

Teachers who have nothing to teach their pupils will pass the time away by giving them one book to play after another. From this point of view it can be truly said that those old etudes are "indispensable".

MUSICAL QUIZ

(Answers on Page Twenty-four)

- Of the following symphony orchestras: Indianapolis, Philadelphia, Cleveland and Minneapolis, which
 - celebrates its twenty-fifth anniversary this year.
 - gives regular concerts in New York.
 - celebrates its fortieth anniversary this year.
 - consists 10 per cent of women.
- Who composed the following Christmas songs:
 - Silent Night.
 - White Christmas.
 - Joy to the World.
 - Away in a Manger.
- Of which work is the following an excerpt?
 
- Place the following composers—Franz Liszt, Georges Bizet, Cesar Franck, Friedrich Smetana and Georges Enescu—opposite their birthplaces:

Paris.
Liveni, Rumania.
Liege, Belgium.
Raiding, Hungary.
Leitomischl, Bohemia.
- In which year was each of the following famous works composed or first performed:

Beethoven's Fifth (Victory) Symphony.
Bizet's "Carmen".
Tchaikovsky's "Pathetique".
Gershwin's "Rhapsody in Blue".

You Can Shout It!

Speaking before the Music Industries War Council held in Chicago, November 14th, William C. Mayfarth, chief of the Durable Goods Branch of the War Production Board, said, "You can shout it from the house-tops that the musical instrument industry is making a tremendous contribution to the war effort". The amount of material that has been conserved for war use by the WPB restrictions on instrument manufacture he described as "amazing".

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ONE of the greatest responsibilities of a teacher, especially one handling young men, is to know precisely when it is to the student's best advantage and future welfare to advise him to leave his teacher and practice for the practical experience of the professional field.

This type of student grows up musically not only by studying and practicing, but by playing first with his high school orchestra and then small dance bands, graduating finally into the better class club-date bands.

First comes the money consideration. The band leader offers what in reality is not any great sum, but to the young hopeful it is all the money in the world.

However, with his advent into the band nine times out of ten all practice ceases. Therefore all technical skill not only is at a standstill, but actually degenerates.

Unfortunately the study of a musical instrument is unlike going to college and getting a degree in that there is no fixed time in which one may complete a prescribed course of study and graduate.

FIGHT THAT COLD!

By W. SCHWEISHEIMER, M.D.

THE famous singer, Luisa Tetrazzini, was suffering from a cold and was worried about the condition of her voice for the evening's concert.

"I have a good spray", Enrico Caruso told her. "It will make your throat well."

He led her to his medicine chest and sprayed her throat carefully with a mixture containing, besides other ingredients, ether and iodoform. As he sprayed she had to breathe out quickly and not stop for a moment or the ether would have gone down into her lungs and anaesthetized her.

All musicians, singers as well as instrumentalists, are permanently afraid of catching colds. They know very well that their efficiency is impaired by the consequences of any cold.

There is nearly always a draught on some part of the stage and the concert hall. Colds are frequently caught in overheated, unventilated halls or rooms.

"Not In" to Managers

Mme. Patti never sang when she had caught a cold. Neither did she sing when she was doubtful of the condition of her voice.

—a firmness well worth imitating. Once she had to refuse to sing at a concert arranged for the King of Prussia, later the German Emperor William I.

For musicians who are susceptible to draughts, caution is the best preventative. In a compartment in a train it is hot and a window is opened; the next day one of the violinists has a cough ("his cough").

The actual susceptibility of the body to cold is important. Suppose a musician comes home from his day's work in a tired state.

Braving Winter Winds

Cold temperature alone does no harm. Amelita Galli-Curci said she did not believe in worrying about colds. A little cold may easily irritate the throat, yet it seems useless to her to take too many special precautions.

sidered fresh air the best tonic for the voice. Draughts, of course, are dangerous, she said, but constant open-air breathing hardens the voice and offers the best protection against colds.

When Nellie Melba studied in Paris with Madame Marchesi, she had a bad cold and remarked to her teacher that she could not think how she had caught it. Her teacher looked at her with a frown and said: "Have you washed your hair?"

This, of course, is exaggerated concern, but caution is always necessary. On a cold, rainy, sleety day, Caruso saw that Mme. Frances Alda did not wear rubbers on her feet.

"Breaking" a Cold

When the first symptoms of a cold appear, it is frequently possible to check its progress. Heat is the best medicine, whether it be applied externally by means of a hot bath, a Roman or Turkish bath, hot compresses around neck and chest, hot-water bottles, electric pad, and staying in bed, or whether it be internally promoted by hot drinks such as tea, lemonade or mulled wine.

Sophie Braslau, dramatic contralto, pointed out that she never used anything for her voice. As for catching cold, she never worried about it. She never used lozenges or the atomizer, never gargled.

More valuable is the advice of the concert-singer Anna Case. In her opinion a great many colds result from improper food. The body should be kept free from poisonous toxins.

It is true that freeing the system from the infection by taking a laxative or an enema is of assistance in checking a cold at its onset. This means a detoxication of the body which consequently will be more able to overcome the cold.

The inhalation of vapors of camomile tea through nose and mouth brings relief and cure. Others prefer the inhalation of weak acids. Workers in vinegar factories and war-gas plants seem to suffer little from colds.

Local Reports

LOCAL NO. 1, CINCINNATI, OHIO

New members: Herman E. Lebow, Stephen L. Lewis, Jennings Saumeng. Special member: Christine Campbell. Transfers issued: Theodore Schetter, Hilbert Moses, Jim Day, James Gerken, Shur Fisher, Vladimir Bakalainikoff, George Ballard, Robert Hill, Wm. DeMayo.

LOCAL NO. 3, INDIANAPOLIS, IND.

New members: Richard Walker, James T. Spear, Kenneth C. Curtis, John R. Stonebraker, Sam Naugle, Lawrence Dorrell, James M. Grimes, Robert L. Breedlove, Richard Cummins, Ramon Dale Barlow, Joseph William Moore, M. PHILIP...

Transfers deposited: Jules Zinter, 303; Dorothy Hacker, 193; Phillips F. Parsons, 755; Edmund Zygmunt, George Goslee, both 802; Rebba Robinson, 77; Charles Jackson, 10; D. Bogushevsky, 802; Edward H. Morcross, 198; Paul McJowell, 192; Rene A. Jacob, 9. Transfers withdrawn: Wm. Dyer, 675; George Robinson, 572.

LOCAL NO. 5, DETROIT, MICH.

New members: Gene A. Antoine, Warren F. Benson, Richard S. Brown, Myra E. Cole, William DeMaria, Harold Draper, Edward Allen Harris, Russell Kemp, James R. Lewis, Jr., Leonard L. Lipinski, Arthur M. Patterson, Kenneth Pelkey, Joseph Robinson, Robert E. Schroeder, Ruth Schroeder, Joseph Carl Sikora. Transferred to full membership: David Holding (Dave), Maurice Litowitz (Little).

Transfers deposited: Victor Abbas, Earl Backus, Duane Suolley, Diolmo Tomiazzo, all 10; Daniel Becker, 576; Floyd Dino, 809; W. Engebrighton, 254; George Francis, 407; Delbert D. Lafferty, 346; Lawrence Martin, 230; Lester Mays, 137; Jay Rich, 2; Johnny Schradler, 11; Warren LeRoy Stein, 137; John Hayes, 389; James P. Blad, Frank Borgognone, Anthony Camarata, Kees Egerst, Sol Marcus, Robt. Pilot, Emil Vandos, all 10; Clarence W. Browning, 802; Charles Briley, 274; Fred E. Filrod, 60; Jack Klamert, 4; Bert Mandel, 802; David McClain, 94; LeRoy McCoy, 274; Patricia Melville, 10; Wm. J. McCune, Harry Evans, John E. Gasoway, Harold T. Husted, Jr., all 802; Shirley Lindsey, 47; Daniel Irving, Wm. S. Purcell, Peter Anthony Rienzi, Irving Kluger, all 802; Carl Phillips, 4; Francis Ruffiano, 60; Joseph C. Robinson, 208; Robert Schoenberger, 15; Lester Shackelford, 622; David Slutsky, 66; H. Royce Stoenner, 34; Wm. Lockhart, 768; Sydney Moore, 230; Jack Atchley, 546; Walton Gregory, 679 Virginia Gross, 651; Robt. Hart, 766; Hershel D. Jones, Jack Miller, both 34; Rosine Nichols, 157; Wm. Scaffie, 21; Robert G. Seever, 316; Curtis Wilder, Jr., 274; Nicholas A. Zinni, 66.

Transfers revoked: Hyman Baron, 4; Lee Booker, 589; Regina Josephine Stambeck, 292. Transfers issued: Jos. H. Mohrbach, Mary Lotrey, Joseph Robins, Syd Zaid, Ben Young, F. A. Moore, Orville Herton Smith, Jerry J. Thomas, Martin Lozano, Frayne Robyns (Frank Robbins), Beverly E. Bower, Gerhard Warme, Irwin Rubenstein, Frank J. Whitman, John Faire, Rueben L. Evans, Manuel Goldberg, Art House, Doris Herra, Jeanette Palazola, Carl C. Pavese, Thomas Howe, Yolanda Marie DiVita, Herman A. Ziehl, Grace Elizabeth Vorpahl (Paul), Norman L. Engle, Anna Brill. Resigned in good standing: Francis Kromar, Jr.

LOCAL NO. 6, SAN FRANCISCO, CALIF.

New members: Kent Ghirardelli, Regene Gallienne, William O. Smith, John G. Evans, Jean Lutey, Peter Stanton, Paul Garrett, Melvin Baldaramos, Lois Thomas, Thomas E. Donato, Aide Mary Ann Leduano, Elsie Mack (Hodge), Frank R. Wilson, James I. Feodi, Jack Granelli, Frank L. Miser, Bernard Marazzi, Rudy E. Iacchoe, Wendell Orey, Harry Rasmussen, Irving Korr, Everett Rice, Conrad Peterson, Lucille Fortier, Ellis Murphy, George Puckett. Transfer members: Ralph Vogt, 510; Helen Ernst, Lance House. Transfers deposited: Howard Bronn, 73; Raymond Shryock, 47; Major Short, 616; Harry Campet, 158; L. Aiello, 76; Ben Strickler, 94; Arnold Bolnick, 73; Wm. Buckley, 47; O. Johnson, 72; Arley Hill, 424; Clarice Williamson, 616. Transfers withdrawn: Leland Pierce, 583; Carl Stefensen, 353; H. O. Irwin, 537. Membership restored: Vernon Alley (Sub.). Erased: Ralph Evans, Sherman Hayes. Dropped: Ed Raves, Nick Babick, Harold Abbott, Wm. Albrecht, Dan Auki, Francis Baker, James Berdahl, Lowell Brown, Sabra Burkhardt, Louis Cabouette, Joe Carder, Charles Carter, Angelo Colombo, Dan Cortez, Dick Crosby, W. Cunha, John DaCosta, eEl bdelCarlo, Roland Dragon, Carl Dugart, Percival Evans, Mariano Flores, Harry French, Grover Hamby, B. Harrower, Leslie Hodges, Tirzo Helguin, Homer Keaton, Jerome MacMillan, Melvin Margolin, A. Marks, Henry Martens, R. Michaels, Lenore O'Neil, Jos. Pasuccio, Mischa Perrotti, Frank Puccini, Robert Ramm, John Rosemont, Rosemary Ryan, Joe SanFelippo, Eugene Smith, J. Sprigg, Gloria Strahan, Jos. Sturiale, Mildred Swingle, Fern Tipton, Thos. Tout, John Tunney, E. Vaughn, Wm. Vaughn, E. C. Walker, Jr. Reaffiliated: Walter Koehne. Transfer cancelled: Bob Wilson, 689.

LOCAL NO. 8, MILWAUKEE, WIS.

New members: Wm. Buerger, Robert Fischer, Floyd McRae, John Bondowski, Grant Kruger, Wm. Cline, James Hintikka, Robt. Wanasek, Wm. Trezkowski, John I. Balogh, Jr., Richard Kranz, Luella Johnson, Elfrieda Winninger, Jas. J. Malloy, Eric Bell. Full member: Alvin H. Skoenen, 309. Transfers issued: Tony Beaumont, Lee Shaw, Ray Kenna. Transfers deposited: Chester Markert, 59; Leonard Edelman, 612; Angelo La Valle, 59; Johnny Kapota, 352; Walter Forsythe, 10; Buddy Wilson, 10; Glenn Morgan, 213; Eli Spivack, Rose Chavichevsky, Lazzio Deutch, all 802; LeRoy McNabb, 176; Robt. C. Bahnmann, 30; Geo. Hulien, 193; Robt. F. McGrew, 75; Donovan G. Wilson, Walker E. Berkshire, both 10; John W. Jones, Jr., 306; Glenn H. Palmer, 693; Ramon P. McGosh, 10; Harlan Waddell, 8; Robt. R. Davis, 75; Chas. P. Graves, 75; Lyle W. Weaver, 70; Rich. J. Hyde, 75; Joe Marino, 10; Herb Kalawala, Henr. K. Nakua, John K. Kahookane, Doug. Saraneda, all 19; Edward J. Pincusak, Mrs. Eddie Pincusak, both 10; Robt. Carter, 166. Transfers withdrawn: Norman Dyson, Geo. Ballaw, Ada Leonard, all 10; Virginia Mills, 201; Fred Fisher, 1; Herb Kalawala, Carl Thoenig, Geo. Heuserberg, Chas. Cox, Ronnie Kemper, Robt. Strong, all 10; Eli Spivack, 802; Rudy Plocar, 195; Robt. McGrew, 75; Ray Miller, 422; Jimmy Richards, 58; Dave Bold, 10; Betty Stewart, 26; Walter Price, 656; Joe Marino, 10; Del Country, 6; E. J. Pincusak, 610; Morris Lein, Sammy Kaye, Woodley Herman, all 802; Art Jarrett, 10.

LOCAL NO. 9, BOSTON, MASS.

New members: James V. Munda, Salvatore B. Onecissimo, Basil Prangoulis, Alfred Aiello, Martin L. Boraks, Harvey A. Brigham, Mauro A. Bruno, William P. Carapezza, Angelo D. Covino, Peter J. DeRosa, Harry Fleitman, Daniel J. Koury, Joseph W. MacDonald, Octavious Martinoli, James E. McLaughlin, Elwood Merchant, Jr., Perley Stevens, 3rd. On transfer: Valerie Roche (Lee), 143. Transfers withdrawn: Emmanuel Albam, 802; Alan Kaebe, 499. Transfers issued: Frederick C. Lessinger, Victor Al-

Cleveland: Amata, Carl and Mary. Green Derby Cafe. Barker, William R. Tutatone, Velma. Welzenberg, Nate, Manager. Mayfair or Euclid Casino.

Reading: Nally, Bernard. Ridgeway: Benigni, Silvio. Sharon: Marino & Cohn, former operators, Clover Club.

WASHINGTON: Dittbenner, Charles. King, Jan. Woodland: Martin, Mrs. Edith. WEST VIRGINIA: Bluefield: Brooks, Lawson. Florence, C. A.

MISCELLANEOUS: American Negro Ballet. Auger, J. H., Augler Bros. Stock Co.

Kessler, Sam, Promoter. Keyes, Ray. Lasky, Andre, Owner and Manager. Andre Lasky's French Revue.

THEATRES AND PICTURE HOUSES: Arranged alphabetically as to States and Canada. CALIFORNIA: Los Angeles: Paramount Theatre.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST: Barrington Band, Camden, N. J.

Calrns, Cy, and His Orchestra, Saskatoon, Sask., Canada.

Swift Jewel Cowboys Orchestra, Little Rock, Ark.

Palm Beach: Boyle, Douglas. Miami: ...

Essexville: LaLonde Ballroom. Iron Mountain: ...

Olean: Cabin Restaurant. Young Ladies' Sodality of the Church of the Transfiguration.

Mt. Carmel: Mother of Consolation Hall. Rev. Skibinski, Pastor.

Massachusetts: Dunn County Free Fair Milwaukee: ...

MASSACHUSETTS Boston: Park Theatre. Brockton: ...

ILLINOIS Charleston: Coles County Fair. Chicago: ...

Marquette: Johnston, Martin M. Palestra and the Women's Club.

NORTH CAROLINA Carolina Beach: Carolina Club and Management.

Pittsburgh: New Penn Inn, Louis, Alex and Jim Passarella, Proprietors.

WYOMING Casper: Whinnery, C. I., Booking Agent.

MICHIGAN Midland: Frolic Theatre. Niles: ...

MINNESOTA Faribault: Kelley Inn, Kelley Davis, Owner.

MISSISSIPPI Meridian: D. D. D. Sorority Trio Sorority.

OHIO Alliance: Curtis, Warren. Akron: ...

RHODE ISLAND Bristol: Bristol Casino, Wm. Viens, Manager.

DISTRICT OF COLUMBIA Washington: Ambassador Hotel.

NEW JERSEY Bogota: Queen Ann Theatre. Jersey City: ...

INDIANA Bicknell: Knox County Fair Assn. Evansville: ...

MISSOURI St. Joseph: Boosters Club, The Chamber of Commerce.

NORTH DAKOTA Grand Forks: Point Pavilion.

SOUTH CAROLINA Spartanburg: DeMolay Club.

CANADA ONTARIO London: Palm Grove.

NEW YORK Beacon: Beacon Theatre. Bronx: ...

IOWA Cedar Rapids: Jurgensen, F. H. Chilesa: ...

MONTANA Arlee: Arlee High School Gymnasium.

TEXAS Fort Worth: Plantation Club.

UTAH Salt Lake City: Cromar, Jack, alias Little Jack Horner.

QUEBEC Sherbrooke: Eastern Township Agriculture Association.

LONG ISLAND, N. Y. Freeport: Freeport Theatre.

KANSAS Junction City: Geary County Labor Union.

NEBRASKA Emerald: Sunset Party House, H. E. Nourse and J. L. Stroud, Managers.

OKLAHOMA Oklahoma City: Buttrick, L. E. Walters, Jules, Jr., Manager and Promoter.

MISSISSIPPI Biloxi: The Mt. Beacon, L. D. Lodge, Prop.

SASKATCHEWAN Saskatoon: Cuthbert, H. G.

NORTH CAROLINA Durham: New Duke Auditorium.

KENTUCKY Louisville: Offutt, L. A., Jr. Trianon Nite Club.

NEW JERSEY Atlantic City: Dude Ranch.

PENNSYLVANIA Allegheny: Park Hotel.

MISSISSIPPI Biloxi: The Mt. Beacon, L. D. Lodge, Prop.

MISSOURI St. Joseph: Boosters Club, The Chamber of Commerce.

OHIO Akron: DeLuxe Theatres.

LOUISIANA New Orleans: Happy Landing Club.

NEW YORK Albany: Park Hotel.

MISSISSIPPI Biloxi: The Mt. Beacon, L. D. Lodge, Prop.

MISSOURI St. Joseph: Boosters Club, The Chamber of Commerce.

MISSOURI St. Joseph: Boosters Club, The Chamber of Commerce.

OHIO Akron: DeLuxe Theatres.

MAINE North Kennebunkport: Log Cabin Ballroom.

NEW YORK Albany: Park Hotel.

MISSISSIPPI Biloxi: The Mt. Beacon, L. D. Lodge, Prop.

MISSOURI St. Joseph: Boosters Club, The Chamber of Commerce.

MISSOURI St. Joseph: Boosters Club, The Chamber of Commerce.

OHIO Akron: DeLuxe Theatres.

MARYLAND Annapolis: Washington Hotel, The.

NEW YORK Albany: Park Hotel.

MISSISSIPPI Biloxi: The Mt. Beacon, L. D. Lodge, Prop.

MISSOURI St. Joseph: Boosters Club, The Chamber of Commerce.

MISSOURI St. Joseph: Boosters Club, The Chamber of Commerce.

OHIO Akron: DeLuxe Theatres.

MASSACHUSETTS Fitchburg: Hanks' Spa.

NEW YORK Albany: Park Hotel.

MISSISSIPPI Biloxi: The Mt. Beacon, L. D. Lodge, Prop.

MISSOURI St. Joseph: Boosters Club, The Chamber of Commerce.

MISSOURI St. Joseph: Boosters Club, The Chamber of Commerce.

OHIO Akron: DeLuxe Theatres.

MICHIGAN Bay City: Nodzieleski, Harry.

NEW YORK Albany: Park Hotel.

MISSISSIPPI Biloxi: The Mt. Beacon, L. D. Lodge, Prop.

MISSOURI St. Joseph: Boosters Club, The Chamber of Commerce.

MISSOURI St. Joseph: Boosters Club, The Chamber of Commerce.

OHIO Akron: DeLuxe Theatres.

