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NO. 10

MUSIC BUILDING FOR NEW YORK WORLD'S FAIR

Designed to Be a Mecca for Music Lovers
Of All Nations --- To Cost \$350,000

A Music Building, seating 2,500, is to be erected by the New York World's Fair 1939 as a center for the great international music festival, which will be an outstanding feature of the Exposition.

Plans for the Music Building were made public on April 10th by Grover A. Whalen, President of the Fair Corporation, following a meeting of the Fair's Advisory Committee on Music, with Mrs. Vincent Astor, Vice-Chairman, presiding, in the Empire State Building.

The Music Building, to cost \$350,000, is to be erected on a plot 106,500

square feet in area east of the New York State Building and Amphitheatre, a short distance from Horace Harding Boulevard. The structure will be of modern functional design, air-conditioned and equipped with the very latest of stage mechanisms and appliances.

"It is our intention to make the Music Building a Mecca for the music lovers of all nations," Mr. Whalen declared. "The festival we are planning will be the greatest ever held in this country. It is due to the effort and stimulation of this Advisory Committee that it has been possible to bring about the program we plan. The committee has aroused in the Fair Corporation a spirit for the presentation of music such as never before existed in a corporation like ours."

"In our program, world-famous singers, instrumentalists and conductors will participate; compositions of every land, of every era of music will be heard. The program will be too vast, naturally, for one structure to house it. Therefore, we plan to use several, including the Marine Amphitheatre of the New York State Building. But the festival will be centered, very properly, in the Fair's Music Building."

The structure, designed by Reinhard & Hofmeister, architects of Radio City Music Hall, is to consist of an egg-shaped auditorium and a boxlike stage house. The latter, instead of being disguised or screened, as usual, is to be the dominant architectural feature of the building, rising to a height of eighty feet.

Unusual features of the auditorium will be a complete absence of side walls, the roof sweeping from foundation to foundation in an unbroken line, and also lack of pane surfaces. Even the semicircular facade is to curve backward in conformity to the egg-shaped interior.

The auditorium will be 171 feet long by 116 feet wide, laid out like a section of a stadium, without a balcony but with tiers of seats rising behind the entrances. Beneath these tiers will be a large foyer-lounge and smoking and powdering rooms, while a projection room is to be sunk in the rear wall above them. The orchestra pit will accommodate 100 musicians. Backstage are to be ballet and musicians' rehearsal rooms and about 40 dressing rooms.

The proscenium arch is to be 30 feet high and 60 feet wide, the depth of the stage being 60 feet. The wings on each side of the stage are to be 30 feet in width. Owing to the absence of visible supports in the auditorium, the sight lines will be perfect for every seatholder. The acoustics, also, will be perfect, due to the shape of the auditorium.

(Continued on Page Seven)

Anti-Piracy Recording Law Passed By N. Y. State Senate

First Remedial Legislation is Adopted by a
Vote of 47 to 1.

The Perry Bill, introduced by Senator Charles D. Perry of New York City, was passed by the New York State Senate on March 28. This bill prohibits the unauthorized recording, for pecuniary gain, of any broadcast emanating from a station in New York State; the offer for sale, lease or license of such recording; or possession for the purpose of sale, lease or license of the recording. The bill further provides that "any person" recording a broadcast "without the consent in writing of the person or persons broadcasting same," offering it for sale, etc., "is guilty of larceny." Also that the "records of any recording made in violation of the law may be seized on a warrant issued under the terms of the code of criminal procedure, and the court may, on proper cause shown, order the destruction of such records." Senator Perry states that there is little doubt that the Assembly will adopt the measure without any serious opposition. If passed by both Houses and signed by the Governor, the bill will become effective on September 1, 1939.

CLEVELAND AQUASTAGE TO PRESENT CONCERTS

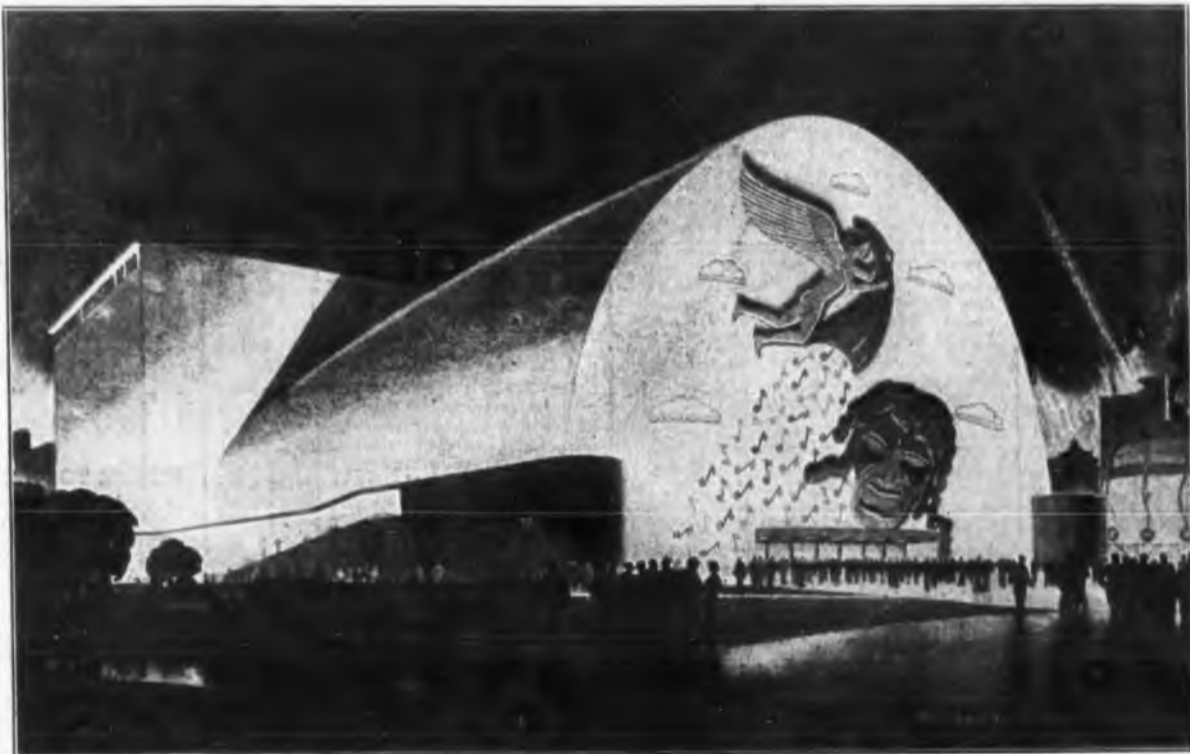
Presentation of Summer Symphony
Concerts to Give Employment to a
Number of Union's Members.

President Milton Krasny of Local 4, Cleveland, Ohio, after numerous conferences with officials of the Cleveland Summer Music Society, announced on March 31st that final plans have been consummated whereby a number of members will be employed this summer in the presentation of Summer Symphony concerts. The Summer Music Society has agreed to employ a symphony orchestra of not less than 70 men to present popular concerts three nights weekly at the Aquastage beginning about July 11, 1939. It is the aim of the Cleveland Summer Music Society to present the type of concerts which are most appealing to the average music-loving citizens of the community and accordingly, efforts are being extended to secure the services of such soloists as Nelson Eddy, Jeanette McDonald, Kate Smith, Paul Whiteman, Frank Black and many others. It is the belief of Brother Krasny that this is the beginning of a much-needed enterprise and, if successful, will be a definite outlet for the employment of many of our symphony musicians during the summer. He further states that a great deal of credit should be given a group of members of the Cleveland Orchestra who conceived this idea and have given freely of their time and efforts to accomplish this purpose.

Inasmuch as the members of the Executive Committee of the Cleveland Summer Music Society are also interested in the Musical Arts Association which operates the Cleveland Orchestra, they have stipulated that members of the Cleveland Orchestra are to be given preference in employment, as it is their intention to ultimately be able to extend the existing 28-week season of the Cleveland Orchestra to include at least a 10-week summer season.

In the event a full and complete orchestra cannot be secured from the membership of the Cleveland Orchestra, then other members from the Local at large will be engaged. Mr. Carl Voaburgh, manager of the Cleveland Orchestra Company, will also be manager of the Aquastage and will be in charge of the hiring of the musicians.

Four weeks of employment have definitely been guaranteed and underwritten and it is the hope of the Local that these four weeks will prove so successful that the season will be extended to six or eight weeks. A minimum scale of \$40.00 per week per man has been agreed upon and the services are to consist of three evening concerts per week with two rehearsals. Tickets for this enterprise will range from \$25c to \$1.00 top, and by full cooperation and support of all music lovers this purpose may easily be achieved.



Artist's sketch of the \$350,000 WORLD'S FAIR MUSIC HALL, seating 2,500, to be erected by the New York World's Fair 1939. The auditorium is egg-shaped, without balconies or interior columns, thus affording perfect sight lines and acoustics. A dominant feature is a box-like stage house, rising to a height of eighty feet. The Music Hall, designed by Reinhard and Hofmeister, is of modern functional design, of fireproof construction, air-conditioned and equipped with latest stage mechanisms and appliances.

A New Departure

On Page 14 of this issue will be found some interesting educational articles. There is an article by M. GRUPP on the natural playing of wind instruments, as well as the first of a series of lessons, constituting a complete course in harmony, by Julius Vogler and Joseph Hagen. These educational features are a part of our campaign to make the International Musician more interesting to our readers and advertisers. MEMBERS SHOULD PATRONIZE THE ADVERTISERS WHO HELP MAINTAIN THE INTERNATIONAL MUSICIAN BY THEIR SUPPORT.

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CHARTERS ISSUED

227—Shawano, Wis.
425—Monroe, La.
650—Anchorage, Alaska.
707—Kemmerer, Wyo.

CHARTER RESTORED

557—Freeland, Pa.

CHARTER LAPSED

475—Phoenixville, Pa. (merged with Local 341, Norristown, Pa.)

CONDITIONAL MEMBERSHIP ISSUED

A 948—Gwendolyn Bloodworth.
A 949—Alex. Rabe.
A 950—Margaret Eames.
A 951—Joseph Zamora Garcia.

WANTED TO LOCATE

The National Secretary wishes to locate Earl Davis, pianist, reported to have worked recently in Miami, Fla., Birmingham, Ala., and Detroit, Mich. Is short with dark hair and eyes. Kindly address Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone know the whereabouts of Konl King, former member of Local 579, Jackson, Miss., kindly address the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of ART LE MARE (or Le MANN) kindly communicate with the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

DEFAULTERS

Hubert Boyer, Sikeston, Mo., is in default of payment of \$350.00 due members of the A. F. of M. for services rendered.

Rudy Liebelt, Phillips, Wis., is in default of payment of \$40.00 due members of the A. F. of M.

Larry Sands, manager Bal L'Air Ballroom, Worcester, Mass., is in default of payment of \$90.00 due members of the A. F. of M.

Robert G. Dickson, Clarksville, Texas, is in default of payment of \$102.33 due members of the A. F. of M. for services rendered.

N. Welsensel, operator of Angel Park, Sun Prairie, Wis., is in default of payment of \$35.00 due members of the A. F. of M. for services rendered.

Fablan Reince, Maplewood, Wis., is in default of payment of \$15.00 due members of the A. F. of M. for services rendered.

Adam West, Shreveport, La., is in default of payment of \$18.00 due members of the A. F. of M. for services rendered.

George Shuman, operator of the Hollywood Restaurant, Tonawanda, N. Y., is in default of payment of \$400.00 due members of the A. F. of M. for services rendered.

Jack White, promoter of Style Shows is in default of payment of \$57.00 due members of the A. F. of M. for services rendered.

Anchorage Cafe, Arthur H. Padula, manager, and the Arcadia, The International Restaurant, Arthur H. Padula, president, Philadelphia, Pa., are in default of payment of a total of \$2,029.60 due members of the A. F. of M. for services rendered.

Walter C. Wiley, promoter of the "Jitterbug Jamboree" is in default of payment of \$290.00 due members of the A. F. of M. for services rendered.

Jack Fitzgerald, Waterbury, Conn., is in default of payment of \$222.00 due mem-

bers of the A. F. of M. for services rendered.

The Sphinx Club, Abilene, Texas, is in default of payment of \$100.00 due members of the A. F. of M. for services rendered.

Mayfair Club, John Old, manager, Tulsa, Okla., is in default of payment of \$542.22 due members of the A. F. of M. for services rendered.

Kauneonga Operating Corp., F. A. Scheffel, secretary, is in default of payment of \$126.50 due members of the A. F. of M.

CHANGES IN OFFICERS DURING MARCH, 1939

Local 16, Branch No. 1, Newark, N. J.—Secretary, John Radford, 13 Windsor St., Kearny, N. J.

Local 40, Baltimore, Md.—Secretary, J. Elmer Martin, 847 Hamilton Terrace.

Local 63, Bridgeport, Conn.—President, Samuel Davey, 98 William St.

Local 100, Kewanee, Ill.—President, Gordon Burnett, Neponset, Ill.

Local 138, Brockton, Mass.—President, Edward J. McCarthy, 40 Centre St.

Local 153, San Jose, Calif.—President, A. E. Bauer, 1495 McDaniel.

Local 176, Marshalltown, Iowa—Secretary, Frank E. Carlstrom, 204 North Eighth St.

Local 271, Oskaloosa, Iowa—President, L. R. Carson, Shady Lodge.

Local 298, Niagara Falls, Ont., Canada—President, Harry McAndrew, 908 West Simcoe St.

Local 304, Canton, Ill.—President, Jas. T. Jelly, 314 East Walnut St.; Secretary, Francis Dewey, 275 West Walnut St.

Local 305, San Luis Obispo, Calif.—President, Al. Guerra, 487-C Marsh St.

Local 316, Bartlesville, Okla.—Secretary, J. Frank Rice, 815 Choctaw.

Local 330, Macomb, Ill.—President, Larry Gibson, LaHarpe, Ill.; Secretary, Harold Adams, c/o Rush Jewelry Store, Macomb, Ill.

Local 395, Port Angeles, Wash.—Secretary, Oliver Guy, 129 East Front St.

Local 459, Virginia, Minn.—President, John Bayuk, 325 Jackson St., Eveleth, Minn.; Secretary, Armand Pappone, 615 13th St., North, Virginia, Minn.

Local 481, Bemidji, Minn.—President, Leo J. Howley, Birchmont Road.

Local 486, New Haven, Conn. (colored)—Secretary, Arthur A. Belle, 136 Edgewood Ave.

Local 495, Klamath Falls, Ore.—President, J. A. McDonald, New Herald Office.

Local 548, Pensacola, Fla. (colored)—President, James Cox, 519 North Coyle St.; Secretary, Robert James Willis, 634 West Gregory St.

Local 551, Muscatine, Iowa—Secretary, Granville Caple, 937 Lucas St.

Local 552, Kallispell, Mont.—President, L. L. Goddard, 253 Third Ave., W. N.

Local 557, Freeland, Pa.—President, Vincent F. Maloney, 442 Washington St.; Secretary, James A. Maloney, 442 Washington St.

Local 571, Halifax, N. S., Canada—Secretary, Gerald E. Naugler, 116 Willow St.

Local 594, Battle Creek, Mich.—President, Joe Galarda, 27 Shepard St.

Local 645, Sayre, Pa.—President, Thos. Watts, 4 Orchard St., Waverly, N. Y.

Local 732, Valparaiso, Ind.—President, Harry Afield, 1060 West St.

CHANGE OF OFFICERS' ADDRESSES DURING MARCH, 1939

Local 42, Racine, Wis.—Secretary, W. Clayton Dow, 3210 Washington Ave.

Local 142, Wheeling, W. Va.—Secretary, Reese Thomas, 700 National Bank of West Virginia Bldg., 1201 Main St.

Local 265, Quincy, Ill.—President, Melvin Blackwood, 123 North 14th St.

Local 271, Oskaloosa, Iowa—Secretary, Victor M. Hovey, 1248 "C" Avenue East.

Local 317, Hoosick Falls, N. Y.—President, Walter Rankin, Church St.; Secretary, Eugene Avery, 233 Church St.

Local 532, Amarillo, Texas—President, Gordon Creamer, P. O. Box 990; Secretary, L. V. Fogle, P. O. Box 990.

Local 620, Joplin, Mo.—President and Acting Secretary, Abe Radunsky, 310 Main St.

Local 750, Lebanon, Pa.—President, Johann M. Bloese, 227 South Eighth St.

OFFICERS OF NEW LOCALS

Local 600, Torrington, Wyo.—President, John F. Paulsen, R. F. D. No. 1; Secretary, Lewis A. Colyer, 2018 Main St.

Local 644, Corpus Christi, Texas—President, Jack Sharpe, 2921 Koepke St.; Secretary, J. A. Henry, 713 South Tancagua St.

Local 707, Kemmerer, Wyo.—President, Leo Arnoldi, 1213 Beech Ave.; Secretary, Steve J. Podlesnik, 1223 Beech Ave.

THE DEATH ROLL

Bartlesville, Okla., Local 316—Frank V. Murrah.

Boston, Mass., Local 9—Harry E. Brigham.

Buffalo, N. Y., Local 43—Alfred Fahlbusch.

Chicago, Ill., Local 10—Ed. W. Belz, J. Henri Weber.

Denver, Colo., Local 20—H. R. Hooper, A. Benton Stuart.

Detroit, Mich., Local 5—Joseph Glover, Joseph L. Buckner, Harold L. Frenkensteen.

Eureka, Calif., Local 333—Karl Gulott.

Fort Dodge, Iowa, Local 504—William J. Brabbitt.

Lawrence, Mass., Local 372—Joseph Jackson, Adam J. Rausch.

Miami, Fla., Local 656—William Clayton Simmons.

Newark, N. J., Branch 1, Local 16—Peter Curniskey.

New Orleans, La., Local 174—Carl H. Plinski.

New York, N. Y., Local 802—Victor Baravale, Joseph L. Bonneau, Jacob Bur-

row, F. Paul Caruso, Lester Cohn, Frank Gallo (cornet), Jack Glassner, Thomas E. King, Edward W. Pickett, Albert Rey, Theodore Rieth, Elliot Schenck, Myles Sweeney.

Paterson, N. J., Local 248—Francesco Gallo.

Pueblo, Colo., Local 69—Fred A. Johnston.

St. Louis, Mo., Local 2—Al. Szombathy.

San Francisco, Calif., Local 6—Thomas Ingram, Bruce H. Boland, Ray H. Bone, Joseph W. Walker.

Santa Rosa, Calif., Local 292—John Buckett.

Syracuse, N. Y., Local 78—Henry F. Mertens.

Toronto, Ont., Canada, Local 149—Geo. R. Roberts.

Waukegan, Ill., Local 284—Charles Sackman.

ILLINOIS CONFERENCE NOTICE

The 14th semi-annual meeting of the Illinois Conference of Musicians will be held on Sunday, April 30, 1939, at the K. of C. Hall, State Street and Columbia Place, East St. Louis, Ill. The meeting will be called to order at 10 A. M. Central Standard Time. All Illinois Locals are urged to attend.

J. STANLEY SIMPSON,
Secretary-Treasurer.

NOTICE TO LEADERS AND BOOKERS!

The following territory has been added to the jurisdiction of Local No. 809 of Middletown, N. Y.:

All of Damascus Township in Wayne County, Pa., which includes the villages of Damascus, Tyler Hill, embracing the Wayne County Club, and West Damascus, lying north but not including the village of Fallsdale and Milanville.

GEORGE A. KEENE,
Secretary.

IMPORTANT NOTICE

One ROBERT DRYSDALE is at present said to be traveling through the United States and representing himself to be a member of Local 269, Harrisburg, Pa., for the purpose of borrowing money from various locals. All locals are hereby notified that Drysdale is an impostor, as he is not and has never been a member of Local 269.

LEWIS W. COHAN,
Secretary, Local 269.

CALL FOR SEMI-ANNUAL CONFERENCE

To All New England Locals:

Greetings: The spring meeting of the New England Conference will be Sunday, April 23, 1939, at Hotel Northampton, Northampton, Mass. A representative of the National Office will be present.

The Committee on Reference and Procedure will meet at 10:00 A. M. the day of said Conference. Any suggestion or subject of importance to your Local, individual or the Conference you may wish discussed, please submit it to this Committee, notifying the Secretary of such matter.

An assessment of \$2.00 per delegate is levied to meet expenses. Dinner will be served about 1 P. M.

Do not FAIL to send Secretary the number of delegates, with names and addresses. The Secretary also requests that the report of delegates be submitted in writing and HANDED to him.

Reservation for room at hotel may be made through E. J. Tewhill, 278 Main St., Easthampton, Mass. Free parking space for cars in rear of hotel.

Fraternally yours,
FRANK B. FIELD, President;
CHARLES E. HICKS, Vice-President;
WILLIAM A. SMITH, Secretary;
VINCENT CASTRONOVO,
ARTHUR PATT.

Secretary's Address:
84 Jerome Street,
West Medford, Mass.

COMMUNICATIONS FROM

The President

JOSEPH N. WEBER

NOTICE!

To All Locals and Members:

Kindly be advised that a new musical instrument named "Novachord" has been developed. This instrument is very effective as a solo instrument and as an addition to any musical ensemble. It may be added to an orchestra or any other musical combination, and has a tendency to displace musicians whenever and wherever so used.

For these reasons the members of your Local are herewith instructed and advised that members of the American Federation of Musicians will not play in any orchestra or other musical combination in which "Novachord" is used.

The playing of trios, quartets or quintets entirely consisting of "Novachord" or Hammond organs, or consisting of both, is likewise prohibited. However, against the use of "Novachord" as a solo instrument no protest is made.

This order is based upon a law which the International Executive Board has recently enacted and which by law is binding upon all locals and members.

Any violation of this order by a member will make him immediately responsible to the Federation for doing so.

Fraternally yours,
JOSEPH N. WEBER,
President.

FORBIDDEN TERRITORY

All cabarets, night clubs and beer gardens in Reno, Nevada, are declared Forbidden Territory to all members of the A. F. of M. other than members of Local 368, Reno, Nevada.

JOSEPH N. WEBER,
President, A. F. of M.

The Shallmar Bowl, San Francisco, Calif., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 6, San Francisco, Calif.

JOSEPH N. WEBER,
President, A. F. of M.

Arena Bard, Miami, Fla., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 655, Miami, Fla.

JOSEPH N. WEBER,
President, A. F. of M.

Paradise Grill, Secaucus, N. J., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 528, Jersey City, N. J.

JOSEPH N. WEBER,
President, A. F. of M.

Sam's Paddock, Springfield, Mass., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 171, Springfield, Mass.

JOSEPH N. WEBER,
President, A. F. of M.

NOTICE TO LOCAL SECRETARIES

To All Secretaries of Local Unions of the American Federation of Musicians:

CARL BURT, who is on the International Unfair List, is traveling under the name of Jerry King, on a card issued by Local 401, Reinerton, Pa.

Kindly be on the look-out for any musician carrying a card in the name of Jerry King, retrieve same and return it to the office of the President of the Federation.

JOSEPH N. WEBER,
President, A. F. of M.

REMOVED FROM FORBIDDEN TERRITORY

Lotus Gardens, Cleveland, Ohio.
Midway Club, Cleveland, Ohio.
Torch Club, Cleveland, Ohio.

NOTICE

To All Members of the Federation Traveling With Theatrical Companies:

The American, Park, Rialto, Roanoke and Strand Theatres in Roanoke, Va., are held to be unfair to the American Federation of Musicians, but in spite of this fact some members of the Federation have played engagements therein, with the subsequent loss of membership. Your attention is therefore called to the fact that these theatres are held to be unfair and any member rendering services therein will thereby automatically terminate his membership in the A. F. of M. and can only be reinstated by paying a National Initiation Fee which, under our laws, must be imposed by the International Executive Board. Kindly be governed accordingly.

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

Grand Opera

YOUR Editor was not the only one, besides the singers involved, that took offense at Mr. Gigli's faux pas upon his return to Rome. On the occasion of the first performance of the revival of "Boris Godunoff," Mr. Edward Johnson ended a short address to the audience by remarking that the Metropolitan was not a decadent organization, but one that faced a new future. The past season and tour have been the longest since 1932, and the revivals of this season included some of the best performances of the era.

During the 16-week New York season and five-week tour, this company has given 186 performances, which included 16 Sunday night concerts. The outstanding young artists who made their debuts this season were Jusai Bjoerling and Galliano Masini, tenors; Herbert Janssen, Douglas Beattie and Daniel Harris, baritones; Marisa Morel, contralto; Rise Stevens and Mafalda Favero, sopranos.

Other young artists who have joined the Met. during recent years and rendered distinctive service were Zinka Milanov, Maria Caniglia, Grace Moore, Muriel Dickson, Bidu Sayao, Josephine Antoinette and Irene Jessner, sopranos; Anna Kasas and Bruna Castagna, contraltos; Jan Kiepura, Nino Martini and Charles Kullmann, tenors; John Gurney, John Brownlee, Carlo Tagliabue and Alesio De Paola, baritones, and Nicholas Moscona, bass.

No review of a season, however, should be allowed to pass without making special mention of the great artistry of Kirsten Flagstad and Lauritz Melchior, whose combined singing makes the Metropolitan performances of German operas incomparable.

The tours of the company this year, during which 61 opera performances have been presented, in Philadelphia, Pa., Hartford, Conn., Newark, N. J., Baltimore, Md., Boston, Mass., Rochester, N. Y., Cleveland, Ohio, Dallas, Texas, and New Orleans, La., have done much to restate love of the finest in opera in these cities. It is expected that the 1940 tour will be longer and cover several more opera-loving cities which are already negotiating for next year's post-season events.

Here is the tabulation of the 1938-39 season's repertory at the Metropolitan Opera House, including the five post-season performances presented during Holy Week:

OPERAS IN ITALIAN VERDI

Aida	1
Traviata	1
Rigoletto	1
Il Trovatore	1
Otello	1
Falstaff (revival)	1
Simon Boccanegra	1
Total	7

PUCCHINI

Boheme	4
Tosca	4

DONIZETTI

Lucia di Lammermoor	4
---------------------	---

LEONCAVALLO

Pagliacci	4
-----------	---

MASCAONI

Cavalleria Rustiana	2
---------------------	---

ROSSINI

The Barber of Seville	3
-----------------------	---

MOZART

Don Giovanni	2
--------------	---

GLUCK

Orfeo ed Euridice (revival)	5
-----------------------------	---

MUSSORGSKY

Boris Godunoff (revival)	2
--------------------------	---

OPERAS IN FRENCH MASSENET

Manon	4
Thais (revival)	4

CHARPENTIER

Louise (revival)	5
------------------	---

DELIBES

Lakme	2
-------	---

THOMAS

Mignon	3
--------	---

BIZET

Carmen	1
--------	---

OPERAS IN GERMAN WAGNER

Die Meistersinger	1
Die Walkuere	5
Goetterdaemmerung	2
Lohengrin	2
Parsifal	2
Rheingold	2
Siegfried	2
Tannhaeuser	2
Tristan und Isolde	2
Total	17

BEETHOVEN

Fidelio (revival)	3
-------------------	---

HUMPERDINCK

Hansel und Gretel	1
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STRAUSS	
Der Rosenkavaller	1
Elektra	1
Salome	1
Total	3
OPERA IN ENGLISH MENOTTI	
Amelia Goes to the Ball	3

The New York Totals are 125 performances, eight of them double bills. There were 37 different operas in the repertory. And here are the records for out-of-town performances, including the tour:

PHILADELPHIA	
Der Rosenkavaller, Aida, Manon, Tosca, Das Rheingold, Die Walkuere, Siegfried, Goetterdaemmerung, Louise, The Barber of Seville.	
HARTFORD	
Otello, Die Meistersinger.	
NEWARK	
Barber of Seville.	
BALTIMORE	
Tosca, Die Walkuere, Thais.	
BOSTON	
Falstaff, Tristan und Isolde, La Boheme, Lohengrin, Die Walkuere, Louise, Aida, Die Meistersinger, Thais, Tannhaeuser, Rigoletto.	
CLEVELAND	
Otello, Louise, Die Walkuere., Thais, Manon, Lohengrin, Tosca, Lucia di Lammermoor.	
ROCHESTER	
Manon.	
DALLAS	
Manon, Otello, Tannhaeuser, La Boheme.	
NEW ORLEANS	
Aida, La Boheme, Carmen, Lohengrin.	

Performances by the company during its 21 weeks' season in New York and on tour, including 16 Sunday concerts, total 186.

The last fortnight of New York's 16-week operatic season at the Metropolitan began Monday evening, February 27, with the first and only 1938-39 performance of "Die Meistersinger." Wagner's ensemble opera was excellently staged and presented with Friedrich Schorr in exceptionally good voice as Sachs, Elizabeth Rethberg singing a warm and vibrant Eva, Karin Branzell a youthful Magdalene an outstanding interpretation of Walther by Rene Maison.

Thursday, March 2, Marjorie Lawrence assumed the title role of "Thais" for the first time of the current season. John Charles Thomas was again heard as a dramatic Athenael and Arnold Tokatyan as Nicias.

The special matinee performance of March 4 was that of "Goetterdaemmerung." Kirsten Flagstad sang an incomparable Bruennhilde, Lauritz Melchior an authoritative Siegfried, Kerstin Thorborg a distinguished Waltraute and Julius Huehn a salient Gunther.

In the evening Puccini's "La Boheme" received its fifth and final presentation of the season with a cast headed by Bidu Sayao as Mimì and Jan Kiepura as Rodolfo.

The sixteenth and final week began Monday, March 6, with a production of "Thais." Helen Jepson again singing the title role. The case was a familiar one with the exception of John Brownlee, who appeared as a vigorous Athenael.

One of the largest and most brilliant audiences of the winter applauded the revival of Moussorgsky's "Boris Godunoff." Tuesday evening, March 7, Ezio Pinza interpreted the difficult role of Boris with powerful and dramatic form, supported by Kerstin Thorborg's Marina, Norman Cordon's Pimenn, Charles Kullmann's Dimitri, Irra Petina as Teodoro and Marita Farell as Xenia.

"Parsifal" was offered March 8 as the sixth of the special Wagner matinee performances. The presentation of the "sacred festival play" was one of singular beauty, enhanced by Lauritz Melchior, singing the title role, Kirsten Flagstad as



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Kundry and Friedrich Schorr in the role of Amfortas.

Wednesday evening, on short notice, Irene Jessner replaced Marjorie Lawrence in the name part of "Tosca" for its final seasonal presentation. John Charles Thomas made his first appearance as Scarpia and Giovanni Martinelli was heard as Cavaradossi, a role he had not

attempted for two seasons at the Metropolitan.

Another excellent performance of "Lohengrin" was given Thursday evening, March 9, with Kirsten Flagstad and Lauritz Melchior heading the Wagnerian cast. It was repeated Friday for the junior student matinee, sponsored by the Metropolitan Opera Guild. Heard in principal

roles were Mes. Jessner and Manski and Messrs. Maison, Huehn, Aisen and Cehanovsky.

Friday evening there was a second offering of "Boris Godunoff" with the same cast of the preceding Tuesday.

Lawrence Tibbett sang the leading role in the Verdi opera, "Rigoletto," which comprised the last Saturday broadcast from the Metropolitan for 1938-39. The cast further included Lily Pons as Gilda, Jan Klepura singing the Duke and Norman Cordon as Monterone.

Edward Johnson made the appropriate selection of Wagner's "Goetterdaemmerung" for the closing performance of the Metropolitan's New York season. It was also particularly fitting that Kirsten Flagstad and Lauritz Melchior as Bruennhilde and Siegfried, respectively, brought down the final curtain. Saturday evening, March 11.

The following week, of March 13, the Metropolitan Opera Association opened its road tour in Baltimore. The Monday evening bill brought the first performance of "Tosca" in that city for many years. Marjorie Lawrence made her local debut in the title role, supported by Giovanni Martinelli and Lawrence Tibbett.

On Tuesday, Baltimore heard "Die Walkuere" with a superb cast headed by Kirsten Flagstad, Kerstin Thorborg, Lauritz Melchior and Friedrich Schorr.

The third, and final Baltimore performance, was given Wednesday evening when John Charles Thomas made his first appearance in his home city as an artist of the Metropolitan. Mr. Thomas sang a leading role in "Thais" in company with Helen Jepson and Armand Tokatyan.

From Baltimore the company moved to Boston where it began its first of 12 performances with "Falstaff," March 16. The Boston schedule also included "Tristan und Isolde," March 17; "La Boheme" and "Lohengrin," March 18; "Die Walkuere," March 20; "Louise," March 21; "Tristan und Isolde" and "Aida," March 22; "Die Meistersinger," March 23; "Thais," March 24, and "Tannhaeuser" and "Rigoletto," March 25.

The company was next heard in Cleveland with an opening offering of "Otello," March 27. The Verdi opera was followed by "Louise," March 28; "Die Walkuere," March 29; "Thais," March 30; "Manon" and "Lohengrin," March 31, and "Tosca" and "Lucia di Lammermoor," April 1.

Following the Cleveland engagement there was a division of the company, one part going to Rochester for a presentation of "Manon," April 3, and the other returning to New York.

The post-season New York performances began April 4 with "Carmen." Bruna Castagna, Giovanni Martinelli and Ezio Pinza were heard in principal roles of the Bisset opera.

Wednesday evening "Parsifal" was given for the benefit of the Henry Street Music School with Kirsten Flagstad, Helen Jessner, Lauritz Melchior and Friedrich Schorr heading the cast.

Bidu Sayao sang the Mimi of "La Boheme," Thursday, in company with Jan Klepura, John Brownlee and Ezio Pinza. "Parsifal" was again presented for the Good Friday matinee opera, April 7, with the same principals as those of Wednesday evening.

Kirsten Flagstad made a third appearance Saturday afternoon for "Tristan und Isolde," singing Isolde to Lauritz Melchior's Tristan.

After the holidays the company resumed its road tour, opening in Dallas, Texas, with "Manon," April 10. The remainder of the Dallas schedule was taken up with "Otello," April 11, and "Tannhaeuser" and "La Boheme," April 12.

The last mile of the tour found the Metropolitan Opera Company in New Orleans, the first time that the city has heard performances of the New York company. "Aida" was presented Thursday evening, April 13, followed by "La Boheme," April 14, and "Carmen" and "Lohengrin," April 15.

The board of directors of the Metropolitan Opera and Real Estate Company and the board of the Metropolitan Opera Association, Inc., have announced that at a recent joint meeting it was decided that the present lease for the Metropolitan Opera House would be renewed for another season.

According to a statement made by Edward Johnson, general manager of the Metropolitan Opera, both Kirsten Flagstad and Lauritz Melchior have signed contracts for the coming season. The 1939-40 New York engagement will open November 27 and continue for 16 weeks until March 17. Present plans also include 10 operas for Philadelphia beginning November 28.

The Opera Guild of Toronto, under the able direction of A. Harrison Gilmour, president, has done yeoman service in presenting several operas in Toronto during this season.

The presentation in Massey Hall on Tuesday, February 28, and Thursday, March 2, was "Lohengrin." Myron Taylor, young American tenor who received

his training and experience in Italy, and has sung with the Metropolitan Opera Company, sang the title role. Norman Roland was the Telramund, and Norman Lucas, Henry I. King of Germany. Doris Gilmour, soprano, sang the Elsa of Brabant, and Eileen Law, Ortrud. Mr. Taylor and Miss Gilmour were in good voice and received excellent support from the other artists, resulting in a fine performance. Incidentally, the opera was sung in English.

The Toronto Symphony Orchestra, under its permanent conductor, Sir Ernest MacMillan, gave excellent support, demonstrating that he not only is at home in symphonic work, but equally able in the direction of opera.

Mr. Gilmour and his associates, who include Madame Emmy Heim, vice-president; Mrs. A. C. Munro, secretary, and J. Pearce Walwyn, treasurer, produced the above-named performance with a deficit so small that it now appears that opera will become a permanent feature of the Toronto winter musical season. In addition, plans are being considered to present some opera performances during the summer Promenade Concert Season.

The Metropolitan Opera Association ended its current Philadelphia season, February 28, with "The Barber of Seville." The occasion marked Lily Pons' first performance in that city with the Metropolitan and her Rosina was accorded an enthusiastic reception.

Leonora Corona, soprano, sang the title role in Puccini's "Tosca" with the La Scala Opera Company, Tuesday, March 21, at Philadelphia's Academy of Music.

During March the week-end opera of the New York Hippodrome Opera Company continued to draw large audiences. The bill for Saturday evening, March 4, was "The Barber of Seville," with a cast which included Janice Davenport as Rosina, Mildred Ippolito as Bertha, Giuseppe Barsotti as Almaviva and Claudio Frigerio as Figaro.

"Rigoletto" was presented Sunday when Claudio Frigerio was heard in the title role and Maria Vero sang Gilda, Mildred Ippolito, Maddalena and Foster Miller, Sparafucile.

The following Saturday "Madame Butterfly" filled the bill with Annuncita Garrotto singing Cio-Cio-San. On Sunday Hilda Kutsuklan Kosta was heard in the title role of Bizet's "Carmen."

March 18 Sara Strano, Lillian Mae Price and Nino Curcuruto made their respective debuts in the cast of "Cavalleria Rusticana" and Giuseppe Valentini made his first appearance in the cast of "Pagliacci."

On Sunday Anna Balos was heard in the title role of "Aida" in company with Nino Curcuruto as Rhadames.

Paul Hindemith's chamber opera, "Hin und Zurueck," was presented on a program given by the Alumnae Association of the Julliard Graduate School, Sunday afternoon, March 26. The work was sung in English with a cast including Helen Marshall, Allen Stuart, Floyd Worthington, Judith Doniger and Albert Gifford. A performance of Stamitz's symphony in E flat and Frederick Jacobi's piano concerto, "Ave Rota," for which Adele Marcus was soloist, completed the schedule. Members of the Metropolitan Opera, the New York Philharmonic-Symphony and the N. B. C. Symphony Orchestras were among the players.

On Sunday, March 19, the "Radio City Music Hall of the Air" Opera Company opened its Spring opera festival with the presentation of Donizetti's "Lucia di Lammermoor" under the able direction of Erno Rapee. Rosemarie Brancato sang Lucia; Jan Pearce, Edgardo, and Robert Weede, Raimondo. On Sunday, March 26, the presentation was La Boheme, with Viola Philo, soprano, and Jan Pearce, tenor, in the principal roles of Mimi and Rudolph. Robert Weede, baritone, heard as the painter, Marcel; Lorenzo Alvari, basso, as the philosopher, Colline; Josepha Chekova, soprano, as Musetta; Llopis de Olivares as Schauvard, and Eugene Frey as Alcindoro. The April 2 offering was "La Traviata" with "Die Walkuere" scheduled for April 9.

The recently organized American Lyric Theatre will open its first season May 18 with a production of the Moore-Benet folk opera, "The Devil and Daniel Webster." Frits Reiner, conductor of the Pittsburgh Symphony Orchestra, will lead the opening performance and May Valentine, chorus master of the junior group of the Chicago Civic Opera, will direct a chorus of 30 voices. Singers scheduled to appear May 18 include Nancy McCord, John Gurney, Lansing Hatfield and George Rasely.

The newly organized Federal Opera Company of New Jersey began its activities, March 31, at the Mosque Theatre in

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Following the initial performance the company plans to offer a matinee of "Hansel and Gretel" and two Verdi operas, "Aida" and "La Traviata."

During the months of February and March the San Carlo Opera Company continued its successful tour of the country. February 15-18 found the company in Vancouver with Coe Glade singing Carmen in Bizet's opera for the opening bill on Wednesday. The engagement further included: "Tannhaeuser," with Arnoldo Lindi, Mostyn Thomas, Harold Kravitt and Stefan Kozakevitch; "Martha," with Lucille Meusel singing the title role and Lady Harriet; "Il Trovatore," with Mostyn Thomas as Count di Luna and Norina Greco as Leonora; "Madame Butterfly," with Kizi Koyke in the title role, and "Faust," with Harold Kravitt as Mephistopheles.

The San Carlo Opera Company came to Chicago in March for its annual season at the Auditorium. The schedule for the week of the 13th ran as follows: Monday, "La Traviata," with Lucille Meusel and Dimitri Onofrei; Tuesday, "Cavalleria Rusticana," with Norina Greco and Stefan Kozakevitch, and "Pagliacci," with Leola Turner and Arnoldo Lindi; Wednesday, "Faust," with Leola Turner, Dimitri Onofrei and Harold Kravitt; Thursday, "Rigoletto," with Lucille Meusel and Tandy MacKenzie; Friday, "Madame Butterfly," with Kizi Koyke in the title role; Saturday afternoon, "Martha," with Lucille Meusel and Tandy MacKenzie; Sunday evening, "Il Trovatore," with Arnoldo Lindi and Mostyn Thomas; and Sunday, "Carmen," with Coe Glade singing the title role.

Plans for the 1939-40 season of the Chicago City Opera Company were announced in February by Paul Longone, artistic director, and Jason F. Whitney, president. The season will open with a non-subscription performance on Saturday evening, October 28, and continue for seven weeks until December 16. Four revivals are listed for 1939-40, Wolf-Ferri's "The Jewels of the Madonna," for which Mario Caniglia will appear as Malibella; Mousorgsky's "Boris Godunoff," with Ezio Pinza in the name part, and

Verdi's "Falstaff" and Smetana's "The Bartered Bride," to be presented in English.

Singers promised during the season also include Max Lorenz, veteran tenor of the Berlin State Opera and Grace Moore, who will be heard in "Louise" and "Tosca."

In March the American Guild of Musical Artists signed a contract with the Chicago City Opera covering solo singers and chorus.

A series of three operas will be given this month by the St. Louis Grand Opera Company starting with "Die Walkuere" on the 17th. The Wagnerian cast will be comprised of Lauritz Melchior, Irene Jessner, Fred Destal, Marjorie Lawrence and Hertha Glatz. "Otello" is planned for April 21 with Giovanni Martinelli, Irene Jessner and Nicola Massue and "Faust" will complete the series, April 24, with Charles Kullmann, Ezio Pinza and Lucy Monroe.

James Melton, tenor, and Muriel Dickson, Metropolitan soprano, will be heard in "The Bartered Bride," to be given in English for a week by the St. Louis Summer Opera Company in its home city.

From London we hear that the anticipated production of Strauss' "Rosenkavalier," in English, was given at Sadler's Wells for the first time, March 8.

February 16 a presentation of Mozart's rarely performed "Coal fan Tutte" was offered by the Guildhall School of Music and Drama.

The summer season of opera at Glyndebourne is scheduled to open June 1. The season's productions will include the works of Mozart, Verdi's "Macbeth," and Donizetti's "Don Pasquale."

In early March the Opera-Comique of Paris revived Alfred Bruneau's "Le Reve" for its first performance since 1921. First produced in 1891, "Le Reve" was taken from Zola's drama of the same name.

Recent performances of the opera season at Venice included the premiere of Ghedini's "Re Hassan" at the Venice Theatre. The opera concerns itself with the story of the Moorish king of Granada, Abu el Hassan Ali, at the time of the Spanish Reconquest from 1481 to 1491.

Symphony Orchestras

WITH the 1938-39 symphony season nearing its conclusion plans for the coming fall have already been announced and many societies give indication of expansion in the way of additional eminent guest artists, more children's concerts or an increased personnel. In preceding editions of THE INTERNATIONAL MUSICIAN we have repeatedly and proudly made mention of the organization of new orchestras so that scarcely a month has gone by since September without another symphony society being added to the list. In the light of this continuous symphonic growth announcements for 1939-40 can be heralded as the preview of a successful forthcoming season.

During the Lenten season the second annual Wyoming Valley Bach Festival was held March 23-26 in Wilkes-Barre, Pa., with a program devoted to compositions by Bach's predecessors and contemporaries, as well as to works of the Leipzig master himself. The opening concerts on March 23 and 24 were given over to "Bach and His Musical Ancestry" as presented by the Ancient Instruments Group, an ensemble organized under the direction of Dr. Paul Gies of Bucknell University, Lewisburg, Pa. On the 25th, the Wilkes-Barre-Scranton Sinfonietta, an organization now in its third year, offered compositions by "Bach and His Contemporaries." The final performance of the festival, held Sunday afternoon, March 26, was that of Bach's "Saint Matthew Passion," sung by a chorus of 250 voices in accompaniment with the Sinfonietta and the Bucknell Symphony Orchestra.

At its third Annual Bach festival, April 1, the Handel Choir of Westfield, N. J., gave a presentation of the "Saint John Passion," under the direction of Max Helfman.

March 4 Hans Steinberg stepped upon the podium of N. B. C.'s Studio 8-H while Arturo Toscanini retreated into the background as part of the cordial audience. Mr. Steinberg, conductor of the Palestine Symphony Orchestra before the Maestro brought him to New York as his assistant for preparing the N. B. C. broadcasts, chose an interesting program for his first performance. A highlight of the evening was the seldom heard Fourth Symphony of Anton Bruckner, which was well received. Mr. Steinberg further conducted the N. B. C. orchestra in the brilliant Stravinsky fantasy, "Fireworks," Dukas' "The Sorcerer's Apprentice" and the "Emperor Waltz" by Strauss.

The following week Bruno Walter was given a warm reception by the N. B. C. audience for his first of five concerts. The internationally famous pianist-conductor was last heard in this country January 13, 1935, at a concert broadcast over N. B. C. networks from Radio City's Center Theatre. The opening number of Mr. Walter's all-Mozart program was Divertimento in B flat major for string orchestra and horns, followed by the Concerto for piano and orchestra in D minor, which Mr. Walter conducted from his place at the piano as soloist. The entire second half of the concert was devoted to the Symphony in G minor.

The program of Saturday evening, March 18, was opened with Weber's stirring overture to "Oberon," followed by the Haydn Symphony in G major. Mr. Walter chose Brahms' Symphony No. 1 in C minor for the concluding half of the concert.

The famous conductor continued his series of broadcasts the last Saturday in March with a varied program which included Corelli's Concerto Grosso No. 8 in G minor, Beethoven's Symphony No. 1 in C major, Mason's Suite after English Folk Songs and the Strauss tone poem, "Death and Transfiguration."

At the last February concert of the New York Philharmonic-Symphony Orchestra Robert L. Sander's appealing "Little Symphony in G," a co-winner in the society's American Composers' Contest of 1937-38, was introduced to the public under the baton of the composer and made a favorable impression. For the remainder of the program John Barbirolli conducted the Schumann A minor piano concerto with Eduardo del Pueyo as soloist and the Fourth Symphony of Brahms.

March 2 the New York Philharmonic-Symphony Orchestra presented Brahms' Third Symphony and the Elgar "Enigma" variations as the chief offerings of the evening. The program was supplemented by the lively Weber overture to "Euryanthe" and the Debussy "Sarabande" from "Pour le Piano."

Artur Schnabel appeared with the orchestra, March 9, as soloist for Brahms'

B flat major piano concerto. In addition Mr. Barbirolli offered Vaughn Williams' Fantasia on a Theme by Tallis and the Beethoven Symphony No. 1.

Sunday afternoon, March 12, the distinguished pianist again was heard playing the impressive "Emperor" concerto by Beethoven. Weber's "Oberon" overture opened the concert, which further included "Sarabande" by Debussy and the Elgar "Enigma" variations.

The sixth of the "Twelve Grand Concertos" by Haydn began the Philharmonic concert of March 16. The guest soloist of the evening was Artur Rubenstein, who appeared with the orchestra for Mozart's A major concerto and "Nights in the Gardens of Spain" by de Falla. John Barbirolli conducted Strauss' overture to the "Gypsy Baron" for the concluding number.

Mr. Rubenstein made a second appearance with the orchestra for its Sunday afternoon program of the 19th, playing Saint-Saens' G major concerto and De Falla's "Nights in the Gardens of Spain" on a program which included Handel's G minor Concerto Grosso, and the Polovitsian Dances from "Prince Igor," the Borodin opera.

On March 7 the New York Philharmonic-Symphony Orchestra gave a special concert for members of the Philharmonic-Symphony League. John Barbirolli offered Wolf-Ferrari's "Secret of Suzanne" Overture, Second Symphony in B flat by Schubert, Boccherini's Minuet, the Grainger Irish reel, "Molly on the Shore," two excerpts from Walton's "Facade," popular song and fox trot, and Johann Strauss' "Emperor" waltz.

Further special concerts during March included those of the 13th and 14th in Boston, Mass., and Hartford, Conn. Artur Schnabel, pianist, was soloist with the orchestra in Boston.

The Philharmonic-Symphony Society promises an extra series of children's concerts for the season of 1939-40 totaling nine concerts in all. The society plans "to accommodate the overflow from the Carnegie Hall series, which has been sold out this season, and to take care of such children as have had no previous musical experience or training."

The regular Carnegie Hall series will be given on the Saturday mornings of November 18, December 23, January 20, February 17, March 2 and April 13. The new elementary series will take place at Town Hall on the Monday afternoons of December 11, January 22 and February 19, at 3:45 P. M. The material of the two series will be different and to a certain extent supplementary.

On the evening of March 14, Antonia Brico conducted the Brico Symphony Orchestra in a concert presentation of Tchaikowsky's opera "Eugene Onegin." The cast of soloists included: Maria Marova, making her American debut as Tatiana; Viola Silva, Olga; Maria Maruchese, Filippjevna; Marie Louise Belts, Larina; Ivan Valenikoff, Lenski; Bruce Boyce, Onegin; Max Panteleeff, Gramin; Walter Reynolds, Triquet; and Leon Lisshchiner, Saretzki.

The performance was interesting from an experimental aspect and welcome for reintroducing the beautiful musical scores that make up the Tchaikowsky opera.

March 28 Leopold Stokowski conducted the Philadelphia Orchestra in Carnegie Hall for the only time this season. The concert included his own transcription of Bach's Toccata and Fugue in D minor and his new symphonic version of the final part of the last act of Wagner's "Die Walkure." The Wagnerian excerpt begins at Bruennhilde's "Auf dein Gebot," and continues to the end of the music drama. The rest of the program was comprised of the Brahms' "Variations on a Theme" by Haydn, Moussorgsky's "A Night on the Bald Mountain" and the Shostakovich Fifth Symphony.

Constructive encouragement for the much-discussed Robin Hood Dell concerts was offered recently in the editorial columns of the publication Arts in Philadelphia.

Under the heading "Season" the follow-

ing suggestions were made: an eight weeks' season on an indoor-outdoor basis instead of the former arrangement of all-outdoor concerts; a regular 75-80 piece orchestra, with a regular conductor engaged for the whole season; six weekly concerts, one of them in the popular vein, with guest conductors and soloists on regular specified evenings, and no more operas or "too ambitious events."

Arts in Philadelphia finds the old Philadelphia Grand Opera House, lately called Nixon's Grand Theatre, a possible solution for inclement weather. Broadcasts from all Philadelphia radio stations at 15-minute intervals from 6 to 7 P. M. would announce the decisions which the elements make necessary.

Under expenses the suggested goals are as follows: a season budget rigidly kept between \$40,000 and \$45,000; weekly average for orchestra men, \$35 to \$40, which will total to \$25,000; a straight \$5,000 for the conductor; a total of \$34,000 for the season's talent, leaving an overhead of about \$1,000 per week.

Finally, under income: an average audience of 2,000 nightly; tickets for 50 cents and \$1.00 in ten-trip books. According to the best calculation that should lead to \$6,600 a week, almost \$53,000 for the season, and a profit of \$8,000.

At his first concert in March, Dimitri Mitropoulos brought five members of the Minneapolis Symphony Orchestra into the spotlight as assisting artists, namely Harold Ayres, concert master; William Santucci, bassoon; Waldemar C. Linder, French horn; Abraham Rosen, harpist, and David P. Dawson, viola. With the exception of Harold Ayres, it was the premiere appearance of the four first-chair men as soloists. The first half of the March 3 concert was devoted to four compositions new to Minneapolis, the First Movement from Mozart's Concerto for Bassoon and Orchestra; the Wolfmann Rhapsody for French Horn and Orchestra; Ravel's Introduction and Allegro for Harp and the Walton Concerto for Viola and Orchestra. Following the intermission Mr. Mitropoulos conducted Lalo's "Symphonie Espagnole" for violin and orchestra.

The thirteenth symphony concert was given March 17 with Gaspar Cassado, Spanish violoncellist, making his initial appearance with the Minneapolis Orchestra. Mr. Cassado offered his own transcription of Schubert's Concerto for Violoncello and Orchestra in A minor, a number heard for the first time in the city. A second composition new to Minneapolis, Aaron Copeland's "A Dance Symphony," was also included on Mr. Mitropoulos' program, together with Boessenroth's transcription for orchestra of the Bach "We All Believe in One Creator" and the Schubert Symphony No. 7 in C major.

At the fifth concert of the downtown popular series, March 8, Ruth Slenczynski, pianist, was heralded as guest soloist. The gifted young artist first played with the Minneapolis Symphony in 1935 and has been a favorite in the city since that date. Miss Slenczynski offered the Saint-Saens Piano Concerto No. 2 on a program which included the Weber overture to "Oberon," Liszt's symphonic poem, "Les Preludes," the "Valse Triste" by Sibelius and Weinberger's "Schwanda the Bag-Piper."

For the final concert of this series, March 22, the St. Olaf Lutheran Choir, under Dr. F. Mellus Christiansen, made its annual appearance with the orchestra.

During the remaining winter months the Pittsburgh Symphony Orchestra continued its concert schedule at the Syria Mosque. February 3 and 4, Concert Master Michel Guskoff, called upon to take over the baton for indisposed Frits Reiner, conducted an excellent program upon short notice. Nathan Gordon, first viola player, was heard as soloist in a premiere Pittsburgh presentation of Handel's Concerto for viola and orchestra in B minor, and there was also a first performance of the "Alla Marcia" from Sibelius' "Karelia" suite. The program further included another Sibelius composition, "The Swan of Tuonela," with William Kosinski playing the solo passages for the English horn; Smetana's overture to "The Bartered Bride"; the Weinberger Polka and Fugue from "Schwanda," and Tchaikowsky's "Pathétique" symphony.

The following week, February 10 and 11, Lauritz Melchior, world-famous tenor, was welcomed to Pittsburgh. Mr. Melchior delighted his audience with three Strauss compositions, "Heimliche Aufforderung," "Staedchen" and "Caecile," and a Wagner group for which he is justly renowned, "Am Stollen Herd" from "Die Meistersinger," "Wintersturm" from "Die Walkure" and "Gralserzaehlung" from "Lohengrin." In addition Frits Reiner conducted the prelude and finale from Strauss' "Die Rosenkavalier"; the Strauss tone poem, "Thus Spake Zarathustra," for the first time in Pittsburgh; the Wagner prelude and "Liebestod" from "Tristan and Isolde" and Wagner's prelude to "Die Meistersinger."

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February 17 and 18, Michel Guskoff again took up the baton for a program which presented Harold Bauer as piano soloist. Mr. Bauer, a foremost interpreter of Schumann, played his Piano Concerto in A minor and the orchestra was heard in Bach's Brandenburg Concerto No. 3 in G major, the "Enchanted Lake" by Ljadow and Shostakovitch Symphony No. 1 in F major.

February 24 and 25 the assisting artist with the Symphony Orchestra was Cornelius Van Vliet, first cellist. Fritz Reiner conducted a program consisting of the Mozart composition, "The Elopement From the Seraglio"; D'Albert's Concerto for Violoncello and Orchestra; excerpts from "Petrouchka" by Stravinsky and the Brahms Symphony No. 2 in D major.

For the first week in March Michel Guskoff appeared as violin soloist in the Saint-Saens concerto for violin and orchestra. The concerto was part of an interesting program which included the Berlioz overture "Benvenuto Cellini"; "The Sorcerer's Apprentice" by Dukas; Ravel's "Pavane pour une Infante Defunte"; "Habanera" by Aubert and "Navarra" by Albeniz, presented for its premiere performance in that city.

March 17 and 18, Pescha Kagan, a resident of Pittsburgh and one of the outstanding young pianists of the day, played the Beethoven Piano Concerto No. 4 with the Symphony Orchestra.

Within the past month Chicago's Dr. Stock maintained his usual weekly schedule of symphony concerts. Tuesday, February 28, the conductor presented John Weicher and Robert Quick as soloists in the Concerto for Two Violins by Bach on a program which was further made up of the Bach-Abert Prelude, Chorale and Fugue; Suite No. 2 for Strings and Flute by Bach, with Ernest Liegls, flutist, as soloist, and a stock transcription of the Tschalkowsky Trio for Piano, Violin and Cello.

Storm Bull, great grand nephew of the celebrated Norwegian violinist, Ole Bull, made his debut with the Chicago Symphony Orchestra, March 2, playing the American premiere of Bela Bartok's Second Piano Concerto. For the remainder of the concert Dr. Stock chose Kodaly's "Summer Evening," serenade for small orchestra by Weiner, the Dohnanyi "Minutes Symphoniques" and Liszt's symphonic poem, "Les Preludes." The same program was repeated Friday, March 3.

The following Saturday the soloists of the evening were David Moll, violinist, and Milton Preves, violist, in a presentation of Mozart's "Symphonie Concertante" for violin and viola. The program was completed by Wolf-Ferrari's overture to "The Secret of Suzanne," Brahms' Variations on a Theme by Haydn, the overture to "The Flying Dutchman" by Wagner, Stravinsky's suite, "The Firebird," and "Scenes de Ballet" by Glazounov.

On the Thursday and Friday of March 9 and 10, Dr. Stock offered the premiere performance of Felix Borowaki's Symphony No. 3 in G major. A further item of interest was the second performance of Dr. Stock's Concerto for Violoncello and Orchestra in D minor, with Edmund Kurtz as soloist. The program was opened with the "Portsmouth Point" overture by Walton and closed with Rimsky-Korsakow's "Capriccio Espagnol."

Albert Spalding appeared with the Chicago Symphony Orchestra for the week of March 13. On Tuesday afternoon he played Frederick Jacob's violin concerto for the first time in the city. At the Thursday and Friday concerts Mr. Spalding offered the Elgar violin concerto in B minor on a program which also contained Weiner's introduction and scherzo "Prince Gaenger and the Goblins," Mendelssohn's "Italian" symphony and the Strauss waltz from "Die Rosenkavalier."

The last Sunday in February Hans Lange presented Patricia Travers, 10-year-old violinist, with the Chicago Symphony Orchestra, playing the Mendelssohn Violin Concerto. Dr. Lange conducted the orchestra in Beethoven's Fifth Symphony, Arne Oldberg's overture, "Paolo and Francesca," Leon Stein, of the conducting class, took up the baton for the "Coriolanus" overture by Beethoven.

Plans for Chicago's North Shore Music Festival include the opening of the new choral theatre being installed by Dyche Stadium. The festival will begin its season May 16 with Bach's "Saint Matthew's Passion," presented by the Chicago Symphony Orchestra, festival soloists and chorus, under the direction of Dr. Frederick Stock Thursday, May 18, there will be a performance of Wolf-Ferrari's "The New Life," with Igor Gorin, and on the following Saturday afternoon Marian Anderson will be heard in a children's concert of negro spirituals. Kiraten Flagstad is scheduled to appear for the first half of the final program, Saturday evening, and the festival will close with a performance of Beethoven's "Choral" Symphony.

March 9 and 11 Georges Enesco fulfilled his seventh engagement with the Cleve-

land Symphony Orchestra, appearing as composer-conductor and violinist. For his solo works Mr. Enesco played Bach's Concerto for Violin No. 2 in E major and the Chausson "Poeme" for Violin and Orchestra, with Rudolf Ringwall conducting. The third number on the program was Mr. Enesco's presentation of his own Roumanian Rhapsody No. 2 in D major. Following the intermission he conducted the orchestra in Lipatti's "Merrymaking With Fiddlers" and the Schumann Symphony No. 1 in B flat major.

Dr. Rodzinski returned to the podium for the concerts of March 16 and 18 to offer a program which contrasted the Symphony No. 8 in F major of Beethoven with the Bruckner Symphony No. 8 in C minor.

During the week of March 20 Dr. Rodzinski took the Cleveland Symphony Orchestra to West Virginia, where two concerts were played in Parkersburg on Monday. The following evening the orchestra was heard in Huntington, W. Va., under the auspices of the Civic Concert Association. Saturday, March 25, the orchestra gave two concerts in Princeton, N. J., and on Sunday played under Dr. Rodzinski's baton in Kingston, N. Y.

The interim between out-of-town engagements was devoted to concerts at home, continuing the Cleveland Educational Series through the week of March 27 with Rudolph Ringwall conducting.

The Musical Arts Association of Cleveland has announced its plans for the 22nd season of the Cleveland Symphony Orchestra, 1939-40. The Thursday and Saturday night series will open October 12 and 14, 1939, and continue to April 18 and 20, 1940. Guest soloists scheduled include Sergei Rachmaninoff, Josef Hofmann, Myra Hess, Artur Rubenstein, Arthur Loesser and Beryl Rubenstein, pianists; Jascha Heifetz, Albert Spalding and Georges Enesco, violinists; Ezio Pinza, bass and Charles Kullmann, tenor, of the Metropolitan Opera Association, will appear on a program in which the orchestra will be assisted by the Cleveland Philharmonic Chorus.

The fifth pair of concerts of the San Francisco Symphony Orchestra was presented by Pierre Monteux February 24 and 25, with Paul Hindemith, internationally known composer and violist, the guest artist of the evening. Mr. Hindemith appeared as soloist for his "Der Schwanendreher," and "Concerto" on old folk melodies for viola and small orchestra; and further appeared as conductor for the Hindemith composition, Concert Music for String Orchestra and Brass. Mr. Monteux opened the program with Beethoven's Symphony No. 8 in F major and closed with the Tschalkowsky "Romeo and Juliet" Overture.

March 3 and 4 were the dates for the sixth pair of concerts at which Naoum Blinder, concert master of the orchestra, was heard as assisting artist. Mr. Blinder played the Violin Concerto No. 1 by Prokofeff on a program which contained Schumann's Symphony No. 1 in B flat, the Wagner "Siegfried Idyll" and "The Pines of Rome" by Respighi.

Alexander Brailowsky, pianist, brought a capacity audience to the concerts of March 10 and 11. Mr. Brailowsky was heard with the San Francisco Orchestra in Beethoven's Piano Concerto No. 3 in C minor. Mr. Monteux further conducted the Brahms Academic Festival Overture; Symphonic Fragments, "Le Martyre de Saint Sebastian" by Debussy, and Wagner's "Siegfried's Death" and "Funeral Music" from "Goetterdaemmerung."

In Los Angeles Robert Casadesu gave a brilliant performance of Beethoven's "Emperor" concerto with the Philharmonic Orchestra at its March 17 and 18 concerts. Dr. Klemperer chose the "Anacreon" overture of Luigi Cherubini and the Berlioz "Symphonie Fantastique" for the remaining compositions on the program.

During the latter part of February the Detroit Symphony Orchestra, under Victor Kolar, gave the final program of its season's Young People's Series and its last pair of free concerts for school children.

Saturday, March 4, Edward Bredshall, pianist, appeared as soloist for a concert in the popular series. Mr. Bredshall was heard in Honegger's "Concertino" and the "Burleske" of Strauss.

The Detroit Symphony Orchestra entered into the last fortnight of its silver jubilee season during the week of March 4. Franco Ghione included two compositions new to Detroit on the program of March 9 and 10, "Dance of Undine" from Catalani's opera "Loreley," and the spectacular "Symphonical Kolo" by Jakov Gotovac. The balance of the program of these concerts included the overture to Donizetti's opera, "Don Pasquale," the Schumann Fourth Symphony in D minor, Siegfried's Rhine Journey from the Wagner "Dusk of the Gods" and excerpts from Stravinsky's ballet "Petrouchka."

At the ninth popular concert of Saturday evening, March 11, Victor Kolar presented Stell Anderson, American pianist, playing the Cesar Franck Symphonic

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The silver jubilee season was brought to a triumphant close with the concerts of March 16, 17 and 18. At the last pair of subscription concerts, conducted by Franco Ghione, the program consisted of three compositions which had been particularly effective earlier in the season, Brahms' First Symphony in C minor; "Dances of Galanta," by Kodaly, and the Ravel orchestration of Moussorgsky's "Pictures at an Exposition."

The final program of Saturday evening was devoted to the music of Tschalkowsky and dedicated to the memory of the late Ossip Gabrilowitch, former beloved conductor of the Detroit Symphony Orchestra. Victor Kolar conducted the orchestra in the Fourth Symphony in F minor, the D major Concerto for Violin and Orchestra, for which Zlatko Balokovic appeared as guest soloist, and the "1812" Overture.

Nadia Boulanger shared the podium of the National Symphony Orchestra with

Hans Kindler, Sunday afternoon, February 26, in Washington, D. C. Mlle. Boulanger conducted the second half of the concert which consisted of the Mozart Symphony in E flat, Lill Boulanger's "Pour les funeraillies d'un soldat," an overture by Szalowski and a group of Monteverdi madrigals. Dr. Kindler presented Beethoven's "Eroica" symphony for the first half of the program.

March 12 the National Symphony Orchestra, under Dr. Kindler, played Edward Burlingame Hill's new violin concerto, with Ruth Posselt as soloist. Miss Posselt was also heard in the D major concerto of Mozart.

Dr. Kindler offered a concert in Baltimore, March 7, with Walter Gieseking the guest artist for the National Symphony Orchestra.

The ninth subscription concert of the Toronto Symphony Orchestra was given March 21 under the baton of Sir Ernest MacMillan. Elie Spivak was guest soloist for the program which included Bach's Brandenburg Concerto No. 2, "En Saga" by Sibelius, Chausson's "Poeme" for Violin and Orchestra and the Beethoven Symphony No. 5 in C minor.

The Tucson Symphony Orchestra offered its second subscription concert of the season, February 5, when two members of the orchestra, Ania Mae Sharp, concert master, and Samuel Schwartz, were assisting artists for a presentation of Bach's Concerto in D minor for Two Violins and Orchestra. William Foerster further conducted the orchestra in Glinka's Overture, "Russian and Ludmilla"; the "Pastoral" symphony of Beethoven; Tchaikowsky's "Nutcracker Suite" and the Hungarian Dances, No. 5 and 6, of Brahms.

Mr. Foerster and the orchestra presented a third subscription concert March 12, with Pasmore and Terlice, duo-pianists, as guest artists. Pasmore and Terlice were heard with the orchestra in a performance of the Mozart Concerto in E flat for Two Pianos and Orchestra and were again heard playing three compositions which were unaccompanied, "Gavotte" by Saint-Saens; "On the Trail," from Grofe's "Grand Canyon Suite"; and the Chasin transcription of Strauss' Blue Danube waltzes. The program concluded with Beethoven's "Coriolanus" overture, "Carmen Suite" from Bizet's opera and Tchaikowsky's "Romeo and Juliet" overture.

G. S. Roxlo, founder and conductor of the Charlotte Symphony Orchestra chose an interesting program for his concert of February 17. A high light of the evening was a presentation of the conductor's composition, "Mors et Vitae" with Fernanda Dorla, mezzo-soprano, as soloist. In "Mors et Vitae" Mr. de Roxlo has set to music a group of poems of the same name written by the Princess Paleologue, a Russian poetess. The program further contained Schubert's Unfinished Symphony, Mr. de Roxlo's arrangement of "Le Courou" by Daguin, "At the Convent" by Barodin, Chopin's "Polonaise Militaire" and "Les Preludes" of Liszt.

The world premiere performance of "Midway Plaisance" by David Saperton, member of the piano faculty of the Philadelphia Curtis Institute of Music, was given March 9 and 11 by the Dallas Symphony Orchestra under Jacques Singer. Also presented at the fifth pair of concerts were the first performances in Dallas of the "Neues von Tage" Overture by Hindemith and a "Valse" by Poulenc, French composer. Heard as guest artist was Sidney Foster, young New York pianist, who played the Liszt Concerto No. 1 in E flat for Piano and Orchestra. The concerts were completed with Brahms' Symphony No. 3 in F major and the Rumanian Rhapsody in A major by Enesco.

For a recent concert Paul White conducted the Rochester Civic Orchestra in a "Night of Fun." Highlights of the evening were "The Worried Drummer" and the Haydn "Farewell" symphony with complete histrionic accompaniment. Other highly entertaining compositions were "The Irish Washerwoman," "Turkey in the Straw," "Harmonica Player" and the "Carnival of Animals."

The third symphony concert of the Elizabeth Philharmonic Orchestra, Elizabeth, N. J., was broadcast Friday evening, March 10, 10:00 to 11:00 P. M., over the Mutual network, with August May conducting and Maurice Marechal as cello soloist.

Mishel Plastro, violinist, and Joseph Schuster, cellist, members of the New York Philharmonic-Symphony Orchestra, gave a performance of the Brahms double concerto with the Newark Symphony Orchestra, under Fritz Mahler, Tuesday evening, February 28, in Newark, N. J.

The fifth of the season's subscription concerts of the University of Miami Symphony Orchestra was presented by Arnold Volpe, March 20, with Jacques Gordon, violinist, guest artist.

The Youngstown Symphony Orchestra, under Michael and Carmine Ficocelli, has scheduled seven monthly concerts for 1939-40, beginning in October. Soloists engaged for the symphony orchestra of Youngstown, Ohio, include Moritz Rosenthal, Albert Spalding, the Don Cossack Male Chorus, Helen Jepson and Silvio and Isobel Scionti.

The final seasonal concerts of the Wilkes-Barre-Scranton Sinfonietta, Dr. Paul Gies, conducting, will be given May 22 and 23 in both Wilkes-Barre and Scranton, Pa.

A Boston Doctors' Symphony Orchestra has recently been organized under the direction of Nicolas Slonimsky. Rehearsals started March 9 with plans for subsequent rehearsals every Thursday evening.

A second recently organized symphony orchestra is the Suffolk Philharmonic Orchestra of Long Island. Rehearsals were begun in March under Max Jacobs at Bayport, L. I.

February 26 Grigori Garbovitsky, conductor of the Calgary Symphony Orchestra, appeared in Vancouver with the Vancouver Symphony Orchestra. Mr. Garbovitsky chose the following program for his performance as guest conductor: Beethoven's "Prometheus" overture; the "Jupiter" symphony of Mozart; Tchaikowsky's Serenade for Strings; Liadow's "Kikimore"; prelude for the "Moyen Age" by Glazounov; and Tchaikowsky's "March Slave."

The final concert of the season was given March 19 with Janet Graham of San Francisco as soloist in Weber's "Concert-stuck" for piano and orchestra. An additional feature of the program was the performance by the Bach Choir, under its conductor, Ira Dilworth, of Dale's "Before the Palling of the Stars." Conductor Alard de Ridder chose "Fingal's Cave" by Mendelssohn and Liszt's symphonic poem, "Les Preludes" to complete the program.

During early March the Palestine Symphony, under Eugen Szenkar, completed four series of subscription concerts on tour from Tel-Aviv to Haifa. Bronislaw Huberman, concert violinist and founder of the orchestra, plans to return next year as soloist.

At the February and March concerts of the Portland Federal Symphony Orchestra Irene Johnson, soprano; William Robinson Boone, organist, and Bernard Abramowitz, pianist, were heard as guest soloists. Throughout the season, Misha Pella, conductor, has presented all-Oregon musicians for his assisting artists. The orchestra played for recent performances in Portland of the Ballet Russe.

Squire Haskins, Buffalo organist, was guest soloist with the Buffalo Orchestra of the Federal Music Project, Tuesday evening, February 28.

March 14, Franco Autori presented Maurice Marechal, cellist, playing Dvorak's B minor Concerto with the Buffalo orchestra.

Fritz Mahler made another appearance with the Philadelphia Federal Symphony Orchestra, March 12, conducting a Tchaikowsky-Wagner program.

The London Philharmonic Orchestra participated in a gala performance at Covent Garden, March 22, when the King and Queen of England entertained for the President of the French Republic and Madame Lebrun. The orchestra played the music from Acts I and III of "The Sleeping Princess" for the Vic-Wells Ballet and also offered Debussy's "Iberia."

At a recent concert of the Royal Philharmonic Society Francis Poulenc was soloist for a performance of his own concerto for piano and orchestra. A second highlight of the program was Felix Weingartner's presentation of a sinfonietta for violin, viola, cello and small orchestra, written by the conductor.

The February 22nd Halle Concert in Manchester was devoted to an all-Brahms program, conducted by Mr. Weingartner. Heard during the evening were the First and Third Symphonies and the Academic Festival Overture.

The Musical Times of London reported the successful founding, a few months ago, of the Philharmonic Society of Sao Paulo. The society, which claims to be the first in South America to give regular symphony concerts, has a financial guarantee supplied by forty-two members. Quick public response to the founding of the organization resulted in a sell-out for its first series of concerts three days after the formal announcement. The conductor is Ernest Mehlich, late of Germany.

Five first-chair men of the Cleveland Symphony Orchestra and one member of the New York Philharmonic-Symphony Orchestra will spend the coming summer with Carlos Chavez's Mexico City Symphony Orchestra.

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MUSIC BUILDING FOR NEW YORK WORLD'S FAIR

(Continued from Page One)

The Music Building is to be of fireproof construction. Its stucco exterior will be painted an off-white. It only embellishments are to consist of sculpture-murals and decorative lettering on front and rear facades. Inside, the decorations will be extremely simple so that attention may be concentrated on the performance.

A Music Festival of international significance, presenting world-famous orchestras, conductors and soloists in a series of concerts, recitals, opera and ballet, will be held in the Music Hall of the New York World's Fair, 1939, Grover A. Whalen, president of the Fair, announced. These orchestras, choruses, conductors, soloists and dancers will perform in the Music Hall now nearing completion on the Fair grounds.

Mr. Whalen made public the complete details of the first few weeks of the season at the Music Hall, Carnegie Hall and the Metropolitan Opera House. These programs will be an adjunct to the Wagnerian cycle to be given at the Metropolitan under the auspices of the Fair.

The Philharmonic-Symphony Orchestra of New York, the official Fair orchestra, will be heard at the Music Hall beginning April 30, the opening day of the Fair, and throughout the month of May under the batons of such celebrated conductors as John Barbirolli, Dr. Walter Damrosch, Georges Enesco and Burle Marx of Brazil.

Marian Anderson, remarkable Negro contralto, will appear in a recital at the Fair's own musical center on May 28 and the following artists on other dates: Fritz Kreisler, Lily Pons, Jascha Heifetz, John Charles Thomas, Josef Hofmann and Jan Klepura.

The Music Hall's opera schedule will be announced at a later date. Plans are under foot to bring the Leningrad Ballet to this country for the first time, in addition to the Paris Opera, the Hungarian Opera, "Hary Janos," the Rumanian Ballet and the Polish Ballet.

Thus, with the opening of the Fair, a cavalcade of American and foreign artists will dedicate the 2,500-seat Music Hall to the enjoyment of the music-loving public. They will find a perfectly appointed theatre with a stage fitted for opera, ballet, concert or recital, including a box stage for orchestra performances, and the latest advances in air-cooling, acoustics and sight lines from every seat.

Mayor Fiorello H. La Guardia, long famous for his musical interests and his enthusiastic support of the Fair's music plans, will stride to the podium on the evening of April 30 and with a flourish of his arms lead the Philharmonic-Symphony in a short selection opening the Hall. Then Mr. Barbirolli will take over and the season will be under way. The program is yet to be selected. Josef Hofmann, pianist, will be the soloist.

On the following Sunday afternoon, May 7, Dr. Walter Damrosch, conductor-emeritus of the Philharmonic Symphony, will lead the orchestra in his interpretation of Beethoven's Ninth Symphony. Collaborating with him will be the great choruses of the Schola Cantorum and the

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The Republic of Brazil, an exhibitor at the Fair, will present two concerts on May 4 and May 9, featuring the Philharmonic Symphony under the direction of Burle Marx. At the first, Marx will offer a program including the works of Villa-Lobos, one of the greatest of modern composers, and other compositions which have contributed to an interesting Brazilian school of music. The soloist will be Bidu Sayao, Brazilian soprano and one of the leading artists of the Metropolitan. The concert on the ninth will feature the Schola Cantorum.

Rumania, another important exhibitor, will take over the Hall on May 5 with Georges Enesco leading the Philharmonic-Symphony in a selection of his own works and other classic and Rumanian compositions. Mr. Enesco will also appear as a violin soloist, thus figuring as composer, conductor and virtuoso on the same program. Enesco will lead the Philadelphia Orchestra in a concert at the Metropolitan Opera House on May 14, Rumanian Day at the Fair, when the house will be decorated in the Rumanian colors. The soloists for this concert will be announced later.

Poland's concert will be given on May 8 (Continued on Page Twenty-three)

• Name Bands •

THE month of March brought a birthday to Paul Whiteman and dated the Silver Jubilee anniversary of Jack Robbins. On the 28th orchestra leaders, song publishers and other members of musical circles paid tribute to "Pops." Among those orchestra leaders who aired music identified with Whiteman were Bob Crosby, Henry Busse, Wayne King, Josef Cherniavsky, Jimmy Dorsey, Kay Kyser, Frankie Trombar, Jackson Teagarden and Charlie Barnet.

March 25 executives and artists of the entertainment world joined in a salute to Jack Robbins, outstanding publisher of popular songs. In the formulative era of American music it was Robbins who fostered its growth, and after twenty-five years it is Robbins who is among the leaders in boosting that which is new in arrangements, songs and ideas.

The Bailey Sisters, late of Orrin Tucker's "conversational music" organization, have joined Ben Bernie. Their successors in the former organization are the Lorraine Sisters.

Frankie Masters' bell-tone rhythms, the novel musical style which he features, was originated five years ago by this orchestra leader in such numbers as "Lazy Bones" and "I'm Putting All My Eggs in One Basket."

Spring in New York got underway during the past month with various name bands coming to town for hotel and night-spot engagements. March 14, Howard Woods and his orchestra put in an appearance at the Village Barn; on the following night Barry Winton introduced his "sweet and low music" to the Rainbow Grill; March 20, Harry James brought his trumpet and orchestra up from Philadelphia to the Hotel Pennsylvania for a three-week stay at the Manhattan Room, Kay Kyser following thereafter; the same night Teddy Wilson opened at the Famous Door; Mike Riley and his "Music Goes Round" opened at the Tavern for four weeks, on March 26; March 29 found Hal Kemp at the Empire Room of the Waldorf, where he was joined early in April by Emil Coleman at the Bert Room; about the same time Sonny Kendis returned to the Stork Club as an alternate with Joseph Lopez, and the Milt Herth Trio came to the Hotel Lincoln in the same capacity for Jan Savitt; April 5, Blue Barron replaced Gray Gordon at the Edison.

Future dates for New York include Red Nichols at the Famous Door, April 26; Al Donahue's return to the Rainbow Room May 10 for his sixth engagement; Tommy Dorsey at the Pennsylvania Roof, late May through September 17; Rudy Vallee's opening the Hotel Astor Roof, May 20, with Ben Bernie following for an indefinite stay; Larry Clinton at the Park Central, May 17, and in the farther future, an Artie Shaw opening, October 15, at the Cafe Rouge of the Hotel Pennsylvania.

Coming back to the immediate present Jack Marshard plays on at the Plaza Hotel, having had his contract "upped" for three months; Charlie Baum continues his engagement at the Iridium Room of the St. Regis; Ernie Holst offers his music at the Belmont Plaza's Glass Hat, and Sammy Kaye nears his last month of "Swing and Sway" for the Hotel Commodore.

March 24, Cab Calloway and Bill Robinson presented the premiere of the World's Fair edition of the Cotton Club Parade. The new show featured a song concerning "The Ghost of Smokey Joe."

Crossing over the George Washington Bridge we have a future date for Jimmy Dorsey, May 13, at Frank Dalley's Meadowbrook, Cedar Grove, N. J. Jimmy will relieve Glenn Miller when he moves on to the Glen Island Casino. At the Chanticleer in Millburn, Jersey's popular supper club, Mace Irish and his orchestra continue their many months' run.

There was a change of name bands at the Benjamin Franklin Hotel, Philadelphia, April 8, when Red Norvo returned to ease out Jimmy Joy's orchestra. Bernie Cummins can still be found at the William Penn in Pittsburgh; Bernie and his boys have had their contract extended until the opening of the Urban Roof, probably some time in May.

In Ohio, there is Red Nichols at the Netherland Plaza, Cincinnati, until April 18; Dick Stabile held over indefinitely at the Statler in Cleveland; Bunny Berigan continuing a three-week engagement at the Trianon Ballroom in the latter city, and Paul Sabln and his orchestra rounding up a three-week stay at Dayton's Van Cleve Hotel.

Recent dates at Boston's Raymor Ballroom included Howard Woods and his or-

chestra, March 10-11, and Will Osborne for a session which began March 24. Charlie Barnet and his swing band will take over April 15 for five weeks. In that same city, Gray Gordon is presenting his Tic-Toc music at the Southland for a two-week engagement.

Rita Rio and her all-girl orchestra opened an indefinite stay at the Hotel Syracuse, Syracuse, April 8.

Within recent weeks a new season has begun in Chicago with many scheduled changes in name bands. March 11, Gene Krupa reopened the College Inn's Panther Room; two swing contests are held nightly with the winning couple of the month pulling off a week's engagement there. March 18, Freddy Martin checked in at the Aragon Ballroom, while Dick Jurgens went over to the Trianon, replacing Bill Carlsen. April 9, Martin and Jurgens swapped stands, with Artie Shaw promised for the 15th and 16th at the Aragon. Bill Carlsen is set to start the summer at the Oh Henry Park Ballroom. March 31, Russ Morgan ended a long visit at the Chez Paree; Freddie Fisher and his Schnickelfritzers bowed out Ina Ray Hutton at the Rose Bowl, April 12; in the previous week Orrin Tucker left the Palmer House to make way for Eddy Duchin; April 14, Wayne King relinquished the stand at the Drake Hotel to Ted Weems and on the same date Phil Levant brought his band into the Bismarck; Ray Herbeck left Dayton, Ohio's Biltmore, April 16, for an indefinite engagement at the Edgewater Beach Hotel; Stuff Smith and his swing band have been held over by the La Salle Hotel until May 12.

Out on the coast can be found Dick Barrie at the Beverly Wilshire, Hollywood; Orrin Tucker at San Francisco's St. Francis Hotel, and in Los Angeles, George Olsen at the Palomar, Skinny Ennis at the Victor Hugo and Phil Harris at the Wilshire Bowl. Kay Kyser is set for the summer months at the Catalina Islands.

Les Brown and his orchestra finished a four-week engagement at the St. Paul, St. Paul, early in April, while Carl "Deacon" Moore keeps an indefinite date with the Lowry Hotel in the same city. Bob Grant came into the Book-Cadillac Hotel, Detroit, March 13, and Clyde McCoy played a two-week engagement at the Muehlbach, Kansas City, which began March 24.

Johnny Burkarth and his orchestra, who made a big hit at the Southern Mansions, Kansas City, Mo., played a short-lived engagement at the Club Plantation in McCordsville, Indiana, in mid-March. Dancing was just well underway on Johnny's opening night when the local police interrupted at 2 A. M. and precipitately folded up the night spot.

Below the Mason and Dixon line Ted Lewis followed Clyde Lucas at the Beverly Hills Country Club, Newport, Ky., April 14; Abe Lyman is set for May 11, with Phil Harris and Eddy Duchin as the runner-uppers, all for four-week stretches. On the same day of April Freddie Fisher bid good-bye to the Lookout House, Covington, Ky., after a month in the Blue Grass regions. In Louisville Frank Dalley played a March 15 date at the Madrid Ballroom.

March 14, Ted Weems started a limited engagement at the Hotel Peabody, Memphis, Tenn. Ted is also promised for the Roosevelt in New Orleans after Shep Fields completes his current contract, having nosed out Henry King in late March.

Summer plans for Virginia Beach reports schedule: The Kings Jesters, May 28-June 11, at Terrace Beach, and Bert Lown, Will Osborne, Al Donahue and Larry Clinton in succession at the Surf Beach Club, Virginia Beach.

Throughout March the Royal Palm Club, Miami, Fla., presented Rudy Vallee and his orchestra.

Eddie Rogers and his orchestra, currently playing an engagement at the Hotel Belvedere in Baltimore, is said to have



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broken all attendance records at this hotel for eight years. Rogers, who features Irene Janis, vocalist, opened at the Belvedere following a successful stay at the Hotel Syracuse, Syracuse, N. Y.

Around New York and away from the cosmopolitan area alike, road tours continue to be popular with leading name bands. Rita Rio and her all-girl orchestra included in their March schedule three days, 22-24, at the Fremont Theatre, Fremont, L. I., and a week, beginning the 31st, at Brooklyn's Flatbush Theatre.

Erskine Hawkins' orchestra came to Loew's State, New York City, for the week of March 30 and went to the Howard in Washington, D. C., for a week beginning April 14; two other week stands are listed at the Royal Theatre, Baltimore, April 21, and New York's Appolo on the 28th.

April 13, Red Nichols began a week at the Loew's State, New York City.

March 10, Charlie Barnet and his swing band played to a jammed house at Loew's Theatre, Jamaica, L. I., and on the 22nd opened at New York City's Paramount for a two-week run. April 17 the Barnet crew moved to Philadelphia for a week's date at the Fox Theatre.

Harry James took his orchestra to the Steel Pier, Atlantic City, N. J., for the night of April 8, and the following day Paul Whiteman was heard at Hamid's Pier.

Isham Jones played for the Policemen's Ball in Salisbury, Maryland, April 10; the Carolina Theatre, Charlotte, N. C., the 12th and 13th, and Charleston, S. C.'s Flower Show, April 14. He will also lead his band at the National Paper Festival, to be held April 17-19 in Savannah, Ga.

Future dates for Jimmy Dorsey and his orchestra include Sunnyside Ballroom, Pottstown, Pa., April 15; Ritz Ballroom, Bridgeport, Conn., April 16; Circle Theatre, Indianapolis, Ind., the week of the 28th, and a week at the Palaces of Akron and Youngstown, Ohio.

During the week of March 20, Al Donahue and his orchestra were heard at the Pittsburgh Stanley; March 24 at the Fox Theatre, Philadelphia; March 31 a split week between the Palaces of Akron and Youngstown, Ohio.

Vincent Lopez played the week of March 24 at the Circle Theatre, Indianapolis.

Orrin Tucker took his "conversational music" to Indianapolis for a week beginning April 7 to play at the Lyric; on the 14th he shifted to the Chicago Theatre, Chicago; April 21 he will go to the

Tower Theatre, Kansas City.

Clyde McCoy is booked for a week starting April 28 at the Chicago Theatre, Chicago, then moves to the Lyric, Indianapolis, May 5; the next shift is May 12 to the Paramount, Fort Wayne, Ind., for four days.

In March, Roger Pryor broke up his band temporarily after his week's stand at Chicago's Chicago Theatre and returned to the Coast.

Late March dates for Ramona and her orchestra included Tromar Ballroom, Des Moines, Iowa, March 24-25; Skylon Ballroom, Sioux City, Iowa, March 26; Arkota Ballroom, Sioux Falls, S. D., March 28.

March 20, Lou Breese and his orchestra kept a date in Leroy, Ill., at the Empire Township School; March 22 and 23 in Hibbing and Duluth, Minn.; March 24, a theatre engagement in Minneapolis; the week beginning March 31 at the Orpheum Theatre, St. Paul; April 13, the Coliseum, Rochester, N. Y.; April 14, the Coliseum, South Bend, Ind., and April 15, Fort Wayne, Ind., at the Catholic Community Center.

Russ Morgan and his orchestra are booked for the following engagements: May 19, Purdue University, Lafayette, Ind.; Eastwood-Westwood, Detroit, June 30-July 13. The Morgan orchestra was featured on the Fitch Band Wagon, April 9.

When Dick Barrie played a March date at the Denver Theatre a canny management lifted the pit platform and told all the dance-mad members of the audience to gyrate there instead of in the aisles.

Early in April, Fred Waring and his Pennsylvanians made a personal appearance tour of the key cities on the Eastern Seaboard, opening in Washington, D. C., on the 7th for their annual appearance in the capital city. A week's engagement at Pittsburgh's Stanley Theatre followed, with the orchestra due back in New York April 28 for two weeks at the Strand. In each of the cities visited Robert Shaw, Waring's choral director, traveled ahead of the band to organize and rehearse glee clubs, which later sang with the Pennsylvanians.

Paul Whiteman's one-night tour en route to the Southwest Exposition and Rodeo, Fort Worth, Texas, was a success at all points touched; included on the route were a dance at Ohio University, Athens, Ohio; a dinner dance at the Hotel Coronado, St. Louis, Mo.; a midnight benefit show at the Fox Theatre, St. Louis, and a dance at the Belvedere Club, Hot Springs, Arkansas.

Television

NEW YORK CITY is not quite the flamboyant metropolis these days that it usually is—one senses a feeling of expectancy combined with a certain subdued or hesitant manner that is most unlike Manhattan. Yet, if we were to peer beneath its surface, and delve into the heart of its productivity we would discover a seething, though temporarily frustrated, fountain of activity which is being held in check only until April 30th—the opening date of the New York World's Fair—at which time said fountain will probably burst forth in raging torrents.

However, while this restraint is quite apparent everywhere—in offices and stores, and on the streets—in no other field is it quite so pronounced as in the television laboratories and studios. On April 30th American television makes its initial debut to the world; from then on it will be subject to the tender mercies of the public.

As the program is planned now, there will be 10-minute demonstrations throughout the day, with the tele-pictures starting at the Fair. The motor vans will relay the scenes by ultra-short waves to the station atop the Empire State Building, and from there they will be sent across the metropolitan area. Television sets will be lined up at the Fair Grounds where the visitors may view the pictures.

Beginning May 1st there will be special evening performances for those who have television sets in their homes, in addition to the demonstrations in connection with the Fair. Also, for five hours a day, on five days a week, films will be televised so that dealers may demonstrate receivers. It is estimated that this service will require 100,000 feet of film in six months.

Not to be left behind, the Baird Television Company of England has acquired a Broadway theatre to demonstrate its television sets during the Fair. Ian Javal, commercial director of Baird's is now in New York completing arrangements for entering the fields of home and theatre television.

As for the television shows—variety will be the keynote. The programs will consist of as many different acts that will provide sufficient entertainment, and the reaction of the public will be studied minutely. Such acts as jugglers, dance teams, puppets, ventriloquists, and mimics will be used in these first demonstrations. Thus, on April 30th, the curtain rises for the first act of another great show of science, entitled Television, and the all-important question: To be or not to be—and if so, what? will soon be settled by the greatest and most potent of all critics—the American public.

To date over 136 programs have been televised at the National Broadcasting Studios in Radio City, and these test programs will gauge the future television entertainment in this country. Since television has no precedents, it is necessary to establish a pattern for its programs, and that is not easy, as its producers have learned, for sight-sound broadcast is already taking exceptions to both movie and radio showmanship.

The success of a tele-show will depend upon the visual development of the plot, states Thomas H. Hutchison, television program director of the National Broadcasting Company, and any performance which must depend upon sound for success can be marked down immediately as poor television material.

Singers are going to have great difficulty in making the grade in television in Mr. Hutchison's opinion, and the same applies to orchestras.

Hundreds of performers, including many noted comedians, musicians and actors, have been tested for tele-productions, only to fail completely before the glaring lights of the television studios. One explanation for this is that television is proving to be a much more intimate medium than either radio or the screen, or even the stage. Then, too, because it calls for sounds not much above a whisper, it seems to paralyze acting ability. Television is apparently going to have to develop its own performers.

Either the films will take over television eventually, or television will take over Hollywood, continues Mr. Hutchison. Even at this early date television producers are worrying about Radio City being too small, and believe that eventually it will be necessary to spread out as the films have done on the movie lots. For this reason alone one might expect a

merger of the two industries, for Hollywood sets would be perfect for television production.

A portable television transmitter weighing about 450 pounds, which can be rolled about on wheels and used to televise either outdoor events or studio programs, has been developed by engineers of the Philco Radio and Television Corporation. The apparatus stands about five and one-half feet tall and measures about one and a half feet in width. It picks up both sight and sound, is easily managed by two or three men, and can transmit over a distance of 150 feet under its present power.

It is made up of 12,000 individual parts, has eighty-three tubes, and is equipped with a battery of lights for use indoors, which are detachable. A sound box is attached to the side of the transmitter, and only a plug-in to an electric outlet is needed to begin its operation.

Plans are being completed by R. C. A. to sell television parts to its licensees who intend to market sets under their own trade names. The regular R. C. A. licensees will be permitted to manufacture sets under R. C. A. patents and several are making arrangements to begin the sale of sets in the late spring. R. C. A. will offer them the more complicated parts which manufacturers are not prepared to make themselves.

General Electric, Philco, Emerson, American Television Corp. and several other independent firms will also market sets in the New York market in late April.

The experimental television station of Allen B. DuMont Laboratories, which is located in New Jersey, began operations April 1st, transmitting sound films, and will follow later with stage productions and outdoor events.

Paramount Pictures, which is affiliated with the DuMont company, is planning to use the new transmitter and other television broadcasting units throughout the United States to merchandise Paramount Pictures through the medium of specially produced television trailers.

These trailers will be somewhat longer than those now used in motion picture houses, and will utilize the specially processed "television" film developed by Paramount's laboratory technicians.

Besides Bloomingdale's department store in New York, two other stores are planning television demonstrations, including one in Chicago, according to the American Television Corporation, which is installing "wired television" systems that will transmit images to various departments and window displays.

The complete studio equipment is called "Tele-Sells," and includes 12 "kinets"; the cost is approximately \$15,000, plus \$500 extra for each additional receiver installed. The stores will feature fashion displays, merchandising exhibits and interviews as part of the tele-show.

A television system for safe landings is the newest device to be assigned to R. C. A. It enables plane pilots to make blind landings in fog, not only giving the pilot a picture of the field, but also of the angle at which he must glide to earth for a safe landing.

Two transmitters—a short-wave radio and a television transmitter—are keyed together on the landing field, for the operation of this system, and corresponding receivers, also keyed together, are on the airplane.

As the airplane approaches the field, an image is transmitted to the pilot which reveals the name of the field, the direction of the wind, etc. As the receiver picks this up it becomes visible on part of the television screen.

While the pilot circles the field the transmitter is elevated and swung around until its beam hits the airplane and is picked up by the receiver. This beam comprises a radio wave to correspond with the angle it makes with the ground.

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The pilot must then glide along in this angle in order to land safely.

The radio impulses which correspond to this angle are picked up by the receiver and combined with the television signals, and appear on the television screen as a series of oblique lines of the same angle as the gliding beam. These lines are visible to the pilot as long as he remains on the gliding beam, but disappear the moment he strays from it.

According to recent announcement of the Farnsworth Television and Radio Corporation, it will move its entire facilities to Fort Wayne, Indiana, and establish its headquarters at the Capehart, Inc., which was recently taken over by the Farnsworth company. This will be a great boost for the Hoosier city, indeed, and in time it will probably become the television center in the United States.

With thirty engineers, Farnsworth will shortly establish an experimental laboratory there, and also construct a television transmitter. Capehart, Inc., will retain its corporate identity for the present, but will be dissolved later on.

The Farnsworth Corporation has also acquired the General Household Utilities Company, located in Marion, Indiana, which will manufacture radio sets and equipment for the Fort Wayne branch. Both firms will be operated as an Indiana corporation and a subsidiary of the Farnsworth Corporation. Fort Wayne will be the headquarters for the Indiana firm. The eastern offices will be retained in Philadelphia.

Although Zenith Corporation has a license to manufacture television receivers, the company doesn't intend to introduce them publicly until positive that they will give complete satisfaction, stated J. E. Brown, director of the company's television engineering division. The company is now waiting action of the F. C. C. on its application for an experimental telecasting license.

In Germany, television for the public was to have been initiated last October, but a two-month delay occurred because manufacturers desired additional time to make receiving sets to be marketed for from \$175.00 to \$1,000.00. These sets are

now ready and considered the most advanced technically in the European field.

Television programs are now appearing on regular schedules in Germany. But due to the lack of money and the unstable political set-up in Germany today, television has received a poor public reception. However, because of the highly-developed state of the sets in Germany, the recent announcement that German manufacturers and wholesalers of television sets are attempting to organize and export their merchandise to foreign countries is causing much excitement in the television field.

Television will aid the theatre, states Max Gordon, noted Broadway producer, who was recently appointed as advisor to the National Broadcasting Company in the production of its television programs.

Mr. Gordon is convinced that television cannot hurt the theatre, but may be a new outlet for the theatre by employing stage technique in the new radio medium.

Program arrangers of the National Broadcasting Company are now thoroughly convinced that television will be a powerful educational factor. Some of the subjects listed as being perfect for teaching by television are dancing, bridge, tennis, as well as music and languages.

The problem of transmitting television pictures from city to city is said to have been solved by an ultra-short-wave system developed by R. C. A. engineers. They plan to install automatic stations on lofty towers, buildings or hills which will relay the telecasts. These relays will be located approximately twenty miles apart.

The Farnsworth Radio and Television Corporation has recently been accepted as a member in the Radio Manufacturers' Association.

The association now includes the majority of the leading companies furthering the development of television. A special engineering service is being considered by R. M. A. to determine the signal strength and market areas of future television service, as well as information on merchandising, service, and installation of receivers, as an aid to manufacturers in the future. —GENE HODGES

• Stage Shows •

"VENI, Vidi, Vici." Hot dog! Hot stuff! Of course, an introduction like this could refer to only one thing. That is "The Swing Mikado" which came to New York on March 2 heralded from Chicago as "good," but after opening was declared by New York to be "terrific." This Federal Music Project musical comedy hit played to standing room only during every performance for the first week, and the demand for tickets ever since has been amazing. Tickets are now being sold for 12 weeks in advance, and there appears to be no reason why the production, which features Herman Greene as Ko-Ko, Maurice Cooper as Nanki-Poo, Frankie Fambro as Pitti-Sing, Edward Fraction as the Mikado and Gladys Boucree as Yum-Yum, should not stay for a long run.

The production is a deft blending of the straight "Mikado" and swing. One of the high-spots is "The Flowers That Bloom in the Spring," sung daintily and nicely, and then followed by dancing that has the chorus "Stompin' at the Savoy"-ards. The costumes, scenery and lighting are delightful and there is just enough swing to make it an evening's grand entertainment. Special costumes were designed by John Pratt, and Clive Rickabaugh is responsible for the scenic and lighting effects. The accompaniment is furnished by a 40-piece swing orchestra with Edward Wurtzebach conducting.

On Thursday evening, March 23, Bill Robinson's "Hot Mikado" opened at the Broadhurst Theatre in New York. This version is more jive and swing than "The Swing Mikado," and Bojangles Bill is a thing of beauty and joy forever in his

the average levels are way above those of the year previous. For the week ending March 4 in New York City, musical grosses were as follows: "Boys From Syracuse," 16th week at the Alvin, \$22,000; "Hellzapoppin'," 25th week at the Winter Garden, \$33,000; "Knickerbocker Holiday," 21st and final week at the 46th Street Theatre, \$17,000; "Leave It To Me," 18th week at the Imperial, \$30,000; "One For the Money," fifth week at the Booth, \$10,200; "Set To Music," eighth week at the Music Box, \$19,000; "Stars In Your Eyes," fifth week at the Majestic, \$28,000; "The American Way," seventh week at the Center, \$41,000; D'Oyly Carte Opera Company, tenth week at the Beck, \$19,000, and "Pins and Needles," 67th week at the Labor Stage, \$4,000.

In Pittsburgh, "I Married An Angel" opened its road tour at the Nixon Theatre and rolled up a socko gross of \$28,500. In Boston, "Susan and God" closed its second run with a third and final week of \$21,000. The Guild Theatre production



MAYOR LA GUARDIA, MRS. FRANKLIN D. ROOSEVELT and COL. F. C. HARRINGTON, WPA Administrator, seated in the New Yorker Theatre at the opening of the Federal Theatre Project's "THE SWING MIKADO," which played to more than 200,000 persons in its five-month run in Chicago prior to its New York premiere on March 1. "THE SWING MIKADO" is the talk of the town on Broadway today.

costume of gold and spangles. Bill has always been a great dancer, but in his present effulgence he outdoes himself. No more elegant Mikado has ever trod the boards. Eddie Green plays Ko-Ko; Maurice Ellis, Pooh-Bah; Rosa Brown, Katsi-sha, and Robert Parrish, Nanki-Poo. The production is staged by Haesard Short with settings and costumes by Nat Karson and dances arranged by Truly McGee. The orchestra is under the direction of Charles L. Cooke.

With the instantaneous success of the two above-mentioned productions, there seems to be a continued trend towards the musicals. "Knickerbocker Holiday" closed its run of 21 weeks with a gross of \$17,000 and left for an extended road tour, and all the other hits continue to attract fine business with "One For the Money" increasing steadily until its gross now averages better than \$11,000 each week. No doubt the World's Fair influence will keep most of the other hits that are the main employment for our members in the legitimate field running throughout the summer, with those few that do play out being replaced by other productions now in the making. Most promising of these is "Yokel Boy Makes Good," which is now in rehearsal and will open its pre-Broadway try-out tour shortly. Another is Fortune Gallo's "Robinson Crusoe the Sixth," due at the Broadway Theatre in May.

The Lenten influence has shown itself somewhat in the grosses, but nevertheless

of "Five Kings" drew \$16,000 in the same week. In Chicago, "Kiss the Boys Good-bye," in its eighth week at the Harris Theatre, drew \$13,000, and "What a Life," in its first week at the Erlanger Theatre, \$7,000. Buffalo gave Cornelia Otis Skinner's "Candida" \$4,500 for four performances, while in Baltimore "Kiss the Boys Good-bye" drew \$7,900 at Ford's Theatre, and "Able's Irish Rose" (revival) drew a bare \$2,800. In Philadelphia, "Philadelphia Story," in its second week broke the house record at the Chestnut Theatre with \$30,000 following \$27,000 for its initial week. "Three Cities" at the Locust, grossed \$8,400, while the cut-raters, "The Women," at the Forrest Theatre, drew \$9,000, and "Golden Boy," at the Erlanger, drew \$5,500.

For the week ending March 11, the Nixon Theatre in Pittsburgh, did an about face and gave "Angela Is 22" only \$5,200. In Boston, "Five Kings," in its second week, drew \$16,000, while "West of Broadway" grossed \$9,000 at the Wilbur Theatre. "I Married An Angel" moved into Chicago and grabbed \$22,000 for eight performances in its first week. The New York cast of this Broadway hit seems to insure capacity business wherever it goes. "Kiss the Boys Good-bye," in its ninth week, drew \$12,300, and "What a Life," in its second week, drew \$6,500. Katharine Hepburn in "The Philadelphia Story" drew \$23,000 at the National Theatre in Washington, while "The Women" in a repeat week at Ford's in Baltimore drew \$7,500. Ethel Barrymore moved her



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"Whiteoaks" production to Los Angeles, playing the Biltmore for the first time in ten years. The first week's gross was \$11,000. The third company of "Kiss the Boys Good-bye" opened and played Wilmington, Del., Charlottesville, Va., and Richmond, Va., drawing \$10,400 for seven performances. "Susan and God," with Jessica Royce Landis in the Gertrude Lawrence role, grossed a fine \$6,500 for four performances at the Erlanger in Buffalo, while Cornelia Otis Skinner drew a great \$15,300 for nine performances at the Cass in Detroit. Broadway musical grosses for the same week were "Boys From Syracuse," \$22,000; "Hellzapoppin'," \$33,000; "Leave It To Me," \$30,000; "One For the Money," \$11,000; "Set To Music," \$16,000; "Stars In Your Eyes," \$27,000; "The American Way," \$40,000, and "Pins and Needles," \$4,500.

During the week ending March 18, with the income tax troubles out of the way, Broadway showed a decided pick-up. "Boys From Syracuse," in its 18th week, drew \$22,000; "Hellzapoppin'," 27th week, \$33,000; "Leave It To Me," 20th week, \$31,000; "One For the Money," seventh week, \$11,800; "Set To Music," 10th week, \$17,500; "Stars In Your Eyes," seventh week, \$27,000; "The American Way," ninth week, \$40,000, and "Pins and Needles," 69th week, \$5,000. In Chicago, "I Married an Angel," again sold out, drawing \$23,000. "Angela Is 22" opened at the Selwyn and grossed \$7,000. "Kiss the Boys Good-bye," in its 10th week, drew \$9,500, and "What a Life," in its second week, \$6,500. On the West Coast Ethel Barrymore wound up her "Whiteoaks" with a second profitable week of \$10,000. "Knickerbocker Holiday" opened its tour at the Chestnut in Philadelphia with a fine \$19,000, and the D'Oyly Carte Opera Company, in its first week, drew \$23,800. Boston gave "The Philadelphia Story," with Katharine Hepburn, \$22,000 in its first week. "Skylark," the new Gertrude Lawrence show, opened at the Shubert Theatre and grossed a fine \$16,000, while "West of Broadway," in its second week, dropped to \$4,000. In Pittsburgh, Cornelia Otis Skinner in "Candida" failed to excite the box office and drew \$7,300, practically the entire amount consisting of American Theatre Society subscribers. In Cincinnati, "Kiss the Boys Good-bye" drew \$7,500 at the Cox, while in Montreal "The Flashing Stream," with Godfrey Tearle and Margaret Rawlings drew \$6,000. Alfred Lunt and Lynn Fontaine played Wichita, Kan., Kansas City, Mo., Des Moines, Cedar Rapids and Davenport, Iowa, and drew \$22,000. Louisville had its first legitimate activity in months with "Tobacco Road" drawing \$8,500 at the National, and "Susan and God" \$4,000 for three performances at the Memorial Auditorium. In New Haven, "The Women" drew \$10,000 for a full

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week, while the Guild's "Five Kings" grossed \$14,000 at the National in Washington.

For the week ending March 25 Chicago gave "I Married An Angel," in its third week, another fine \$23,000. "Kiss the Boys Good-bye" drew \$11,200, and "Angela Is 22," \$6,000. In Indianapolis, the third company of "Kiss the Boys Good-bye" grossed \$6,500 for four performances at the English Theatre, following \$4,500 for the same number of performances in Columbus, Ohio. "The Women" paid its third visit to Pittsburgh and drew a tremendous \$12,000 at a \$1.00 top. Walter Houston in "Knickerbocker Holiday" split the week between Cleveland and Buffalo, playing four shows in each city and drawing \$15,500 for the eight performances. Cornelia Otis Skinner in "Candida" drew \$13,000 for the week at the National in Washington, while John Barrymore and Elaine Barrie did three break-in performances of "My Dear Children," one in Princeton, N. J., to the tune of \$2,300 and two in Wilmington, Del., at \$3,100. Lunt and Fontanne in their repertoire played two performances in St. Paul with a gross of \$4,800, and \$18,000 for six performances in Minneapolis. Philadelphia gave the D'Oyly Carte Opera Company \$27,000 for its second week, while the Guild's "Five Kings" grossed \$9,500 at the Chestnut. In Boston, Katharine Hepburn's second week of "The Philadelphia Story," drew a tremendous \$24,000, and Gertrude Lawrence in "Skylark" also bettered her first week's gross with \$17,000.

In New York, considerable interest has been aroused by the battle between the WPA "Swing Mikado" and Bill Robinson's "Hot Mikado." The former is playing at a \$1.10 top, while on the other hand the expensive Hassard Short production has a top figure of \$3.30. "The Boys From Syracuse," in its 19th week at the Alvin, grossed \$23,500; "Hellzapoppin'," 28th week at the Winter Garden, \$23,000; "Hot Mikado," opened on Wednesday, no figures available; "Leave It To Me," 21st week at the Imperial, \$30,000; "One For the Money," eighth week at the Booth, \$11,300; "Set To Music," 11th week at the Music Box, \$17,500; "Star In Your Eyes," eighth week at the Majestic, \$25,000; "The American Way," 10th week at the Center, \$40,000, and "Pins and Needles," 70th week at the Labor Stage, \$4,400.

In the vaudeville field the situation remains much as heretofore, with some houses adding stage shows and others taking them out earlier than usual due either to the curtailed Lenten business or the fear of an early Spring.

Foremost of the re-entries has been the Brandt Flatbush Theatre in Brooklyn which started on March 17 with Red Norvo and Mildred Bailey. This makes two competitive band show houses in Brooklyn, as the Riviera billed Milt Britton and his comedians for the same week. Warner's Strand, which did away with stage shows, certainly must regret it, because for several weeks this theatre has

shown top grosses of \$5,500 against the \$10,000 to \$18,000 weekly average with vaudeville. The Brooklyn scene also found the Fox Theatre stepping into the stage show line for the week of March 17, playing Mae West and her unit with a gross of \$22,000. The next week the house was back to straight pictures.

Frank Fay's vaudeville is, at the time of this writing, in its fourth week and this excellent show is attracting satisfactory, although not sensational, business. Playing only nine shows a week, the necessarily large admission price of \$2.75 undoubtedly keeps away a lot of the general run of vaudeville customers.

Other re-entries are the Capitol in Madison, Wis., which opened with band shows on Fridays and Saturdays on March 10, and the neighborhood Ramona and Regent theatres in Detroit which are adding week-end shows. The RKO Flushing Theatre, in close proximity to the New York World's Fair grounds, returned to two-day-a-week shows on March 22. This house will play vaudeville on Wednesdays and Thursday of each week. Another re-entry is the Arena in New Haven which started its Sunday shows on April 2 with Paul Whiteman and an eight-act unit. The only theatre in Texas playing vaudeville week in and week out is the Palace in Houston, owned by Will Horwitz and managed by D. H. Mann. Balaban & Katz in Chicago are augmenting their vaudeville at the State-Lake and Chicago theatres with big-time productions. Leon Miller, formerly with A. B. Marcus, was brought in to produce the shows and will specialize in spectacular scenery and costumes with a large number of girls in the line.

In the foreign field, somewhat of a record was established in the ABC Theatre in Paris. This theatre seats only 900 people but during the ten-week run of the last show, which ended on March 9, it grossed \$60,000. A new show opened on March 10, headed by Jean Sablon. The Cirque Medrano opened its new show on the same date. The Cercle Grammonte is being remodeled and will open in vaudeville sometime in April. In Stockholm, Sweden, the China Music Hall opened for its summer run on March 1 with an 11-act bill headed by the American favorites, Joe Jackson, the tramp cyclist, and Will and Gladys Ahern.

Name bands still seem to be the biggest American drawing card. Most unique was the new record established during the past month, was the \$17,100 received by Kay Kyser for a week's engagement at the RKO Palace in Cleveland. Kyser played the house on a guarantee and percentage and grossed \$37,000, drawing the largest number of paid admissions in the history of the Palace. The following week Kyser moved into the Fox Theatre, Detroit, on a similar proposition and grossed \$48,100, upping his new record for a week's pay to \$18,923.

For the week ending March 3, Hal Kemp with Tony Martin ended his two-week engagement at the New York Paramount with \$39,000, while Will Osborne grossed \$23,000 at the Strand. In Pittsburgh, Artie Shaw drew the biggest gross since Kay Kyser's engagement at the Stanley with \$24,500. In Cleveland Eddy Duchin grossed \$18,000 at the RKO Palace, while Jan Garber gave the Orpheum in Omaha its best gross in weeks with \$18,000. Ted Weems smashed through to a tremendous \$31,000 at the Fox in Philadelphia, while Benny Goodman gave the Lyric Theatre in Indianapolis a near record gross of \$17,000. Rudy Vallee gave the Newark Paramount \$18,900, as Ted Lewis grossed \$10,200 at the Shubert in the same city. In Los Angeles, Smith Rallev and his orchestra, featuring Maxine Sullivan, grossed \$19,000 at the Paramount Theatre. This was way above the average of the past few months.

For the week ending March 10 Joe Venuti and orchestra plus Tony Martin grossed \$15,600 at the Paramount in Newark with Hal Kemp drawing \$13,200 at the Shubert. Bad weather held these grosses down. In New York, Chick Webb and his band drew \$32,500 at the Paramount, while Will Osborne plus Sheila Barret, jumped their second week's business to \$36,000, a decided increase over the first week. In Pittsburgh, Benny Goodman drew a nice \$21,000 at the Stanley and Vincent Lopez a sensational \$29,000 at the Fox in Philadelphia. Out in Milwaukee Happy Felton gave the Riverside Theatre a \$10,500 figure, as Jan Garber drew a nice \$15,000 into the coffers of the Minneapolis Orpheum. Ted Lewis played this week at Shea's Buffalo Theatre in Buffalo to the tune of \$20,000, and Kay Kyser drew the aforementioned \$37,000 at the Palace in Cleveland.

For the week ending March 17, Hal Kemp held up the average at the Fox Theatre in Philadelphia with \$28,000, while Vincent Lopez, with a low budget show, gave the RKO Palace in Cleveland \$14,000. Benny Goodman gave the Earle in Washington a swell \$21,000, and Al

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Donahue, with Ethel Shutta, grossed \$17,000 at the Stanley in Pittsburgh. In Indianapolis, the Lyric Theatre had its first stage show competition in months, but nevertheless drew \$15,000 with Eddy Duchin. Ted Lewis played the Circle Theatre and grossed \$12,000. Owner Fred Dolle must have been happy with this figure when it is compared with \$4,600 garnered by a double feature bill the previous week. Jan Garber played the Riverside in Milwaukee during the same week and drew \$12,000. In New York, Chick Webb, with Ella Fitzgerald, drew \$28,000 for his second week at the Paramount, while Will Osborne wound up a three-week stay at the Strand with \$28,000. George Hall and orchestra played the State during this week, making manager Rosen happy with a \$27,000 gross as compared with \$15,000 the week before with vaudeville. Kay Kyser, at the Fox Theatre in Detroit, drew the aforementioned \$48,100 net, deductions from the gross business of over \$50,000, bringing the net to this figure.

For the week ending March 24, in New York Charlie Barnet's band, with Mischa Auer and Dorothy Lamour at the Paramount, drew a fine Lenten gross of \$46,000. Jimmy Dorsey was fortunate to draw \$22,000 with a very weak picture, "You Can't Get Away With Murder," at the Strand, and Happy Felton also felt the drag, grossing \$18,500 at the State. In Philadelphia, Al Donahue grossed \$20,000 at the Fox Theatre, with Louis Armstrong also suffering from the depression with a \$9,000 gross at the Tower in Kansas City. Larry Clinton drew \$12,500 at the Palace in Cleveland, with the real bright spot being Lou Breese's \$16,000 at the Orpheum Theatre in Minneapolis. Mort Singer must feel pretty blue over the fact that he cannot secure good attractions for this house every week, when he compares this gross with that of last week when a straight film policy showing "Trade Winds" drew \$4,500.

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*Men are most apt to believe what they
 least understand.*

—MICHAEL DE MONTAIGNE

Innovation

FOR some time your Editor has been considering the advisability of publishing educational features in THE INTERNATIONAL MUSICIAN. We have had a number of requests from members for articles on various subject matters along these lines and, feeling that it will increase reader interest, we have started their publication.

Last month we published "A New Road to Violin Technique," by Nathan Weinberg. This month we are publishing on page 14 an article by M. Grupp, noted instructor of wind instruments in New York City. We are also publishing the first of a series of forty-eight lessons in harmony. These forty-eight lessons constitute a complete course in harmony which, if studied carefully, will give any musician a thorough background in this subject.

We are now negotiating with several other nationally-known teachers. If the response to these articles warrants it, we will expand this department until it covers a wide field of musical instruction. Only by your letters will we be in a position to know whether or not our readers are sufficiently interested in these subjects to warrant this expansion, and we therefore request that you express your ideas in a letter addressed to the Editor. We are constantly striving to make THE INTERNATIONAL MUSICIAN America's outstanding musical journal, and your continued co-operation will aid us greatly.

Tax Exempt Bonds Next

PRESIDENT ROOSEVELT told a press conference that the action of the Supreme Court in wiping out tax exemptions on Federal salaries probably would cost him \$5,500 a year in income taxes in New York; but he approved it, just the same. And he wanted Congress to go ahead and make provisions for taxing income from bond issues.

There is no possible doubt that the President is right. Privileges of this kind are sure to be taken out of the hides of those who are not privileged. It may be necessary to call in tax-exempt bonds and replace them with other bonds bearing somewhat larger interest—but it would pay.

The Growing Love of Music

A REPORT by Nikolai Sokoloff, director of the Federal Music Project of the WPA, gives some startling figures on the work accomplished since its beginning in October, 1935. It has presented 6,772 compositions of American composers, born or living in this country, 1,114 of whom are living here now.

Mrs. Florence Kerr, estimating the audiences, concluded that no less than 128,268,000 persons have heard the programs or other musical performances since they started in 1935, including 16,359 orchestral programs.

"While these figures seem to assume astronomical proportions," Dr. Sokoloff says in his report, "it must be remembered that a single program by the Wisconsin Federal Symphony Orchestra last August drew 40,000 persons to a Milwaukee park, and a series of symphony programs in San Francisco averaged 7,000 listeners for each concert. Outdoor performances of Savoy opera in Cincinnati were heard by 75,000 in a two weeks' run."

and nightly audiences of 7,000 were not unusual during the summer. A haul concert by an Ohio unit attracted 12,000 persons.

"There is evidence of a great eagerness for music on the part of the American people, and this is attested by the fact that multitudes go to the Project's concerts again and again. Many of these have had the opportunity of hearing living music for the first time, and it is certain that a significant new audience structure, a body of concert regulars and music lovers, is in the making."

The Rails Make Records

THE speed of passenger trains has been developed in the United States to a far greater degree than in any other country. That announcement doesn't come from spokesmen for our American roads, but from the English trade journal, *The Railway Gazette*.

The review discloses that the American railroads operate 48,247 miles of daily runs scheduled at 60 miles or more per hour. This is more than half of the entire world's mile-a-minute mileage and is an increase of almost 11,000 miles over 1937. And in 1932, seven short years ago, American mile-a-minute runs totaled only 2,022 miles.

In the freight field, as every farmer and shipper knows, our railroads have made similar progress. Speeds have been increased, and car shortages practically eliminated. The result is a tremendous increase in the shipment of perishables across the country to far-away markets—which, in turn, means more money in the pockets of producers.

We'd expect a prosperous industry to go ahead like this. The amazing part of the railroads' achievement is that they have succeeded in doing so much during a period when their income has been almost at the vanishing point. Even during several years when they sustained heavy deficits, they've gone on, giving traveler and shipper more and more for their money. No industry has done a finer job of serving a public whose economic life depends on rail transportation. Think what progress the country could have if Congress actually passed laws giving the lines a fair regulatory break, and a chance to earn a "living wage!" It's a safe bet that then the industry would do things that would make even their tremendous achievements of the past seem small by comparison.

A Much-Abused Law

ARTICLE VIII, Section 1 (second paragraph), page 47 of the By-Laws of the American Federation of Musicians, states that:

"Each Local shall, during the month of January in each year, send to each Secretary within a radius of one hundred (100) miles a price list of general business."

This law is not being observed by Secretaries of Locals in the manner that it should.

This office is in receipt of many complaints that Locals fail to observe this law, thereby withholding from other Locals and members of the Federation information of vital importance. Local Secretaries complain that they often write to Locals within the prescribed radius and that the response to their requests does not average 10 per cent.

If members of Local Unions make an honest attempt through the Local Secretaries to secure the price of a Local in which they intend to play an engagement, and the Local either refuses or neglects to furnish the information, the Local by such action places the musicians in the position of being an involuntary violator.

This law was passed by a Convention of the American Federation of Musicians, and any Local that fails to secure proper replies is privileged to enter a complaint with the Federation against the offending Local. No doubt, in 90 per cent of the cases this is a matter of neglect only, and we therefore take this opportunity to point out to all Locals the importance of complying with the provisions of the aforementioned article.

Wolff Wolff

THERE is an old saying that one can cry Wolf too often with the result that distress signals are ignored. We do not believe, however, that we can too often call the attention of our readers to the fact that the advertisers who support THE INTERNATIONAL MUSICIAN are in turn entitled to the support of our readers.

Our advertisers are reputable, well-established firms and the merchandise they handle is of standard quality. They deserve your patronage and you should not hesitate to give it to them.

Those readers who think we are crying Wolf too often should remember that it is our responsibility to keep THE INTERNATIONAL MUSICIAN on a paying basis. It is only through the complete co-operation of the members of the Federation that this can be made possible. Once more we therefore ask you to PATRONIZE OUR ADVERTISERS AND IN SO DOING MENTION "THE INTERNATIONAL MUSICIAN."

Springtime Is Clean-Up Time

APRIL SHOWERS and May flowers aren't far away. That means spring cleaning time. And spring cleaning shouldn't mean just shaking out the rugs, washing the curtains, and dusting that little-used spare bedroom. It should mean a definite, planned program for putting property in apple-pie order, not only to improve its value and appearance, but to help prevent that dread destroyer that strikes when we least expect it—fire.

Trash-filled outbuildings are perfect incubators for fire from a carelessly dropped match or cigarette. Check over fireplaces and chimneys—from now on, such incidental heating units will be used more and central systems less. As warm, sunny days come, be especially careful to keep grass cut and fields clear of debris. Never burn brush when there is a wind and have water handy in case matters get beyond control.

Above all, go through the house from cellar to attic on an inclusive "junk-disposing" program. Those old newspapers and magazines you've put carefully away and will never look at again—that broken furniture that belongs to the worst period of design—those odds and ends of "gay nineties" clothing—that jumble of worthless, inflammable knickknacks in the hall closets—get rid of them all. Give them to a charitable organization or the junkman. And you'll materially reduce the chance of a fire hitting your home.

A number of progressive communities carry on general spring clean-ups each year as a civic function. Parkings are tended and beautified, fences repaired, and old firetraps are torn down. Fire departments and other municipal bureaus co-operate and direct the drives. The result is a more attractive and safer town—and a town whose residents may feel proud of it.

One Resolution You Should Keep

BY this time most of your New Year's resolutions have probably been broken. That's only human. But there's one resolution every one of us should make and keep for the twelve months ahead. Here it is: "I resolve to do my part, as a motorist and pedestrian, to help reduce America's ghastly death and accident toll."

During a large part of 1938, the accident rate declined. But we haven't yet earned the right to compliment ourselves and rest on our laurels. Tens of thousands of people died unnecessarily last year—the victims of recklessness and ignorance. Tens of thousands more will die unnecessarily this year—unless all of us do something about it.

There are three basic approaches to the accident problem. First, comes education. And that doesn't mean just teaching the rudiments of safety to school children. It also means reaching the adult—continuously and pointedly—with those simple instructions and suggestions that, if followed, will reduce the hazards of motoring 90 per cent.

Second, comes law enforcement. Incompetent police—wholesale ticket-fixing—slothful prosecutors—inefficient traffic courts—these are among the best friends the Grim Reaper has. A number of American cities have materially reduced their accident rates by revising their traffic codes, training their traffic police, and doing away with fixing.

Third, comes better street and highway design, to eliminate "accident prone" locations. Many an intersection which was a virtual death-trap has been made safe through competent engineering. Every community should start on a long-time program that will gradually do away with this cause of death and injuries.

We can have safety—if we want it, and are willing to earn it. This is a universal problem, and its solution depends on the co-operation of us all. We made progress toward that end last year—let's do a great deal more this year.

How Fascism Comes

IN this day of rapid changes, it is well to remember how Fascism comes.

1. A magnetic leader arises who hypnotizes the mob. He wins its loyalty.
2. A magnetic leader makes glowing promises which he does not hope to fulfill and which appear to promise a better standard of living for the underlying population.
3. A magnetic leader urges the pressure of mob tactics to destroy every liberal agency in his nation.
4. A mob rejoices and feels that a new day is being created because the old democratic forms are being destroyed. They expect Utopia; they adulate the magnetic leader.
5. The leader rides into greater power. He becomes all powerful. He now betrays the mob. He refuses to institute the reforms that he promised to bring the better day.
6. He conceals the rapidly falling standard of living behind a cannon. He waves the flag. He pounds his chest. He gives the people words instead of bread. Their emotions are aroused. They are beguiled.

The labor movement is a democratic movement. It must have leaders, but it must not follow leaders blindly. It must keep open the avenues of self-expression. Above all else, it must think rather than merely feel.

—Electrical Workers Journal.



(By Chauncey A. Weaver)

April

*Ah, capricious April,
Full of smiles and tears!
To tradition faithful,
Downward through the years.*

*Fickle. We all know it;
Yet, the joy-bells ring;
Singing bird and brooklet
Chime—"Here cometh Spring!"*
—C. A. W.



Chauncey A. Weaver

fore seek to make amends by a supplemental review.

The subject of municipal bands is one of growing interest. We hear it discussed everywhere. Inquiry is made as to what is being done elsewhere. There is a swelling current of agitation for state legislation to enable municipalities to levy a modest tax to support municipal bands and slowly, but we think surely, a majority of states will swing into line.

One of the really notable successes is that of the Long Beach Municipal Band (California), developed under the direction of Herbert L. Clarke—long a bright, particular star in the John Philip Sousa constellation.

From the Municipal Employee, published at Long Beach, we glean some interesting data, which we are glad to be able to pass along.

The City of Long Beach has been maintaining a municipal band 365 days of the year since 1909, with the exception of the years 1933 to 1938. Due to the earthquake and depression during these years, the band was compelled to take from two to three months off in order to meet a curtailed budget. The city administration on July 1, 1938, placed the band on full time, and the citizens and tourists have greeted the restoration with an enthusiasm which would seem to be a guarantee of permanence.

Letters of appreciation from visitors and globe-trotters are constantly pouring in from all parts of the world.

The band plays twice daily, except on Sunday evenings and Mondays. When the fiscal year of 1937-1938 had ended the band had played 13,466 public concerts.

During the last fiscal year the band played 496 regularly scheduled concerts, had 76 rehearsals, fulfilled 43 special engagements, gave 23 school concerts, marched in 11 parades, presented 6 volunteer concerts and played 26 out-of-city engagements.

The band ensemble is composed of 37 men—recruited from the great symphony orchestras and bands of the country—although there is a goodly contingent who have learned their music entirely in their home city, and who by long experience and faithful application to their work, have won a worthy standing in the organization.

All band members are under Civil Service and Director Herbert L. Clarke alone can pass upon their fitness for their positions—either in the matter of engaging them, or displacing them.

The City of Long Beach owns one of the largest band libraries in the United States, the value of which is estimated to be between \$30,000 and \$40,000.

Bandmaster Clarke is such an outstanding figure in the world of music we must not conclude this resume without adding thereto the outline of his notable career—also contained in the aforementioned publication. The high-lights of his career follow:

He has traveled professionally over 800,000 miles with different musical organizations, such as Gilmore's famous band, Frederick Innes and Victor Herbert bands, the Metropolitan Grand Opera Company; also the most successful and greatest band in the world, under the leadership of John Philip Sousa, for over twenty years.

He has played in over 1,000 different cities and towns in this country, and the foremost cities of the world.

He has played over 5,000 programed cornet solos, including 473 solos in one season.

He has played in fourteen different countries.

He has made thirty-four tours of the United States and Canada, four European tours and one around-the-world tour.

He appeared as soloist at all the great World Fairs since and including Chicago in 1893; Atlanta in 1895; Paris, France, in 1900; Glasgow, Scotland, in 1901; St. Louis in 1904; San Francisco in 1915; at many expositions, playing seventeen seasons at the Pittsburgh Exposition, and at famous winter and summer resorts, including Willow Grove Park, Philadelphia, for seventeen seasons.

He received the highest salary ever paid to a cornet soloist of any musical organization.

He made the greatest number of cornet records for various talking machine companies, both in the United States and abroad, which have been sold in every part of the world.

He has played before millions of people and is known as the greatest cornet soloist in the world.

He is a musician from the ground up, as is attested in programs presented by the Municipal Band, every number of which is a Clarke composition and arrangement, selected from the 202 works with which he is accredited in musical catalogues.

Mr. Clarke was elected President of the American Bandmasters' Association at the Toronto session and served during the 1934-35 period.

Phenomenal success has not inflated a likeable personality. He is always approachable. He binds friends to him with "hoops of steel."

Incidental to attending the American Bandmasters' Association was the opportunity to attend the rehearsals preparatory to the grand climacteric concert. The rehearsals were interesting—not only from the standpoint of excellent offerings featured on the program, but to see at close range how high-class performers handle their instruments. It so happened that we sat in close proximity to Glenn Cliff Bainum, Director of Band at Northwestern University, Evanston, but who is also a high-class tympani player, and so functioned at the rehearsals and concerts in question. This instrument used to be called the kettle-drum, but the evolution of time has developed a new title. Never before had our attention been directed to the infinite variety of mechanical paraphernalia. Leedy's had provided a set of three for the occasion and apparently they did not overlook anything. There is a high tension and a low tension, pedals galore, safety valves and drainage system, rubber brakes and wheels, counter hooks and lugs, tympani sticks of every kind and description. The musical value of tympani to band and orchestra has been recognized by every great master composer and leader beginning with Beethoven in 1808. The efficient player thereon must have the mental alertness of lightning, the physical nimbleness of a squirrel, a correct ear for every kind of "tum," and the physical agility of a trained acrobat. Bainum never missed a cue. It was an exhibition of resourcefulness in the manipulation of a multiplicity of tools which made one reflect upon what a wonderful success he would be as manager or proprietor of a one-man department store.

One feature of that Fort Dodge convocation deserving of special mention was the fine manner in which the lady visitors were looked after. A special committee, under the leadership of Mrs. Karl King, provided a schedule of banquets, teas and bridge prowess demonstrations sufficient for every leisure hour.

Of course, the A. B. A. musical festivities would not have been complete without springing some kind of a surprise on Bandmaster Karl King. The sixteenth number on the final evening grand concert program, as per printed announcement, was to be March-Paraphrase—"The World is Waiting for the Sunrise," by Sletz-Alford. On the quiet, members of the band were told to insert this number in the back of their folios, and to substitute another manuscript number therefor. As a substitute it developed that Harry L. Alford, one of the finest composers and arrangers in America, had taken Karl King's famous "Barnum and Bailey's Professional March" and woven the strains thereof into a beautiful Fantasia. When Karl settled back in his easy chair in the first balcony to hear the printed number sixteen, and listened to the unfolding of the substitute, his alternations between surprise and delight were more easily imagined than described. Karl gracefully acknowledged the compliment, and proclaimed before the audience the rare capabilities of Mr. Alford as composer and arranger. The rendition of the Fantasia was under the able direction of Harold Bachman, Director of Chicago University Band.

Something else happened which was not on the official program. A band rehearsal was scheduled for Wednesday afternoon at the Armory. The day was snowy and there were many slippery places. Karl King found one of them. Just as he was stepping on the director's



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platform he slipped, and over six feet of anatomical dimension went prostrate upon the floor. Taken to a doctor's office it was found that a bone had been split in the left elbow. With his arm in a sling, Karl appeared at the concert that evening, wielded his baton, duly featured as the only "one-armed bandmaster in America."

What a heart-moving Requiem it would be if some composer were equal to translating the sorrows and woes of Central Europe, endured in the recent past, into musical expression. Where is the modern Beethoven, Schubert or Verdi equal to the undertaking?

In a report issued by Secretary George H. Wilkins, Jr., concerning activities of the recent Pennsylvania-Delaware Conference, it is plain that the WPA Federal Music Project is still prolific in providing headache material for those officials charged with responsibility for trying to keep the wheels going. First there are cuts and then there are threats of further cuts, after which Federal authorities promise there will be some amelioration of the damage already done.

The Conference Musicians' Committee submits the following observations: First, that the Federal Government is the biggest single buyer of music in the United States, spending eight million dollars annually on the Federal Music Project; second, that every individual Local of the A. F. of M. should be ever vigilant on all WPA matters because of the enormous expenditures made by the Government; third, that someone should be assigned strictly to WPA matters, keeping their ear to the ground in order to forestall and combat any dangers that might threaten the Federal Music Project.

We commend the untiring activities of the Pennsylvania-Delaware Conference officials. We appreciate the difficulties of their position. Washington is constantly proclaiming the doctrine that every person willing to work is entitled to a job. Musicians cannot appease hunger or pay rent or purchase family support on the fulminations of the sociological doctrine. Those who are commissioned to approach Washington authorities should go armed with official schedules showing the vast amount of prodigal expenditures which might be deferred, if not indefinitely postponed. This would be one way of conserving funds for expenditure in realms of activity where they would accomplish some worthwhile purpose. There are billions for engineering projects which experts declare will never be practicable; millions for government ownership and promotion programs which mean nothing more nor less than competition with private business. The musician is a good money-spender. If government wants to see things loosen up—let it close up the flood-gates in certain directions, and direct the financial currents into zones where the arid soil of depression can be fertilized and wholesome and encouraging results obtained.

The sit-down striker has discovered a tack.

It may be a trifle late to comment on last November election returns. But we believe that many delegates to recent national conventions of the American Federation of Musicians will be interested in knowing that President John L. Sullivan, Local No. 440, New Britain, Conn., is now a full-fledged and active member of the Connecticut State Senate. We but recently learned of his victory. Nutmeg State political battles are seldom pink-tea affairs, and Brother Sullivan went through a real fight. The experience will sweeten the fruits of victory. We know he is a real worker and predict for him a career of which his constituents will not be ashamed.

HARRY L. ALFORD

We met Harry L. Alford for the first time at the American Bandmasters' Association meeting in Fort Dodge, Iowa, Feb-

ruary 26 to March 1, 1939. For years we had known of his high standing as a composer, arranger and musical director. We exchanged words of goodbye on that closing Wednesday evening. He was cheerful and we never dreamed that he was so near the brink. The following Saturday night he passed away in his sleep. This sudden mortal departure came as a great shock to those who had known him for an extended period—also to those of a more limited acquaintance. So unlooked-for an exit from—

"This bank and shoal called Time,"

readily brought forth the familiar observation of the Bard of Avon:

*"We are such stuff as dreams are made of,
And our little life is rounded with a sleep."*

Harry L. Alford was born in Hudson, Michigan, August 3, 1897. At the age of 18 he entered Dana's Conservatory of Music. This action was against the wishes of his father, who had hoped to see his son an accountant. But the realm of music claimed him and to that art he dedicated his fine talents. He first opened a Music Arranging Office in Chicago, 30 years ago. At first there were years of struggle, but he was pursuing an ideal of his own and he never surrendered. Eventually recognition came to him and success crowned his efforts. Some of his earlier arrangements were Carrier Jacobs Bond's "End of a Perfect Day," "Just Awearin' for You" and "I Love You Truly." Other popular numbers which bore tribute to his genius and skill were "Meet Me Tonight in Dreamland" and "Let Me Call You Sweetheart."

Some of his more recent contributions in the way of arrangements were "Book of College Songs," for the Big Ten Universities; "The World is Waiting for the Sunrise," "Merry Widow," "Maria Mari," "Ciribiribin," "My Hero" from the "Chocolate Soldier," the "Hungry Five Sets," "Law and Order" march, "Uncle Tom's Cabin"—a line of effort which showed a wide range of versatility and which will give his name a permanent place in the musical literature of the period. Many unfinished arrangements on his desk will be retained as mournful reminders of the kindly and considerate musical genius—*"Whose sun went down while it was yet day."*

The Wisconsin Federal Symphony Orchestra gave one of its notable concerts recently in Milwaukee, and on the interesting page of "Program Notes" we find the following paragraph:

Concerto in E-flat major for Bassoon and Orchestra, W. A. Mozart—1759-1781. The work was composed in Salzburg in 1774. Little is known about the circumstances which caused Mozart to write a concerto for the bassoon, the step-child of the woodwind family. Only two movements are performed on this occasion: The Andante, making the bassoon sing like a cello, and the Rondo, which gives opportunity for some virtuoso work.

With all due respect for the author of the foregoing "note," we are moved to offer a word of personal dissent. In our opinion the bassoon can no more sing like the cello than the cello can sing like the bassoon. These are individuality instruments. They defy imitation. Each one is supreme in its own soul-stirring dominion. We know the concerto was brilliantly played, for Heinz Tesch is that kind of a performer. We are equally certain that the bassoon sang its own song, invaded no rival field of imitation, and gave to that Milwaukee audience a "touch of heaven" suggestive of a realm where discords are never sounded and the atmosphere of pure harmony remains forever undisturbed.

Congratulations to the Wisconsin Federal Symphony Orchestra, and its distinguished conductor, Dr. Sigfrid Prager—an organization which has long been doing such high-grade work.

PEDAGOGICS

THE Wind Instrument Playing Plague

By M. GRUPP

Internationally Known Specialist in the Teaching of Natural Playing.

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M. Grupp

My many years of study and experimentation on the subject of teaching natural wind instrument playing, coupled with the experience I have gained by teaching this very system, have brought me to the conclusion that the complex processes by which the brain elaborates its thoughts and actions, are the most important controlling factors in either natural (correct) or unnatural (incorrect) wind instrument playing. Of course, the experiences I have had through coming in contact with those musicians (ranging from the finest of symphonic and modern instrumentalists to just average players) who have come to me in regard to their playing troubles and complexes, has also influenced me towards coming to this conclusion.

FACTS

It is a known fact, that ever since the birth of wind instrument playing, there has been accompanying it a plague. This plague takes the form of a complex which is the off-spring of "lack of confidence" in playing. This complex is by now advanced to the stage where it has become destructive to the playing of the majority of wind instrumentalists. The difficulties encountered by this majority are due more than any other reason to the development of "lack of confidence" in playing. In this article, I will pass on to the readers of this column how and why this "destructive-to-playing" complex (which has such a horrifying grip on most of its victims) is such a curse to those who are afflicted with it.

THE COMPLEX IN ACTION

How many times did you, you, and you, who are victims of this plague, play a number with a solo in it, for the first time, and played it to the best of your ability, only because the printer or arranger overlooked or failed to place the signature solo above it. Since this signature did not appear there, you did not expect it to be a solo. Not knowing in advance that a solo was coming, you did not have sufficient time to worry about it. Due to that, once you began playing it, you played it to the best of your ability. But, after you learned that there was a solo in it, whenever you played that same number you found that because you were aware of this solo, your complex got hold of you and began its destructive work, preventing you from playing it to the best of your ability.

How often did some of you play a number for the first time which had music on both sides of the sheet; not knowing that there was high range on the other side, when you turned the sheet while in the midst of playing, you played this high range to the best of your ability. Why? Because not knowing what was coming, you had no time to worry and get nervous about it. However, whenever you played that same number after that, the nearer you came to the high range the more you became alarmed about it, and due to that the destructive-to-playing complex got hold of you, and besides not being able to play your best, when you came to the high notes you missed most of them.

In other words, this complex plague preys on this type of a player to such an extent that it eventually results in the loss of all his playing confidence, and in the loss of whatever playing ability he did manage through many years of hard practice to acquire.

THE ROOT

The question now is: Out of what root does this "destructive-to-playing" influence grow?

A. The root out of which lack of con-

dence grows is unnatural (incorrect) playing. The causes of all playing difficulties, no matter what they may be, begin with any or all of the following wrong habits which a player may acquire either from the first day he begins studying, or for some reason, after he has already been successfully playing for years. These causes are:

1. Unnatural (wrong) breath-control.
2. Closed throat.
3. Wrong tongue articulation (attack).
4. Wrong formations of the lips.
5. Wrong mouthpiece placement.
6. Mouthpiece over-pressure, etc.

Q. Why and how do these wrong playing habits create lack of confidence?

A. Due to these wrong habits a player finds it almost impossible to strike a tone, or control his breathing, lip formations, flexibility, etc., with a reasonable degree of comfort. Because of his discomforts, this type instrumentalist is seldom sure when he will be lucky enough to attack a tone half-way decently, or without missing it all together, or to sustain it without strangulation, or to produce a tone pleasant enough to listen to, etc. Of course, due to these unnatural playing habits, such an instrumentalist finds it impossible to acquire confidence in playing.

WRONG SYSTEM

On account of the adoption of this wrong system such players have to struggle for a long period of time before they somehow succeed in squeezing out half-way decently, the middle, and once in a while, the low tones. They sometimes even succeed, to their own surprise, in forcing out some high notes, but when this happens, it is regarded by them as an accident.

In other words, such an instrumentalist develops from the first day he begins studying, the habit of playing by mere strong arm force, and on account of this method, he must lack sureness in playing, this in turn brings on "lack of confidence" in playing, especially in the higher range. Besides this most of them lack nearly every other good quality necessary to become fine instrumentalists.

IN THE ORCHESTRA OR BAND

Q. What happens when such a player first begins rehearsing in an orchestra or band?

A. When such an instrumentalist is confronted in the orchestra or band with range of which he is not sure, slurring or tonguing passages difficult to him, etc., fear gets hold of him, he becomes panicky and alarmed; lack of emotional control results, and through that lack of physical control. His heart begins beating abnormally, perspiration and trembling often result. When they have to play something important some of them almost feel as does one who walks the last few steps to the electric chair. Their emotions at this stage overwhelm them to such an extent, that they find it impossible to perform the correct physical acts of breathing, tonguing, lip actions, etc.

Naturally, being in such condition, a player stands only one chance out of a hundred of successfully succeeding in his playing. In addition to this, some of them often get dry mouth when this complex gets hold of them. When this happens, they stand as much chance of getting a sound out of the instrument as does a corpse. Of course, most of these type players cannot advance themselves beyond playing with the sort of orchestras or bands in which the player who misses the last notes or plays less out of tune, etc., than the others, is considered the star of the orchestra or band.

HIS CHANCE AND THE COMPLEX

Q. What happens generally to such a type of a player, when he somehow gets his first chance to play an audition with a fine orchestra or band, after he has already acquired some experience?

A. If he is engaged for this coming audition a few days or more before it takes place, his chance of playing his best are slim. On the other hand, if he is engaged for the audition only a few hours or less before it takes place, he stands a better chance of playing it to the best of his ability.

Q. What is the difference whether he is engaged for this coming audition hours, days, or weeks before he has to play it?

A. The difference is this: The longer a player of this type knows of his coming audition, the more time has he to worry about his coming chance; and the more he worries about it, the more sleepless hours does he spend nightly; the less he sleeps, the less his nervous system is

(Continued on Page Twenty-three)

COMPLETE COURSE IN HARMONY

as taught by

JULIUS VOGLER and JOSEPH HAGEN

PREFACE

HARMONY is that branch of musical theory, treating of the construction of chords, their correct entrance and departure, or progression, to other chords.

The following exercises constitute the preliminary work to be done, as it is absolutely necessary to have a thorough understanding of scales, intervals and formation of the primary chords and their inversions before proceeding to the "Harmonic Progressions" (which are the exercises) and the harmonization of melodies (which is the application of the Harmonic Progressions in practical form).

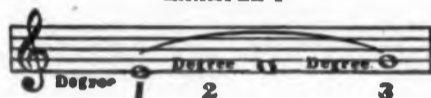
LESSON ONE

We will begin with definitions of terms commonly used in connection with the study of harmony.

Each line and space on, above, or below the staff is called a degree.

For example; commencing at the first line of the staff, the tone in the treble clef would be E—that is a degree; the next space above, F, is another degree, and so on.

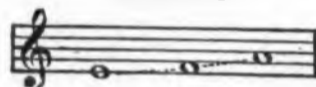
EXAMPLE 1



The term progression means the moving of a tone from one degree to another. This term also applies to the movement of a number of tones or chords.

For instance, in example given below, the tone E progresses to F—the tone F progresses to A.

EXAMPLE 2



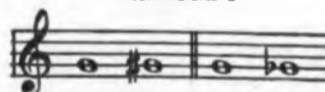
Instead of using the term "half-tone," we use the term "half-step."

Half-steps are of two kinds: Chromatic and Diatonic.

CHROMATIC HALF-STEPS

A chromatic half-step is a progression of a tone by a half-step while on the same degree (line or space).

EXAMPLE 3

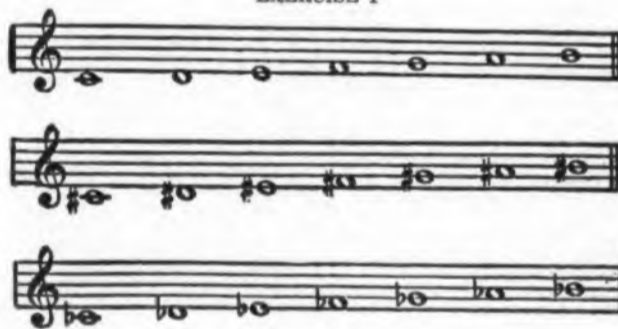


G sharp is a chromatic half-step higher than G.

G flat is a chromatic half-step lower than G.

Write chromatic half-steps [higher] after each note of following exercise. The note must be written on the same degree.

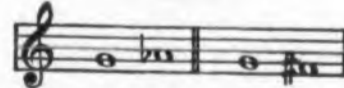
EXERCISE 1



DIATONIC HALF-STEPS

A diatonic half-step is a progression of a tone by a half-step from one degree to the next.

EXAMPLE 4



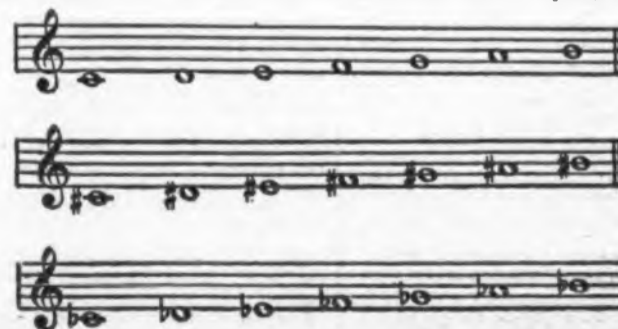
A flat is a diatonic half-step higher than G.

F sharp is a diatonic half-step lower than G.

EXERCISE 2

Write diatonic half-steps above each note of the following exercise (like Example 4).

N. B. The note is to be written on the next degree (line or space) above.



(Continued on Page Nineteen)

HERE, THERE AND EVERYWHERE

CHARLES SACKMAN

Charles Sackman, charter member and one of the organizers of Local 284, Waukegan, Ill., passed away at St. Therese Hospital in that city on Monday, February 27, at the age of 67. Brother Sackman was born and raised in Waukegan and had been active as a professional musician until 1931 at which time he retired owing to deafness. On the occasion of his retirement he was made an honorary life member of Local 284.

ADAM RAUSCH

Adam Rausch, charter and life member of Local 372, Lawrence, Mass., died in that city on February 23. Brother Rausch was born in Bavaria, Germany, coming to this country in early life and settling in Lawrence. He not only was a charter member of the local, but served as financial secretary for several years. He played French Horn and was one of the old-time bandmen.

FRANK V. MURRAH

Frank V. Murrah, secretary-treasurer of Local 316, Bartlesville, Okla., passed away on February 26 after an illness of only a few hours. Brother Murrah, a tower of strength to Local 316, served as its secretary-treasurer for the past ten years.

Further information on Brother Joe Jackson of Local 372, Lawrence, Mass., whose passing was announced in these columns last month, discloses that he served as delegate to the National Conventions at New Haven in 1917, Pittsburgh in 1920 and St. Paul in 1921, and also to a number of the meetings of the New England Conference. At various times he held the position of secretary, trustee and auditor of the Lawrence local.

Louis S. Poole, former partner of the late lamented Harry E. Brigham, wishes to inform us that he and Brother Brigham were partners from October, 1920, to December, 1928, as well as from 1936 until the time of Brother Brigham's death. We are also informed that in October, 1925, Brigham's and Poole's Orchestra played the first old-time dance program over the air on Radio Station WNAC, Boston, Mass. The program was of two hours duration and consisted of eight square dances, which were called by the partners, and ten round dances.

The California-Arizona Conference of Musicians was established and organized in Fresno, Calif., on February 25 and 26 with 19 locals represented by 34 delegates. California was represented by San Francisco, Sacramento, Los Angeles, San Jose, Fresno, Bakersfield, Santa Rosa, Santa Barbara, Long Beach, San Diego, Santa Cruz, Vallejo, Merced, Salinas, Modesto, Santa Ana, San Bernardino and Los Angeles colored local. The only Arizona local represented was Phoenix.

The meeting was called to order on Saturday, February 25, at 10 A. M., by Trav-

elling Representative Greenbaum. Temporary officers selected were Jack B. Tenney, chairman, and Jerry Richard, secretary. A permanent organization was formed and constitution and by-laws adopted. The deliberations of the Conference were constructive, much time being given over to the legislative program which includes a band tax bill, bills regarding the competition of public school bands and orchestras, the California anti-injunction bill, wages and hours bill and labor relations bill. Several measures pending before Congress in Washington, D. C., were also discussed and endorsed.

Vice-President C. L. Bagley represented the Federation, outlining the interest that California musicians have always displayed in the organization and further stating that during the days of the National League there were locals in San Francisco, Los Angeles, San Jose, Sacramento, Stockton, etc. He outlined the work that had been done by the International Executive Board in consummating the radio agreements and the progress made in the regulation of recorded music. Mr. Bagley also gave a brief summary of the progress of the negotiations with the theatrical industry up to the present time.

Permanent officers elected were: Jack B. Tenney, chairman; Jerome J. Richard, secretary-treasurer; and vice-presidents James H. Hart, E. R. Drake, Joseph J. Trino, Arthur Kuhn, J. H. Bacon and Milton Foster. The 1940 Conference will be held in Vallejo, Calif.

The newly-organized Cloquet, Minn., Local 635, gave its first annual ball on Friday, February 24. The music was furnished by the four organized orchestras which hold membership in Cloquet. The affair was well advertised and practically the entire population came out to become acquainted with the union musicians. Dancing continued from nine in the evening to two in the morning, and the affair was a success both financially and socially.

Local 729, Clearwater, Fla., which so valiantly entertained the Tampa delegates on Tuesday of convention week, held its annual election and open house on March 5. Officers elected were Rocco Grella, president and delegate to the National Convention; Bob Lee, vice-president, and Ora S. Hart, secretary-treasurer.

Following the meeting a repast of Florida shrimp with all the trimmings, and the usual liquid refreshments, was served to the members. So successful was the affair that the local voted to make it an annual feature.

From Flint, Mich., we learn that Frank M. Beard has retired as an active officer of the local. Brother Beard, during his 40 years of membership, has held practically every office in the local, and on occasion of his retirement was made a life member and presented with a solid gold membership card by Local 542. We extend our congratulations to our old friend!

Local 766, Austin, Minn., held its annual meeting, dinner and dance on Monday, March 6. Following the meeting the members and their wives were served with a wonderful beefsteak dinner at St. Olaf's Church. The assemblage then moved over to the Terp Ballroom where music was furnished by Don Roth and his orchestra from Cedar Rapids, Iowa. This orchestra was engaged and paid for by the local so that no member of Local 766 would have to do anything else on this occasion except have a good time. All locals within 100 miles were invited, and there was a goodly attendance of out-of-town guests.

This is the first social function that the Austin local has ever had, and we are informed that they also intend to make it an annual affair.

From California we learn that Assemblyman Jack B. Tenney (president of Local 47), and Senator Robert W. Kenny have introduced several bills known as the Kenny-Tenney Band Bills. These bills have for their purpose the establishment of bands and orchestras supported by taxation, which will furnish free music to the public in parks, playgrounds, recreational centers, libraries, etc. Inasmuch as passage of these bills will provide much employment for members of the A. F. of M. in California, it is suggested that members should write to representatives and senators from their district, endorsing the bills and requesting members of both houses to vote for them when they come up for passage.

The annual installation meeting and dinner dance of Local 235, White Plains,

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N. Y., was held in the Log Cabin, Armonk N. Y., on Monday, March 6. A large attendance of members and their wives turned out for the occasion which was, for the first time in several years, enhanced by perfect weather. Guests included Martin Gordon, secretary of Local 626, Stamford; President Rocco Mender and John Ravese of Local 275, Port Chester; President Charles Samela and Secretary Joseph Fried of Local 420, New Rochelle; President Irving Rosenberg and Secretary August Vangerow of Local 402, Yonkers; President George Wright and Secretary Charles Coddington of Local 398, Ossining; President Jack Rosenberg and Secretary William Feinberg of Local 802, New York City, and Fred W. Birnbach, Secretary of the A. F. of M.

Our sincere congratulations to Paul Whiteman, who celebrated his birthday on March 28, and to Jack Robbins, who celebrated his 25th year in the music field on March 25. Both are leaders in their field, Paul Whiteman has long been called the Dean of American Music, and Jack Robbins, who is one of the leaders in the music publishing industry, being the guiding spirit of Robbins, Feist and Miller music corporations.

Local 140, Wilkes-Barre, Pa., held its annual banquet at the Sterling Hotel on Sunday, March 19. Preceding the banquet a concert was given by the combined membership of the 109th Field Artillery and the Alexander bands, in the lobby from 6 to 7 P. M. This concert was broadcast over Radio Station WBAX.

The first half of the concert was directed by David Melson, director of the Alexander Band, and the latter half by Pompilio Forlano, musical director of the 109th Field Artillery Band. The following numbers were played by the band:

MARCH—Jubilee—Edwin Franko Goldman
OVERTURE—Italians in Algiers—Rossini
EUPHONIUM SOLO—Bonnie Eloise
I. J. Masten
Played by Mr. Cino Pacl
MARCH—A. F. of M.—Cino Pacl
Conducted by Cino Pacl
SELECTION—Sweethearts—Victor Herbert
MARCH—Diamond City (new) David Melson

The above constituted the first half of the program and was conducted by David Melson, director of the Alexander Band, with the exception of the A. F. of M. March, which was conducted by composer Cino Pacl.

SECOND HALF
Conducted by POMPILIO FORLANO
Music Director, 109th Field Artillery Band
OVERTURE—Oberon Weber
SONG—Estrellita M. Ponce
MARCH—Sons of the Legion David Melson

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sat down to a splendid dinner during which they were entertained by Howard Brockway and his orchestra. After the dinner President Philip Cusick welcomed the guests and turned the meeting over to Treasurer Peter J. Kleinkauf who acted as toastmaster. The speakers included Vice-President L. Myron Rhiel, Secretary Charles E. Tite, Financial-Secretary Pompilio Forlano and Business Agent George Moore. Deputy Adjutant General Benjamin F. Evans paid tribute to the late lamented brother John MacLuskie. Officers from Scranton, Berwick, Hazleton, Glen Lyon, Sunbury and Carbondale were guests.

Frank Magalski, retired president, was presented with a beautiful traveling bag, and Joseph F. Keller, retiring member of the Executive Board, received a beautiful Waltham watch as an evidence of appreciation for the fine services rendered the local during their terms of office.

Edward Canavan, assistant to President Weber, represented the Federation and gave a fine talk which was much appreciated by the assemblage. Following the speeches entertainment was furnished by Bille Goode, noted Italian Organ Grinder impersonator; "Butch" McDavid, comedian, and the famous Wilkes-Barre Artillery Club Trombone quartet. Elbow bending followed until 1 A. M.

The committee in charge of the banquet consisted of Philip Cusick, William Pokorny, Peter Kleinkauf, John Sauer and Charles E. Tite.

The first accordion concert given in Carnegie Hall on April 18 consisted of the following program:

- CARNEGIE HALL PROGRAM**
- Tocatta and Fugue in D Minor.....Bach
Rondo Capriccioso.....Mendelssohn
QUARTET
- Malaguena.....Lecuona
Waltz in C Sharp Minor.....Chopin
Nocturne Eb.....Chopin
Liebesleid.....Kremler
Perpetual Motion.....Magnante
CHARLES MAGNANTE
- The Marriage of Figaro.....Mozart
Contra Dance.....Beethoven
MAGNANTE and BIVIANO
- Danse des buffons.....Rimsky-Korsakow
Danse Chinoise.....Tchakovsky
Danse de Mirlitons.....Tchakovsky
The Flight of the Bumble Bee.....Rimsky-Korsakow
Fugue in G Minor.....Bach
QUARTET
- Paraphrase on Dark Eyes.....Magnante
Paraphrase on Carnival of Venice.....Magnante
On the Trail.....Grofe
CHARLES MAGNANTE
- Rhapsody in Blue.....Gershwin
Jolly Caballero.....Frosini
MECCA BROTHERS
- Schoen Rosmarin.....Krelaler
Dodging a Divorcee.....Forsythe
BIVIANO
- Bolero.....Biviano
MAGNANTE and BIVIANO
- Mardi Gras.....Grofe
Accordiana.....Magnante

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Gershwin
Gershwin
Gershwin
QUARTET

Local 204, New Brunswick, N. J., gave a testimonial dinner on March 21 to honor James Haworth, who has been secretary of the local for 20 consecutive years, and George Lindenmann, for 18 consecutive years business agent of the local. More than 100 persons attended the banquet, including City Commissioners Harry Dwyer and Richard V. Milligan. An "old-timers" table was featured and old-time members introduced were Charles Morris, superintendent of the city water department; Jack Lynch, Edward Price, Glenn Latham, Dr. Edward McKeag and Alexander Feller, the Union's attorney.

Following a few remarks by President Albert Lindenmann, the meeting was turned over to Connie Atkinson, the toastmaster. Brother Atkinson presented appropriate gifts to Brothers Haworth and Lindenmann, following which short talks were given by City Commissioners Dwyer and Mulligan; Harry J. Steeper, president of Local 526, Jersey City; G. Bert Henderson, assistant to President Weber, and Fred W. Birnbach, Secretary of the A. F. of M. Other guests included officers of Locals 373, Perth Amboy; 151, Elizabeth, and 16, Newark.

The Alfred Music Company, having returned to our advertising columns in a big way this month, is elated over the fact that its 28-year-old hit, "Waiting for the Robert E. Lee," is being featured in the Fred Astaire-Ginger Rogers new picture "The Story of Vernon and Irene Castle."

Mr. S. Manus, general manager, who has just returned from Europe, reports that the accordion has taken tremendous hold in the popular music field in the European countries.

Local 55, Meriden, Conn., is making arrangements to celebrate its 50th anni-

versary on May 3 with a gala concert and dance.

The concert will open with a symphony orchestra program under the direction of Peter Barucci, following which there will be continuous dancing with music furnished by ten orchestras. Musicians on this occasion will pay tribute to the first president of the Local, Timothy Crowley, as well as to its first secretary, Edward H. Whiting, both of whom will be present on this occasion.

The Lobbying Committee of the Tri-State Musicians' Association made a concentrated effort to have the Ohio State Band Bill (House Bill No. 285) passed when, on March 22, the 43 locals of the state assembled at the headquarters of the Columbus, Ohio, local and marched to the State House to attend the public hearing on the bill. Representative Shellhouse (member of Dayton Local 101) arranged to have Dr. Frank Simon, leader of the Armco Band, attend and speak on behalf of the bill.

If this bill does not pass this time, it certainly will not be through lack of effort on the part of the locals.

Frank Diefenderfer, genial president of Local 35, Reading, Pa., as well as president of the Pennsylvania-Delaware Conference, is a busy boy these days.

In addition to being director of the Federal Music Project in Reading, Brother Diefenderfer is director of the Penn Wheelmen Show which is given annually in April. He also had to find time to give Victor Herbert Memorial Concerts and to lead the joint dedication exercises of the Reading Fire Department and Musicians' Union of the new band shell in City Park. These activities, together with the meetings of the Executive Board of the local and the Executive Board of the Pennsylvania Conference and trips to Washington and Harrisburg on behalf of the musicians, leave him little to do except to try and find a few hours for recreation and rest.

Band Concerts

MAYOR BURTON, Parks Director Varga and J. Noble Richards, Recreation Commissioner, have assured the officers of Local 4, Cleveland, Ohio, that band concerts in the public parks this summer are definitely to be presented and paid for by the city of Cleveland. Although it was impossible for the city administration to secure funds for this purpose from their budget, Parks Director Varga and J. Noble Richards are devising other ways and means for the raising of funds.

The entire city administration appreciated greatly the efforts of the Cleveland Federation of Musicians in the presentation of MELODY NIGHT last summer, the proceeds of which paid for free band concerts. Realizing that under the existing circumstances another MELODY NIGHT could not be promoted this season, the administration nevertheless feels it is their responsibility and duty to guarantee a park concert fund in order to give the citizens of Cleveland the advantage of free park concerts and at the same time give employment to many of our members.

Since December, 1935, the date of its organization, The San Francisco Federal Concert Band, with Frederick Preston Search, conductor, has given an average of four concerts a week to audiences ranging from 200 to 2,000 in public squares, parks, playgrounds, theatres, high school auditoriums and in the Civic Auditorium.

This band, a department of the Federal Music Project, has given steady employment to 50 musicians of San Francisco, Berkeley and Oakland, helping to make fine band concerts a matter of great civic importance.

The conductor, Frederick Preston Search, and his assistant bandmaster, Arthur Winn, have completed plans for the band's Civic Center Music Week, to be held May 6 through May 13. Concerts on May 6, 7, 10, 11, 12 and 13 will be presented with the final program devoted to the works of American composers.

Summer concerts have already been scheduled for Monday, June 21; Thursday, July 28, and Friday, July 29.

Sunday, March 12, the Fort Dodge Municipal Band, Karl L. King, conductor, offered a St. Patrick's program with Jerry Culligan, tenor, as soloist. The concert included two marches by Alford, "The Vanished Army" and "Glory of the Grid-iron"; the overture, "The Three Graces" by O'Neill; Grainger's Irish tune from "County Derry"; "Gems of Ireland" by

Barnard; Victor Herbert's "Princess Pat"; songs for tenor sung by Jerry Culligan; "Irish Patrol" by Drumm; "Eileen" by Herbert, and King's "In a Moonlit Garden" and "Hawkeye Glory."

On March 12, Dave Falway, 17-year-old trombonist of Westfield, N. Y., and member of Local 108, Dunkirk, N. Y., received the Armco Gold Medal for musical merit from Dr. Frank Simon, conductor of the Armco Band. The Westfield youth was chosen for the award from a group of outstanding musicians of high school age throughout the United States. On the same afternoon, he was guest soloist with the band for its weekly Sunday broadcast over a coast-to-coast network.

Last Spring, at Albany, N. Y., young Mr. Falway, son of Walter Falway, director of the Westfield Concert Band, won the national championship as solo trombonist of the Eastern Region of High Schools.

The following Sunday, March 19, Edna Iona Quedenfeld, 17-year-old flute soloist of Cleveland, Ohio, played Chaminade's "Concertino" with the Armco Band. The program further included Stares' march, "Scottie"; "Bravada" by Curzon; Colby's modern rhapsody, "Headlines"; "The Bells of St. Mary's" by Adams, and Harry Alford's arrangement of Pestalozza's "Ciribiribin."

The Annual Spring Concert of the IBM Band, Endicott, N. Y., will be held April 20 under the direction of L. C. Hallman. The IBM Glee Club, V. O. Sturtevant, director, will be heard on the program together with Samuel Herman xylophonist, as soloist.

The Philadelphia Federal Symphony Band gave a concert April 2 with Lieutenant Joseph Frankel as conductor and William Forman, Philadelphia baritone, as soloist.

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LOCAL NO. 248. PATERSON, N. J.

Restored to membership: John Neglia. Transfer cancelled: Charles Moller. Transfer deposited: Thelma Besuma. Transfer issued: Alex. Pila.

LOCAL NO. 248. IRON MOUNTAIN, MICH.

Delegates to Convention: James C. Perino, Robert J. Baidrica; alternates: Charles Bollo, George Coral. Transfer issued: Elmer Burch. Transfers deposited: Cal Callway, Jerry Belleman, both 166; George Hickman, 228; Madeline Jensen, 535; Harry Schneider, 73; Russ Montgomery, 5; Ursula McCaulley, 213; Jane E. Meyers, 73; Marie Werdell, 289.

LOCAL NO. 256. BIRMINGHAM, ALA.

Transfers withdrawn: Harvey Labonte, 214; Paul Inbody, 161; Herb Bass, 518. Traveling members: Red McEwen, 257; Al Klein, 241; Roger Abelman, Earl Morse, both 166; Bert Ewer, 203; Jack Lawretta, 218; Harold Lettner, 281; Herb Finney, Herb Klingler, Joe Rosenber, Alan Rich, Bunny Bertson, Gus Havano, Larry Walsh, Don Lodge, Vic Hauptnick, John Napton, Bob Jenny, Ray Conniff, Joe Bushlin, Eddie Jenkins, Fred Wayland, Andy Phillips, all 202; Sam Steffen, 28; Donald McAfee, 57; Tom Bader, 160; Danny O'Conner, 54; Wm. Bruderick, 562. Transfer deposited: Wm. Dalton, 213. Elected: Frank Wagie, Jas. Dawkins.

LOCAL NO. 257. NASHVILLE, TENN.

New members: Lillian Vann Hunt, Miriam Christine McEford, Corinne Payne, Ithabeth Smith, Robert Lee Watta. Letter deposited: Harry Zimmer. Transfer withdrawn: Lavone Jessup. Transfer returned: Amelia Vincent. Traveling members: Tommy Dorsey, Dave Jacobs, Ward Hillman, Elmer Mearns, Freddie Stulce, Babe Bussin, Sheets Herfur, Johnny Mince, Yank Lawson, Andy Perrett, Edward Smith, Carmen Mastren, Dora Tough, Gene Trautz, George Erwin, Deane Kincaide, Paul F. Webster, Ivan Tonkin, Pat Mungles (Rucker), George Strava, Harry Evans, John N. Friesell, Lewis Koppelman, Dockie Wells, Fred Green, E. R. Morton, Lester Collins, 202; Leo Walters, 133; Arnold Croce, 77; Wm. Count Basie, Joe Jones, Walter Pace, Lester Young, Ronald Washington, Dan Minor, Ed Lewis, all 257; W. O. Clayton, 707; Harry Edison, 2; Earle Warren, 255; Elbert Williams, James Young, Dan Gilson, all 204; John D. Lincoln, 47; Vernon W. Hradson, Glen L. Taff, both 9; Frank Liewell, 206; John Ulleny, 204; Dennis Lombard, 169; Jimmie Lincford, Russell Bowler, Carl Caruthers, Willie Smith, Edwin F. Wilson, James Crawford, Moses Allen, Joe Thomas, Albert Norris, all 513; Edward A. Tompkins, 73; Elmer Crumley, 554; Ry. Oliver, 289; Ted Buchner, 5; Verdama Rodick, Yermana Rodick, both 156; Olive June Huskins, 210; Little Marks, 351; Molly Wellburn, 111.

LOCAL NO. 260. SUPERIOR, WIS.

Transfers issued: Pearl Werner, William McGee. Transfers deposited: Charles Atkins, 18; Milton Greene, 229.

LOCAL NO. 263. BAKERSFIELD, CALIF.

New members: Mel Hoover, Chester Johnson, Lew Stone, Dean West. Transfers deposited: James Borcher, Joseph Fuller, both 17; David Kaina, 212; Theodore Yap, 47; Walter Boblton, 225. Transfers issued: Guy Cullen. Withdrawn: Dick Mason, Ray Forzy, Jake Stecher, Earl Shaw. Transfers withdrawn: Lorenna Flenny, Walter Williams, Joe Lewis, George Reed, all 747; Joe Watson, 47. Elected: Floyd Ribbach.

LOCAL NO. 264. KEOKUK, IOWA

Transfers issued: Bob Anderson, Carl Elstrom, Joseph E. Pokorny, Lew Smith, Harry Ose.

LOCAL NO. 271. OKALOOSA, IOWA

Officers for 1939: L. R. Carson, president; secretary-treasurer, V. M. Innes; board members: George Young, Vern Seillon, Jas. Bass, Harlan White.

LOCAL NO. 284. WAUKESHA, ILL.

Officers for 1939: President, P. G. Snow; vice-president, George Handstrom; secretary-treasurer, G. W. Pritchard; sergeant-at-arms, A. A. M. Hook; board: C. Alden, D. Cohen, H. Hamer, R. Kitchell. New members: Glen Haynes, John Howie, Emil Swanson, Robert LeMeux, Bernie Kries, Jas. Diesel, Ray Anderson, Roger Anderson, Arnold Jarvis, Olin Long. Resigned: Gertrude Lynch, Alfred Kraus, Elynn Wightman.

LOCAL NO. 286. TOLEDO, OHIO

New members: Vivian Hawkins, Mary Nell Crawford, William Gillmore, James Allen. Resigned: Norman Jones.

LOCAL NO. 288. KANKAKEE, ILL.

Traveling members: Florence McDonald, 47; bands: Dale Lehman, 90; Will Osborne, 202; Goodman Bros., 28; Keith Clark, Harold Kay, both 325; Sammy Berk, Gene Victor, both 27; Hinecker Marloti, Joe Dezutti, both 207; Hal Riss, 131.

LOCAL NO. 292. SANTA ROSA, CALIF.

New member: Mattwell Johnson. Dropped: R. F. Birkedal, Jr., R. F. Birkedal, Jr., Thomas Bonaman, Helene D. Browne, Joe Campi, V. J. Darling, Leland Engle, Fred Gallo, Wesley Groat, Elwood Hall, Abe Gelatt, Cecil Hunter, Thelma Mulaney, Marian Ratcliffe, Charles Vitale, Allister Insett, William Johnson, Norman Jordan, Walter Lassen, Roy Miller, Roy Bapalyea, Arthur Heibel, Raymond Whitehead, Joe Wright. Resigned: Charles Weatherby, A. L. Fitzgerald. Transfers withdrawn: Norman Fowler, Frank O'Neill. Transfers issued: William Neidinger, James Fittner.

LOCAL NO. 294. LANCASTER, PA.

New member: Thomas E. Norquest. Resigned: Clair Omar Musser. Elected: Abraham Lincoln. Transfers deposited: Robert Lentz, Samuel Wright, both 269; Joshua Tate, 518; Johnny Lynch, Clarence E. Wright, Truman Gilbert, Eli McPherson, George Hollo, Jack Jackson, William A. Jones, all 27.

LOCAL NO. 298. NIAGARA FALLS, ONT., CANADA

Officers for 1939: President, Harry McAndrew; vice-president, Clifford Fortler; secretary, S. G. Christie; treasurer and business agent, Arthur Hurley.

LOCAL NO. 304. CANTON, OHIO

Officers for 1939: Jas. T. Jolly, president; Ray E. Jackson, vice-president; Francis Hewes, recording secretary; W. H. Jones, secretary-treasurer.

LOCAL NO. 305. SAN LUIS OBISPO, CALIF.

Officers for 1939: Al Guerra, president; C. F. Stovall, vice-president; Andre Pietras, secretary-treasurer; board of directors: Clyde Campbell, James Greening, Gus Peizer, G. H. Brown, Fred Bogard, Tommy Hearse. New members: A. E. (Ted) Bourne, Leonard Johnson, Paul Taylor, John H. A. Cross, LeRoy Stefeld, Wm. E. Jody, Lester Harry Hayes, Lloyd J. Kahrs, Ivo Keyser, Clarence James Mahan, James Mesquitt, Isidor Bliwere. Transfer issued: Angelo Hous. Transfer withdrawn: Barbara Robles, 153.

LOCAL NO. 318. MECHANICVILLE, N. Y.

New member: Tony Sharpe.

LOCAL NO. 319. MILFORD, MASS.

New members: Albert Calagiona, Alfred Giddoni, Robert Hanley, Anthony A. Iacovelli, Alphonse Iadonia, Frank J. Iadonia, Enrico J. Iannitelli, Arthur Glenn Keller, Mario J. Marchionda, Olinde P. Martello, Victor Minichellin. Resigned: Gordon Eddy, Frank Paul, Joseph Sautra, Warren St. Sauveur. Transfer deposited: John E. Meadowcroft, 112. Transfer withdrawn: Samuel Sherman, 242.

LOCAL NO. 325. SAN DIEGO, CALIF.

New members: Frank Outleres, William Carman. Transfers deposited: Marlowe Wilson, Lavone Rosewood, Edwin H. Hatcher, all 201; Carrol Craig, Lyle Handley, David Moore, Russ Gilbert, R. Roseman, Peter F. Eastman, all 1; Paul Nigro, Robert Dwyer, both 47; Robert Hynes, Lloyd G. Dishman, both 73; Cecil Gullickson, 8; Jimmie F. Briggs, 248; Richard H. Townes, 50; George Owen, 47. Transfers withdrawn: Carrol Craig, Lyle Handley, David Moore, Russ Gilbert, R. Roseman, Peter F. Eastman, all 4; Paul Nigro, Robert Dwyer, both 47; Robert Hynes, 73; Cecil Gullickson, 8. Transfer issued: Ray D. Young. Resigned: Ed. Otto, Aldo Feteriel. Elected: James R. Whitefield.

LOCAL NO. 332. GREENSBORO, N. C.

New members: Oscar Shephard, Carroll Harrison, R. C. Sloan, E. Fishburne, Virgil Brown. Transfer members: Elizabeth Hoffman, James V. West, George Wahan, Glenn Evans, Leo Hamburg, Albert Lock, Thomas Clayton, J. P. Morgan, Charles Shoemaker. Resigned: Horace Johnson, Clifford Woodson, Leo Ogarty, M. L. Jacobs, Howard Taylor, J. Brannaman.

LOCAL NO. 333. EUREKA, CALIF.

Transfer deposited: Chester Phillips, 205; Jack Hernie, 113. Letter deposited: Oliver E. Tudor, 47.

LOCAL NO. 337. APPLETON, WIS.

Change in officers: President, Peter Heid.

LOCAL NO. 338. MT. VERNON, OHIO

Transfer deposited: George H. Warner.

LOCAL NO. 341. MORRISTOWN, PA.

Transfers deposited: Charles Welke, Charles Finkhinder, Paul Hoffman, all 211; Anthony Verrani, 5; Nathan Halligan, 659.

LOCAL NO. 357. VALLEJO, CALIF.

New members: Albert Seibel, Wallace Nault, Jr., Harry Cusi, J. Mann, Robert Brun, H. Miller. Transfer deposited: Ted Nebbe, 6; Howard Nevens, 511; Earl Collins, 465; Gordon Atchley, 442. Transfers withdrawn: Mal Duke, John Duke, Eddie Duke, Lucille Duke, Elmer Tompkins, all 99; Robert Clark, 485.

LOCAL NO. 368. RENO, NEV.

New members: Mildred Wilder, Madge Arvanino, Harriet Arlig, Wm. Bennett, John Babson, Robert Starley. Transfer members: George M. Perrino, 10; Harold Smith, 519; George Tong, 47. Transfers deposited: Bud Eastman, Leona Fritchett, both 212; Ben Carlton, 47; Bon Atteberry, 301; Ray Moore, 12; Gregory Kreshover, 47. Transfers issued: Bret Bailey, Nell Carlsch, Robert F. Carter, Robert Morris, Carl Bruhns, Albert Hinkley, Jimmie F. Higgs. Transfers cancelled: Jack Hernie, 269; Fred Williams, 8; Gilbert Winkler, 323. Transfers withdrawn: Wilbur Stump, 6; Oullo Rivera, 308; Carlos Duran, 47; Antonio G. Alfonso, 47; Luis Castellanos, 509; Joe Hilson, 325; Alfonso Valdes, 47. Traveling members: Charles (Huddy) Rogers, Ilen Feman, Herman Stanchfield, Jack Henderson, Harold Wallace, John Nicolini, Robert Demerick, Richard Kissinger, all 802; Stephen Bennett, D. Carl, 128; Augustus Cornelias, 280; Ralph Hayes, 10; Tommy Reo, 78; Russell Isaac, 9; Carl Ravazza, 9; George Leo, 325; Walter Clark, Kenneth Smart, Hollis Bridwell, Harold Loynd, Ellis Killion, Stanley Flyn, Wm. Deebie, Marlan Keimish, all 47; Al. Randstrom, 877. Resigned: Wm. B. Woodward, Joe N. Woodward.

LOCAL NO. 372. LAWRENCE, MASS.

New members: Francis J. Segreto, Anthony Napoli, Richard Pesall. Transfers withdrawn: Ted Roy, William Whites, Tuffi Rowrick, all 9. Transfers deposited: Walter F. Trombly, 129; Archie Jerouel, 198; Daniel A. Spero, 302. Transfer issued: Anthony Picciotto.

LOCAL NO. 378. EASTON, PA.

New member: Harry D. Martin. Transfer deposited: John Horace Barker. Transfer issued: William R. Blimmers.

LOCAL NO. 385. PORT ANGELES, WASH.

Officers for 1939: Neil Thomas, president; Earl Miller, vice-president; Oliver Guy, secretary-treasurer; Glen Diamond, sergeant-at-arms; Bert DeRouise, Aile Lindzey, Donald Knoch, executive board; Elmer Linn, Wesley Whitt, delegates to Central Labor Council. Transfers expired: R. K. Taylor, 76. Resigned: Donald Burdick. Traveling members: Eddie Clifford, Ken Kolb, both 78; Ilen Feman, Herman Stanchfield, Jack Henderson, Harold Wallace, John Nicolini, Robert Demerick, Richard Kissinger, Buddy Rogers, all 802; Thomas Carl, 128; Steve Henric, 218; Ralph Hays, 10; Tommy Leo, 78; Russell Isaac, 9.

LOCAL NO. 396. GREELEY, COLO.

New member: Ralph Willis Levy. Transfer deposited: Ray Leach, 27. Transfer issued: Richard Horton.

LOCAL NO. 397. GRAND COULEE, WASH.

New members: M. K. Longley, Herzy Powell, Ernest Cupp, Stanley Warden, Bert Bentler, Ed. Hunt, Jack Watta, Chuck Peterson. Transfers deposited: Edwin E. Hill, Ken Jacobson, both 78; Howard Sanders, 105; R. V. Dodds, 76. Traveling members: Norm Thue, Bill Golden, Dud Wilson, Frank Hoolay, Dick Jones, Don Heliday, all 105.

LOCAL NO. 406. MONTREAL, QUE., CANADA

New members: Jack Britowa, Sidney Cohen. Resigned: Fernand Barrette, Raymond Gilbert, Frank George Radcliffe. Transfers cancelled: Jack Britowa, Nick Hope. Transfers issued: Lenora Gordon, Coleman J. Lewis. Traveling members: Louis Lango, 802; John Johnson, 159; Dave Apollon, 6nd.; E. P. Scarborough, 266; Rorcy Janstren, 306; Amory Hammer, Inman (Hickey) Freeman, Fred Will-Hughes, H. A. Tenorion, Marty Carb, Assouline Mandujano, Al. Anderson, Cliff Warner, Albert Ramere, Johnny Fleider, Johnny Gomez, all 23; Roger Pryor, 389; Russell Williams, Hills Smith, Roy Johnson, Ray Mackinlay, Lowell Moore, Dick West, all 181; James Allen, 117; Ruppert Biggadike, 802; Robert Skelly, 4; John Costello, Robert Gebhart, Robert Morton, all 10.

LOCAL NO. 408. BIDEFORD, MAINE

Resigned: Alfred Sellers, Edmond Beudoin, Ralph Armstrong. Transfers deposited: Edgar P. Wallace, Edward J. Nash, both 376. Transfer revoked: Mildred N. Clark, 264.

LOCAL NO. 422. BEAVER DAM, WIS.

New members: Edgar Burr, Ray uberhuhtler, Herbert Nitschke, John Hochirk. Resigned: Earl Dond, Harvey Plarce. Transfer deposited: William Montgomery. Transfer withdrawn: Clarence Meudorf.

LOCAL NO. 423. WAMPA, IDAHO

New members: Cleo Scroggins, Don Rice, Leo Polter, John A. Hunt. Traveling members: Jim Baker, Ronald Bradley, Harold Irwin, Russell Irwin, Ellis Anderson, Avery Thomas, Mrs. John Martin, Ellen Peck, Mari Hickman, Ruth Hoffgarder, Christine Odjano, Lorraine Hayes, Pluma Eastham.

LOCAL NO. 434. RICHMOND, CALIF.

New members: Howard Rose, Ivan Allen, Monroe Harp, Jack Standish, John Bertino, Manuel Travers.

LOCAL NO. 433. WINONA, MINN.

New members: Della E. Neumann, Emil A. Neumann, Dalbert Gleason, Adela Lee, Jack Reistad, Wm. E. Johnson, Ed. Johnson, Dale C. Stinson, Don Walters, Earl L. White, Harold E. Compton. Transfer issued: Bill Johnson. Transfers deposited: Victor C. Lesin, Ralph Blabeo. Transfers withdrawn: Ralph Emerson, Harold Gibson, A. R. Flick.

LOCAL NO. 438. VIRGINIA, MINN.

Officers for 1939: President, John Bayuh; secretary, Armond Pappose.

LOCAL NO. 472. YORK, PA.

New member: Kenneth F. McKinley. Transfer issued: Lind Walter, Jr.

LOCAL NO. 479. VANDERGRIFT, PA.

Transfer issued: Edward Pennington.

LOCAL NO. 486. WAUSAU, WIS.

New members: M. Krueger, E. Werner, C. Muenchow, A. Frederick, G. Martin, E. Urmanak, F. Miller, E. Blankenship, A. C. Polster. Transfers deposited: Mrs. Sellers, 16; Fred Dennett, E. Hoffman, Ken Decker, R. Hahn, all 8; Glen Thronson, 129; P. Werner, 240; D. Blanchard, Babe Tronson, David Demay, Russell Smith, all 153.

LOCAL NO. 481. BEMIDJI, MINN.

Officers for 1939: President, Leo J. Howley; vice-president, Oscar Hanes; secretary-treasurer, M. M. Dixon; board of directors: L. Hakkarup, Ernest Henderikat, Pete M. Peterson, Ken Conley, Alfred T. Loria.

LOCAL NO. 484. CHESTER, PA.

New members: Frank Heddelager, Samuel Dupree, Carroll Dupree, Leuce Dupree, Robert Burzer, Nicholas Tuomo, Herbert Jayson, Stanley Butakis, Sarah Blake, Frank Collins, William Bowerick, William Kirk, Robert Jones, Andy De Mal, Frank Donnelly. Transfers issued: Marty Caruso, William Reynolds, Don Moho, Augie Anschbach, Ernest Di Nicola, Victor Tutto, Michael Machman, Arthur Furness, John Furness, William Furness, James Colley, George Ludwig, Joseph Allen. George Manager, James Gordon, Jerry O'Brien, Herbert Coltrin, Rommy Ayle, Phil Merach, Vincent Baker. Resigned: Herman Bassman. Elected: Edward Bryan, Tony Suro, Vincent Brown, Harry Brown, Harry Gordon, James Martin, Nino Mantani, Augustine Mantani, Rapert Shomaker. Transfers returned: Victor Tutto, Ernest Di Nicola, Michael Machman.

COMPLETE COURSE IN HARMONY

as taught by JULIUS VOGLER and JOSEPH HAGEN

(Continued from Page Fourteen)

Instead of using the term "whole tone," we use the term "step." A step is a progression of a tone from one degree to the next above, or below, and comprises both a chromatic and a diatonic half-step.

EXAMPLE 5



Chr. 1/2 Step. Dia. 1/2 Step.

D is a step higher than C.

Write steps (higher) after each note of the following exercise.

N. B. The note is to be written on the next degree (line or space) above.

EXERCISE 3



DIATONIC MAJOR SCALES

The various degrees of each scale are designated by figures 1, 2, 3, 4, etc. Observe that the distance or interval between the 3rd and 4th, and the 7th and 8th degrees is that of a diatonic half-step. All other degrees are a step apart.

EXAMPLE 6



Write diatonic major scales. Prefix the accidentals as required, instead of having the signature at the beginning, and have the regular key signature at the end.

This method of writing the scales will insure a correct understanding of the constructive basis of all major scales, but not being the general practice, it is to be employed in this lesson only.

Write in this order:

- 1—Write the diatonic scale of the key indicated by the note at beginning of a line.
2—Write the signature.
3—Write the number of the degrees under each note.
4—Connect with a tie the notes that are a half-step apart.

See following example.

EXERCISE 4



Proceed in the same manner with the scales of F, B flat, E flat, A flat, D flat, G flat and C flat.

LOCAL NO. 488. NEW HAVEN, CONN.

Officers for 1939: President, James M. Fitch; Arthur A. Belle, secretary.

LOCAL NO. 487. OAKRIDGE, MINN.

Officers for 1939: President, Oscar Risberg; vice-president, E. L. Spencer; secretary, Eddie O'Day; treasurer, Dorothy Moore.

LOCAL NO. 485. KLAMATH, FALLS, ORE.

Officers for 1939: President, J. A. McDonald; vice-president, E. Vag Thome; Secretary, Peter Riant; sergeant-at-arms, Dave Gotton; board of directors: W. B. Evans, L. E. Darby, Herbert Cochran. New member: Raymond A. Hilton. Resigned: Dan Phelps.

LOCAL NO. 486. MISSOULA, MONT.

Transfer issued: Jack Baumgartner. Traveling members: Charles (Huddy) Rogers, Ben Feman, Herman Stanchfield, Jack Henderson, Harold Wallace, John Nicolini, Robert Demerick, Richard Kissinger, Richard Linkin, all 802; Stephen Bourke, 248; Edward Cornelias, 280; Ralph Hays, 10; Tommy Leo, 78; Russell Isaac, 9.

LOCAL NO. 517. PORT TOWNSEND, WASH.

Officers for 1939: President, Vernon G. Jones; vice-president, Leonard Hair; secretary and treasurer, Robert H. Marshall.

LOCAL NO. 536. ST. CLOUD, MINN.

Transfer deposited: David D. Dumas, 18. Transfer withdrawn: David D. Dumas. Resigned: Vera Jane Bus. Transfer issued: Charles Halstead.

LOCAL NO. 541. MAPA, CALIF.

New members: Howard Talley, Wm. F. Forythe, Stanley Reynolds, Ernest E. Everett, Arthur Flower, Enoch Kettler. Elected: Wendon Greene, Walter Hoet, Blair E. Lynn, Edw. Proch, Al Bull, Harold Reed, Wm. Fullman, Pat O'Brien.

Due to lack of space the balance of the Local Reports for April will be printed in the next issue.

UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Akbar Band, Dunkirk, N. Y. American Legion Band, Oconomowoc, Wis. Barrington Band, Camden, N. J. Bristol Military Band, Bristol, Conn. Capital City Boys' Band, Ottawa, Ont., Canada. Cheshire Band, Cheshire, Conn. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kingston, N. Y. Conway, Everett, Band, Seattle, Wash. Crowell Publishing Co. Band, Springfield, Ohio. East Syracuse Boys' Band, Syracuse, N. Y. Eau Claire Municipal Band, Donald I. Hoyd, Director, Eau Claire, Wis. Fantini's Italian Band, Albany, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Fort Cralo Band and Drum Corps, Rensselaer, N. Y. German-American Melody Boys' Band, Philadelphia, Pa. German-American Musicians' Association Band, Buffalo, N. Y. High School Band, Mattoon, Illinois. International Harvester Co. Farmall Band, Rock Island, Illinois. Judge, Pl. and His Band (Francis Judge), Middletown, N. Y. Legg, Archie, and His Band, Klamath Falls, Ore. Lehigh German Band, Allentown, Pa. Liberty Band, Emsau, Pa. Lincoln-Logan Legion Band, Lincoln, Illinois. Mackert, Frank, and His Lorain City Band, Lorain, O. Martin, Curley, and His Band, Springfield, Ohio. Oneonta Military Band, Oneonta, N. Y. Sokol Band, Cleveland, Ohio. South Perinton Band, South Perinton, N. Y. Varel, Joseph, and His Juvenile Band, Breese, Ill. Verthein, Arthur, Band, Ableman, Wis. Vineyard Municipal Band, Vineyard, N. J. Wuert's Concert Band, Sheboygan, Wis.

PARKS, BEACHES and GARDENS

Beverly Gardens, Dewey Helms, Manager, El Dorado, Ark. Buckroe Beach, J. Wesley Gardner, Manager, Buckroe Beach, Va. Casino Gardens, Windsor, Ontario, Canada. Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grand View Park, Singac, N. J. Green River Gardens, J. W. Poling, Mgr., Henderson, Ky. Japanese Gardens, Salina, Kansas. Jefferson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Mayfair Gardens, Harry Helm, Manager, Baltimore, Md. Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind. Palm Gardens, Five Corners, Totowa Boro, N. J. Playland Park, South Bend, Ind. Ramona Park, Long Lake, Kalamazoo, Mich. Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa. Riverside Park, Frank Jones, Manager, Englewood, Mich. Rocky Springs Park, Joe Figari, Owner, Lancaster, Pa. Sea-Bar Gardens, Kansas City, Mo. South Side Ball Park, Lebanon, Pa. Terrace Gardens, Hamilton, Ont., Canada. Winnipeg Beach, Winnipeg, Manl., Canada. Winter Gardens, St. Mary's, Ont., Canada. Woodcliff Park, Poughkeepsie, N. Y. Yosemite National Park, Yosemite Valley and Camp Curry Company.

ORCHESTRAS

Ambassador Orchestra, Kingston, N. Y. Artellian's, Syd., Orchestra, Pacific Grove, Calif. Banks, Tour, and His Evening Stars Orchestra, Plainfield, N. J. Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Borts, Al., Orchestra, Kohler, Wis. Boston Symphony Orchestra, Boston, Mass. Bowden, Len, and His Orchestra, St. Louis, Mo. Brown, Charlie, and His Orchestra, Evansville, Ind.

Calms, Cy, and His Orchestra, Saskatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Clarks, Juanita Mountaineers Orchestra, Spokane, Wash. Cole, Forest, and His Orchestra, Marquette, Wis. Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio. Corsello, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Ernestine's Orchestra, Hanover, Pa. Esposito, Peter, and His Orchestra, Stamford, Conn. Farrell, Gene, Traveling Orchestra. Flanders, Hugh, Orchestra, Concord, N. H. French, Bud and His Orchestra, Springfield, Ohio. Gliven, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex., Orchestra, Clarksburg, W. Va. Graf's, Karl, Orchestra, Fairfield, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Harris, Stanley, Orchestra, Auburn, N. Y. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Helton, Wendall, Orchestra, Atlanta, Ga. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt's, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alb., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Hummel Orchestra, Grand Junction, Colo. Imperial Orchestra, Earle M. Frelburger, Manager, Bartlesville, Okla. Jacobsen's, Jay, Orchestra, Oakland, Calif. Kneeland, Jack, Orchestra. Lattanzi, Mose and His Melody Kings Orchestra, Virginia, Minn. Layton, Ben, Orchestra, Richmond, Va. Leone, Bud, and Orchestra, Akron, Ohio. Lodge, J. B., and His Orchestra, Beacon, N. Y. Miloslavich, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. Nelsen's Harold A., Orchestra, Davenport, Iowa. Oliver, Al., and His Hawaiiana, Edmonton, Alb., Canada. Quackenbush (Randall, Ray) and His Orchestra, Kingston, N. Y. Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y. Roberts, Tiny, Orchestra, Essex, Ont., Canada. Scott, Cecil, and His Casa Nova Orchestra, St. Louis, Missouri. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stromeyer, Gilbert, Orchestra, Preston, Iowa. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Tony Corral's Castilliana, Tucson, Ariz. Wade, George, and His Corn Huskers, Toronto, Ont., Canada. Williams' Orchestra, Mt. Pleasant, Iowa. Zembruski Polish Orchestra, Naugatuck, Conn.

INDIVIDUALS, CLUBS, HOTELS, Etc. This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA BIRMINGHAM: Sellers, Stan. GADSDEN: Gadsden High School Auditorium. MOBILE: Murphy High School Auditorium. ARIZONA DOUGLAS: Rogers, Geo. Z., Manager, Palm Grove Cafe. PHOENIX: Emile's Catering Co. Junior Chamber of Commerce. Phoenix Chamber of Commerce. Taggart, Jack, Mgr., Oriental Cafe and Night Club. TUCSON: University of Arizona Auditorium. ARKANSAS FORT SMITH: Junior High School, Senior High School. LITTLE ROCK: Bass, May Clark, Bryant, James B. Du Val, Herbert, Fair Grounds, Oliver, Gene. TEXARKANA: Gant, Arthur, Municipal Auditorium, Texas High School Auditorium.

CALIFORNIA

BELMONT: Belmont Country Club, Roy Daily, Manager. CHOWCHILLA: Colwell, Clayton "Sinky." HOLLYWOOD: Cohen, M. J. Morton, J. H. LOS ANGELES: Bonded Management, Inc. Boxing Matches at the Olympic Stadium. Howard Orchestra Service, W. H. Howard, Manager. Newcorn, Cecil, Promoter. Popkin, Harry and Frances, operators, Million Dollar and Burbank Theatres and Boxing Matches at the Olympic Stadium. Sharpe, Helen, Williams, Earl. MODESTO: Rendezvous Club, Ed Davis, Owner. OAKLAND: De Azevedo, Susan, Faust, George, Lerch, Hermia. SACRAMENTO: Lee, Bert. SAN FRANCISCO: Kahn, Ralph. SAN JOSE: Triena, Phillip. SOUTH SAN FRANCISCO: Bourbon, Ray. STOCKTON: Sharon, C. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager. VENTURA: McDaniels, R. P.

COLORADO

DENVER: Canino's Casino, Tom Canino, Proprietor. Marble Hall Ballroom. Oberfelder, Arthur M. GRAND JUNCTION: Mile Away Ballroom. PUEBLO: Blende Inn, Congress Hotel. CONNECTICUT BRIDGEPORT: Klein, George. FAIRFIELD: Damshak, Joba. HARTFORD: Doyle, Dan. Ginsburg, Max. Stevenson, William. MERIDEN: Green Lantern Grill, Michael Krupa, Owner. NEW HAVEN: Fleming, Mrs. Sarah L. Kennedy, Charles. Nixon, E. C., Mgr., Moose Hall. Women's Civic League, The. NEW LONDON: Cluster Inn, P. Wilson, Innes, Manager. WATERBURY: Fitzgerald, Jack.

DELAWARE

LEWES: Riley, J. Carson. RENOVOTH BEACH: Del Reho Cafe, The, J. Carson Riley, Operator. WILMINGTON: Chippey, Edward E. Crawford, Frank Johnson, Thos. "Kid."

FLORIDA

JACKSONVILLE: Gate City Booking Agency. Moll, Fred M. Sellers, Stan. Seminole Hotel. LAKE WORTH: Lake Worth Casino, J. E. Elliott, Manager. MIAMI: Dempsey-Vanderbilt Hotel. Dickerman, Capt. Don, and His Pirate's Castle. Evans, Dorothy, Inc. Fenias, Otto. Steele-Arrington, Inc. MIAMI BEACH: Galatis, Pete, manager, International Restaurant. ORLANDO: Central Florida Exposition. Wells, Dr. ST. PETERSBURG: Barse, Jack. Huntington Hotel. SARASOTA: Loudon, G. S., Manager, Sarasota Cotton Club. WEST PALM BEACH: Mayflower Hotel and Pier. Walker, Clarence, Principal of Industrial High School.

GEORGIA

VALDOSTA: Wilkes, Lamar. IDAHO PRESTON: Persiana Dance Hall. ILLINOIS AURORA: Rex Cafe. CAIRO: Cairo High School and Faculty. CHAMPAIGN: Piper, R. N., Piper's Beer Garden.

CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor. Bernet, Sunny, Denton, Grace. Fine, Jack, Owner, "Play Girls of 1938." Century of Progress Exposition, Duke Mills, Proprietor. Graham, Ernest, Graham Artists' Bureau. Grey, Milton. Krim, Sheldon. Magee, T. Leonard. Opera Club. Pacelli, William V. Pintoszi, Frank. Quodbach, Al. Sacco Creations, Tommy, affiliated with Independent Booking Circuit. Schaffner, Dr. H. H. Sherman, E. G. Sichen, R. J., Amusement Co. Sistare, Horace. Stanton, James B. Thomas, Otis. Young Republican Organization of Illinois. FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel. FREEPORT: March, Art, Manager, New Palma. KANKAKEE: Devlyn, Frank, Booking Agent. MATTOON: Pyle, Elias, U. S. Grant Hotel. MELROSE PARK: Gault, Arthur. MOLINE: Rendezvous Nite Club. NORTH CHICAGO: Dewey, James, Promoter of Expositions. PATTON: Green Lantern. PEORIA: Betar, Alfred. PRINCETON: Bureau County Fair. QUINCY: Quincy College Auditorium. Quincy High School Auditorium. Three Pigs, M. Powers, Manager. Ursa Dance Hall, William Korvis, Manager. Vic's Tavern. Vincent, Charles E. ROCKFORD: Becking, Charles O., Manager, Lyran Hall. ROCK ISLAND: Beauvette Night Club. SOUTH BEND: Ambassador Tavern. INDIANA EVANSVILLE: Green Lantern Ballroom. Jos. Beltman, Manager. FORT WAYNE: Fisher, Ralph L. International Twins' Association. GARY: Martin, Joseph. Neal's Barnyard Young Women's Christian Association. INDIANAPOLIS: Dickerson, Matthew. Harding, Howard. Kane, Jack, Manager, Keith Theatre. Marott Hotel. Riviera Club. Spink Arms Hotel. MICHIGAN CITY: Kraft, Kenneth, Manager, L. & K. Enterprises. Nahas, Jack, Proprietor, Club Monarch. MUNCIE: Bide-A-Wee Inn, Paul E. Irwin, Proprietor. ROBE CITY: Kintzel, Stanley, Manager, Harbor Ballroom. SOUTH BEND: DeLeury-Reeder Advertising Agency. Green Lantern, The. Redden, Earl J. Show Boat. TERRE HAUTE: Hooper Ensemble. Ulmer, T. L. VINCENT: Rinaldo Cafe.

MARION: Jurgensen, F. H., Manager, Cedar Park Ballroom. MARSHALLTOWN: Haakenson, H. G. Keely, Gene. OELWEIN: Moonlite Pavilion. Wildwood Pavilion. OTTUMWA: Baker, C. G. WATERLOO: K. C. Hall (also known as Reichert Hall). Moose Hall. KANSAS HUTCHINSON: Brown Wheel Night Club. Fay Brown, Proprietor. Woodman Hall. MANHATTAN: Sadel, E. E., Dance Promoter. SALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall. Twin Gables Night Club. TOPEKA: Egyptian Dance Hall. Kellama Hall. McOwen, R. J., Stock Co. Washburn Field House. Women's Club Auditorium. WICHITA: Bedinger, John. KENTUCKY HENDERSON: Kasey, Hoffman, Manager, Kasey Club. HOPKINSVILLE: Steele, Lester. LEXINGTON: Marble, Dr. H. B. Wilson, Sylvester A. LOUISVILLE: Inn Loggia, Arch Wettarar, Proprietor. Miller, Jarvie E. Norman, Tom. Orutt, L. A., Jr. Walker, Norval. MIDDLESBORO: Green, Jimmie. LOUISIANA ABBEVILLE: Roy's Club, Roy LeBlanc, Manager. MONROE: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College. NEW ORLEANS: Hyland, Chauncey A. Mitchell, A. T. SHREVEPORT: Adams, E. A. Castle Club. Tompkins, Jasper, Booking Agent, West, Adam. MAINE NORTH KENNEDUNPORT: Log Cabin Ballroom, Roy Tibbetta, Prop. OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor. MARYLAND BALTIMORE: Delta Sigma Fraternity. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Hardy, Ed. Knights of Pythias Lodge (colored). Manley's French Casino. Stuart Whitmarsh, H. L. B. Keller and F. G. Buchholz, Managers. Manley's Restaurant, Mrs. Virginia Harris & Stewart I. Whitmarsh, Mgrs. Mason, Harold, proprietor, Club Aatoria. Phi Kappa Sigma Fraternity. Pythian Castle (colored). Swithgall, Samuel, Proprietor, Hall Inn. FROSTBURG: Shields, Jim, Promoter. OCEAN CITY: Jackson's. Jackson, A. M. Jackson, Charles. Jackson, Lee. Jackson, Robert. MASSACHUSETTS BOSTON: Fisher, Samuel. Losses, William. Moore, Emmett. Nazzaro, Tommaso. Paladino, Rocky. Royal Palma. Thorne, Clement. CHELSEA: Hesse, Fred. DANVERS: Batastini, Eugene. FALMOUTH: Abbott, Charles, Prop. Old Silver Beach Club. LOWELL: Paradise Ballroom. Porter, R. W. NANTASKET: Sheppard, J. K. NEW BEDFORD: Cook School. New Bedford High School Auditorium. PITTSFIELD: High School Auditorium. REVERE: Welch, J. F. SOMERVILLE: Duchin, Maurice. WESTFIELD: Park Square Hotel. WORCESTER: Sada, Larry, Manager, Bal'Air Ballroom.

MICHIGAN BAY: Terrace, The, Park Labs. BATTLE CREEK: Battle Creek College Library Auditorium. BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry. BENTON HARBOR: Johnson, Herchel, Palala Royal. DETROIT: Becker, J. W. Big Four Athletic Club. Cavanaugh, J. J., Receiver. Downtown Theatre. Dolphin, John. Elks' Club. Elks' Temple. Fischer's Alt Heidelberg. Frazer, Sam. Peacock Alley. WWJ, Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. GRAND RAPIDS: Delta Pi Sigma Fraternity. St. Cecilia Auditorium. IONENING: Anderson Hall, Fred Nelson, Manager. Mather Inn. JACKSON: Jackson County Building. Sigma Tau Fraternity. KALAMAZOO: Bucholz Resort, Michael Bucholz, Owner and Manager, Summer Home Park, Long Lake. LANSING: DeVault, Stewart, Prop., Round Lake Pavilion. LAKEPORT: Lakeport Dance Hall. LANSING: Gage-Kish Co. Lansing Central High School Auditorium. Metro Amusement Co. Metro French Junior High School Auditorium. West Junior High School Auditorium. Wilson, L. E. MENILAN: Bodette, Clarence, Manager, Jeff's. MENOMINEE: Doran, Francis, Jordan College. NEGAUNEE: Adelphi Rink, Paul Miller, Manager. NILES: Powell's Cafe. NORWAY: Valencia Ballroom, Louis Zadra, Manager. PORT HURON: Gratiot Inn and Dance Hall. W. Atkinson, Manager. ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino. SAGINAW: Fox, Eddie. MINNESOTA BRAINERD: Little Pine Resort. FAIRMONT: Graham, H. R. NEW ULM: Becker, Jess, Prop., Night-inez Night Club. MINNEAPOLIS: Borchardt, Charles. DWATONNA: Bendorf, Clarence R., Box 42. PIPESTONE: Bobbin, A. E., Manager, Playmor Dance Club. RUNCIESTER: Desnoyers & Son. ST. CLOUD: Ahles, Frances. ST. PAUL: Fox, S. M. WALKER: Fisher's Barn. WELLS: Larson, H. O., Prop., Walnut Lake Pavilion. MISSISSIPPI MERIDEN: Junior College of Meriden. Senior High School of Meriden. MISSOURI JOPLIN: Central High School Auditorium. KANSAS CITY: Breden, Barry. Fox, S. M. Kansas Cit, Club. McFadden, Lindy, Booking Agent. Watson, Charles C. Wildwood Lake. Willard, Don. MEXICO GILBERT: Gilbert, William. NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach. ROLLA: Shubert, J. E. ST. JOSEPH: Thomas, Clarence H. ST. LOUIS: Aid and Relief Club, Claude Williams, pres.; Charles Maul, sec. Ford, Jack, mgr., French Casino. Gill, Joseph M. Sokol Active Organization. SEDALIA: Smith Cotton High School Auditorium. SIKESTON: Boyer, Hubert.

MICHIGAN BAY: Terrace, The, Park Labs. BATTLE CREEK: Battle Creek College Library Auditorium. BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry. BENTON HARBOR: Johnson, Herchel, Palala Royal. DETROIT: Becker, J. W. Big Four Athletic Club. Cavanaugh, J. J., Receiver. Downtown Theatre. Dolphin, John. Elks' Club. Elks' Temple. Fischer's Alt Heidelberg. Frazer, Sam. Peacock Alley. WWJ, Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. GRAND RAPIDS: Delta Pi Sigma Fraternity. St. Cecilia Auditorium. IONENING: Anderson Hall, Fred Nelson, Manager. Mather Inn. JACKSON: Jackson County Building. Sigma Tau Fraternity. KALAMAZOO: Bucholz Resort, Michael Bucholz, Owner and Manager, Summer Home Park, Long Lake. LANSING: DeVault, Stewart, Prop., Round Lake Pavilion. LAKEPORT: Lakeport Dance Hall. LANSING: Gage-Kish Co. Lansing Central High School Auditorium. Metro Amusement Co. Metro French Junior High School Auditorium. West Junior High School Auditorium. Wilson, L. E. MENILAN: Bodette, Clarence, Manager, Jeff's. MENOMINEE: Doran, Francis, Jordan College. NEGAUNEE: Adelphi Rink, Paul Miller, Manager. NILES: Powell's Cafe. NORWAY: Valencia Ballroom, Louis Zadra, Manager. PORT HURON: Gratiot Inn and Dance Hall. W. Atkinson, Manager. ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino. SAGINAW: Fox, Eddie. MINNESOTA BRAINERD: Little Pine Resort. FAIRMONT: Graham, H. R. NEW ULM: Becker, Jess, Prop., Night-inez Night Club. MINNEAPOLIS: Borchardt, Charles. DWATONNA: Bendorf, Clarence R., Box 42. PIPESTONE: Bobbin, A. E., Manager, Playmor Dance Club. RUNCIESTER: Desnoyers & Son. ST. CLOUD: Ahles, Frances. ST. PAUL: Fox, S. M. WALKER: Fisher's Barn. WELLS: Larson, H. O., Prop., Walnut Lake Pavilion. MISSISSIPPI MERIDEN: Junior College of Meriden. Senior High School of Meriden. MISSOURI JOPLIN: Central High School Auditorium. KANSAS CITY: Breden, Barry. Fox, S. M. Kansas Cit, Club. McFadden, Lindy, Booking Agent. Watson, Charles C. Wildwood Lake. Willard, Don. MEXICO GILBERT: Gilbert, William. NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach. ROLLA: Shubert, J. E. ST. JOSEPH: Thomas, Clarence H. ST. LOUIS: Aid and Relief Club, Claude Williams, pres.; Charles Maul, sec. Ford, Jack, mgr., French Casino. Gill, Joseph M. Sokol Active Organization. SEDALIA: Smith Cotton High School Auditorium. SIKESTON: Boyer, Hubert.

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MONTANA
BILLINGS: Billings High School Auditorium. Tavern Beer Hall, Ray Hamilton, manager.
MISSOULA: Dlahman, Orin, Prop., New Mint.
ROMAN: Shamrock.

NEBRASKA
ALLIANCE: Auditorium of Alliance.
FAIRBURY: Bonham.
GRAND ISLAND: Scott, S. F.
LINGOLN: Avalon Dance Hall, C. W. Hoke, Manager. Federer, Howard, Manager. Varsity Theatre. Garden Dance Hall, Lyle Jewett, manager. Johnson, Max. Wagner, John, President, Lincoln Chapter, Security Benefit Ass'n.
OMAHA: Davis, Clyde E. Omaha Credit Women's Breakfast Club. United Orchestras, Booking Agency.

NEW JERSEY
ARCOLA: Corrlston, Eddie. White, Joseph.
ATLANTIC CITY: Knickerbocker Hotel. Larosa, Tony. Little Belmont Cafe, Herndon Daniels, Owner. Silfer, Michael.
ATLANTIC HIGHLANDS: Kalsor, Walter.
BLOOMFIELD: Brown, Grant. Club Evergreen.
CAMDEN: Wait Whitman Hotel.
CLIFTON: Silberstein, Jos. L. and Ettelson, Samuel.
GLEN GARDNER: Green Hills Inn, Mr. and Mrs. John Sandago.
IRVINGTON: Club Windsor. Philhower, H. W.
JERSEY CITY: Dickinson High School Auditorium.
LONG BRANCH: Shapiro, Mrs. Louis Rembar, Manager, Hotel Scarborough.
NEWARK: Angster, Edward. Clark, Fred R. Devanney, Forest, Prom. Kruvant, Norman. Meyers, Jack. N. A. C. F. Pat & Don's. Robinson, Oliver, Mummies Club. Rutan Booking Agency. Santoro, V. Sapienza, J. Skyway Restaurant, Newark Airport Highway. Stewart, Mrs. Rosamond. Triputti, Miss Anna.
NEW BRUNSWICK: Calahan, John.
ORANGE: Schiesinger, M. S.
PASSAIC: Polish Home.
PATERSON: De Ritter, Hal.
PRINCETON: Lawrence, Paul.
SHREWSBURY: Slevin, Ben, Mgr., "Casino"
TRENTON: Laws, Oscar A.
UNION CITY: Passion Play Auditorium.
VENTNOR: Ventnor Pier.
WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner. Frankie Conway's Tavern, Black Horse Pike.
WILWOOD: Bernard's Hofbrau. Club Avalon, Joseph Totarella, Manager.

NEW YORK
ADIRONDACK: O'Connell, Nora, Proprietress, Watch Rock Hotel.
ALBANY: Bradt, John. Flood, Gordon A.
ARMONK: Embassy Associates.
BALLSTON SPA: Francesco, Tony, Manager, Stockade Club. Hearn, Gary, Manager, Stockade Club.
SEACON: Neville's Mountaineer Farm Grill.
BINGHAMTON: Bentley, Bert.
BROOKLYN: Hared Productions Corp.
BUFFALO: Clore, Wm. R. and Joseph, Operators, Vendome Hotel. Erickson, J. M. German-American Musicians' Association. King Productions Co., Geo. Meadowbrook Country Club. McVan's, Mrs. Lillian McVan, Proprietor. Michaels, Max. Miller, Robert. Nelson, Art. Park Country Club. Shultz, E. H. Vendome Hotel. W. & J. Amusement Corp.
ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel.

ELMIRA: Goodwin, Madalyn Reynolds, Jack. Rock Springs Dance Pavilion.
FISHKILL: Oriental Inn.
GENEVA: Rothenberg, Frank.
GLENS FALLS: The Royal Pines, Tony Reed, Proprietor. Round Pond Casino, Salvatore Russo, Manager.
KIAMESHA LAKE: Mayfair, The.
KINGSTON: Van Bramer, Vincent.
LACKAWANNA: Chic's Tavern, Louis Cicarelli, Proprietor.
LSCM SHELDRAKE: Club Riviera, Felix Amstel, Proprietor.
NEWBURGH: Matthews, Bernard H.
NEW YORK CITY: Benson, Edgar A. Blythe, Arthur, Booking Agent. Caruso, James A. N. Dodge, Wendell P. Dyruff, Nicholas Dwyer, Bill. Faggen, Jay. Fliaahnick, Sam B. Harris, Bud. Herk, I. H., Theatrical Promoter. Immerman, George. Isquith, Louis. Jermon, John J., Theatrical Promoter. Joseph, Alfred. Katz, George, Theatrical Promoter. Levy, Al. and Nat, Former Owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Makler, Harry, Manager, Polley Theatre (Brooklyn). Maybohm, Col. Fedor. Murray, David. Musical Art Management Corp., Alexander Mervitch, President. Palais Royale Cabaret. Pearl, Harry. Phi Rho Pi Fraternity. "Right This Way", Carl Reed, Manager. Riley, Jerry. Rudnik, Max. Shayne, Tony, Promoter. Solomonoff, Henry. Wade, Frank.
OLEAN: Cabin Restaurant.
ONEONTA: Oneonta Post No. 259, American Legion, G. A. Dockstader, Commander.
POUGHKEEPSIE: Poughkeepsie High School Auditorium.
PURLING: Gutrie's Purling Palace.
ROCHESTER: Alpha Beta Gamma Fraternity. Genesee Electric Products Co. Gorin, Arthur. Madalena, A. J. Medwin, Barney. Pulsifer, E. H. Todd Union of University of Rochester and Gymnasium.
SCHENECTADY: Gibbons, John F., manager, Club Palorama.
STONE RIDGE: DeGraft, Walter A.
SYRACUSE: Horton, Don. Most Holy Rosary Alumni Association.
TONAWANDA: Shuman, George, Operator, Hollywood Restaurant.
TROY: Lambda Chi Alpha. Phi Kappa. Phi Mu Delta. Pi Kappa Alpha. Pi Kappa Phi. Theta Nu Epsilon. Theta Upsilon Omega.
UTICA: Nolinoux, Alex. Sigma Psi Fraternity, Epilion Chapter.
WHITE PLAINS NORTH: Charlie's Rustic Lodge
WHITESBORO: Guido, Lawrence.
WINDSOR BEACH: Windsor Dance Hall.
YONKERS: Wilson Line.
LONG ISLAND, N. Y.
HICKSVILLE: Seever, Mgr., Hicksville Theatre.
LINDENHURST: Fox, Frank W.

NORTH CAROLINA
ASHEVILLE: Asheville Senior High School Auditorium. David Millard High School Auditorium. Hall-Fletcher High School Auditorium.
CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Proprietor.
DURHAM: Alston, L. W. Ferrell, George. Mills, J. N. Pratt, Fred.
GREENSBORO: American Business Club. Idylwild Dance Club.
HIGH POINT: Trumpeters' Club, The, J. W. Bennett, President.

NORTH DAKOTA
BISMARCK: Coman, L. R., Coman's Court.
GRAND FORKS: Point Pavilion.
OHIO
AKRON: Brady Lake Dance Pavilion. Katz, George, DeLuxe Theatres. Williams, J. P., DeLuxe Theatres.
ALLIANCE: Castle Night Club, Charles Naines, Manager. Curtis, Warren.
ATHENS: Roper, Nita, Manager, Mayfair Club.
BRIDGEPORT: Kenny Mara Club, 217 Lincoln Ave.
BRYAN: Thomas, Mort.
CAMBRIDGE: Lash, Frankie (Frank Lashinsky).
CANTON: Beck, L. O., Booking Agent. Bender, Harvey. Bender's Tavern, John Jacobs, Manager. Canton Elks Lodge.
CHILLICOTHE: Rutherford, C. E., Manager, Club Bavarian. Scott, Richard.
CINCINNATI: Cincinnati Club, Milnor, Manager. Cincinnati Country Club, Miller, Manager. Elks' Club No. 5. Hartwell Club. Jones, John. Kenwood Country Club, Thompson, Manager. Lawdale Country Club, Hutch Ross, Owner. Maketawah Country Club, Worburton, Manager. Queen City Club, Cleman, Manager. Rainey, Lee, manager, Cotton Club. Spat and Slipper Club. Western Hills Country Club, Waxman, Manager.
CLEVELAND: Hanna, Rudolph. Order of Sons of Italy. Grand Lodge of Ohio. Sennes, Frank. Sindelar, E. J. Welsenberg, Nate, Mgr., Mayfair or Euclid Casino.
COLUMBUS: Askins, Lane. Askins, Mary. Gyro Grill.
DAYTON: Club Ark, John Hornia, Owner. Elb, Dwight. Stapp, Phillip B. Victor Hugo Restaurant.
GREENVILLE: Darke County Fair
MANSFIELD: Foley, W. R., Mgr., Coliseum Ballroom. Ringside Night Club.
MARIETTA: Morris, H. W.
MARION: Anderson, Walter.
MEDINA: Brandow, Paul.
ROCKY RIVER: Westlake Hotel.
SANDUSKY: Anchor Club, Henry Leitson, Prop. Brick Tavern, Homer Roberts, Manager. Crystal Rock Nite Club, Alva Halt, Operator. Fountain Terrace Nite Club, Alva Halt, Manager.
SIDNEY: Woodman Hall.
SPRINGFIELD: Lord Lansdown's Bar, Pat Finnegan, Manager. Marshall, J., Operator, Gypsy Village. Prince Hunley Lodge No. 459, A. B. F. O. E.
TOLEDO: Browning, Frank. Frank, Steve and Mike. Owners and Managers. Frank Bros. Cafe. Johnson, Clem.
WARREN: Windom, Chester. Young, Lin.
YOUNGSTOWN: Bannon, Robert. Kala Doxa Club. Lombard, Edward.

OKLAHOMA
OKLAHOMA CITY: Buttrick, L. E. Walters, Jules, Jr., Manager and Promoter.
TULSA: Akdar Temple Uniform Bodies, Claude Rosenstain, General Chairman. Mayfair Club, John Old, Manager. Rainbow Inn. Tate, W. J. Teals & Ravia Promoters.

OREGON
KLAMATH FALLS: Gold Road Show Boat, Capt. J. W. Menkes, Owner. Matesic, Frank.
SALEM: Techhammer, John F. and Carl G., Managers, Melton Moon Dance Pavilion.
PENNSYLVANIA
ALBUQUIPA: Young Republican Club. Robert Cannon.
ALLENSTOWN: Connors, Earl.
ALTOONA: Wray, Eric.
AMBRIDGE: Colonial Inn.
BERNVILLE: Snyder, C. L.
BETHLEHEM: Reagan, Thomas.
BRADFORD: Fizzle, Francis A.
BROWNSVILLE: Hill, Clifford, President. Triangle Amusement Co.
CANONSBURG: Bales, Irwin.
CHARLESTON: Austin, George. Caramela, Ted. Klus, Joe.
CHESTER: Reading, Albert A.
COLUMBIA: Hardy, Ed.
CONNEAUT LAKE: Dreamland Ballroom, The. T. P. McGuire, Manager. Oakland Beach Dance Pier, T. H. McGuire, Operator.
DRAVOSSBURG: Yaras, Max. Sky Club, Inc.
DRUMS: Brehm's Grove. John Brehm, Proprietor. Green Gables.
DRY TAVERN: Welner, Alex, Owner, Twin Gables Inn.
EASTON: Circlon, The, Neal Rumbaugh, Prop.
ELMHURST: Watro, John, Mgr., Showboat Grill.
EMPORIUM: McNarney, W. S.
FRACKVILLE: Casa Loma Hall.
GIRARDVILLE: Girardville Hose Co.
OLEN LYON: Gronka's Hall.
GREENSBURG: William Penn Club.
GREENVILLE: Moose Hall and Club.
HARRISBURG: Johnson, William.
HOMETOWN (Tamaqua): Baldino, Dominic. Gilbert, Lee.
JACKSONVILLE: Jacksonville Cafe, Mrs. "Doc" Gilbert Mgr.
KELAYRES: Condors, Joseph.
KULPMONT: Liberty Hall. Neil Rich's Dance Hall.
LANCASTER: Club Casino, Angelo Marabolo, Manager. Parker, A. B. Wheatland Tavern Palmroom, located in the Miller Hotel; Paul Heine, Sr., Operator.
LATROBE: Yingling, Charles M.
LEBANON: Colonial Ballroom. Fishman, Harry K.
LENIGHTON: Reiss, A. Henry.
MAYFIELD: Parish Hall of the Sacred Heart of Jesus Church.
MT CARMEL: Mayfair Club, John Pogeaky and John Ballent, Mgrs. Paulson, Mike, Manager, Paradise Club. Reichwein's, Prop. Frank Reichwein, Prop.
NANTICOKE: Knights of Columbus Dance Hall. St. Joseph's Hall, John Renka, Manager.
NATRONA: Natrona Citizens Hall.
NEW OXFORD: Green Cove Inn, W. E. Stallsmith, Proprietor.
NEW SALEM: Maher, Margaret.
NORRISTOWN: Hoshbach, H. E., Manager and Owner, Hoshbach's Bungalow Inn.
OLD FORD: Pagnattl, Victor.
PHILADELPHIA: Anchorage Cafe, Arthur H. Padula, Manager. Arcadia, The International Restaurant, Arthur H. Padula, President. Beauville Casino. Faucett, James H. Griffin, William E. Hirt, Iszy. Martin, John. Muller, George W. Nixon Ballroom. Philadelphia Federation of the Blind. Stone, Thomas. Swing Club, Messrs. Walter Finney and Thos. Moyle. Temple Ballroom. Tioga Cafe, Anthony and Sabatino Marrara, Mgrs. Triangle Theatrical Agency. Willner, Mr. and Mrs. Max Zeidt, Mr. Hart's Beauty Culture School.
PITTSBURGH: Bland's Night Club. Ellis, Robert W., Ellis Amusement Co.

Gold Road Show Boat, Capt. J. W. Menkes, Owner. Matesic, Frank.
QUAKERTOWN: Bucks Co. Fair.
READING: Mountain Springs Association, Jack Thammes, Business Agent. San Rita Inn, Gus Paskopoulos, manager.
RIDGEWAY: Benigni, Silvio.
ROCHESTER: Pitini, Joseph.
SCRANTON: Liberty Hall.
SHAMOKIN: Boback, John. Shamokin Moose Lodge Grille.
SHARON: Marino & Cohn, former Operators, Clover Club. Williams' Place, George.
SUNBURY: Sober, Melvin A.
TATAMY: Brookside Inn.
UNIONTOWN: Maher, Margaret.
WERNERSVILLE: South Mountain Manor Hotel, Mr. Berman, Manager.
WILKES-BARRE: Cohen, Harry. Kozley, William. Mary's Palace, George Gabano, Manager. McKane, James.
WILLIAMSPORT: Moose Club. Stover, Curley.
YORK: Kibbler, Gordon. Penn Hotel, Charles Welsh, Proprietor.

RHODE ISLAND
NEWPORT: Verner, Harry, Manager, Embassy Club.
NORWOOD: Hollywood Casino, Mike and Joe D'Antuono, Owners and Managers.
PROVIDENCE: Ranger, Rubes. Club Hagdad, Leo Mancini, Operator. Goldsmith, John, Promoter. Kronson, Charles, Promoter. Saturday Night Dances, operated by Mancini at North Main Street Auditorium.
WARWICK: D'Antuono, Mike. Hollywood Casino.
WOONSOCKET: Kornstein, Thomas.

SOUTH CAROLINA
CHARLESTON: Pierre, Thomas.
GREENVILLE: Allen, E. W. Goodman, H. E., Manager, The Pines. Greenville Women's College Auditorium.
MARION: Wall, O. R.
SPARTANBURG: Converse College Auditorium.

SOUTH DAKOTA
BERESFORD: Muhlenkott, Mike.
SIOUX FALLS: Plaza (Night Club).
TRIPP: Maxwell, J. E.
YANKTON: Kosta, Oscar, Manager, Red Rooster Club.

TENNESSEE
BRISTOL: Pinehurst Country Club, J. C. Rates, Manager.
CHATTANOOGA: Diddy, Nathan. Reeves, Harry A.
CLARKSVILLE: Runyon, Dr. Bruce. Iye, B. J.
JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club.
KNOXVILLE: Manderson, Frank.
MEMPHIS: Atkinson, Elmer. Avery, W. H. Catholic Club. Hulbert, Maurice.
NASHVILLE: Carter, Robert T. Connors, C. V. Eakle, J. C. Scottish Rite Temple.
TEXAS
ABILENE: Sphinx Club.
AMARILLO: Municipal Auditorium.
AUSTIN: Gregory Auditorium. Hogg Memorial Auditorium. Rowlett, Henry, Operator, Cotton Club.
BRECKENRIDGE: Breckenridge High School Auditorium.
CLARKSVILLE: Dickson, Robert G.
DALLAS: Bagdad Night Club. Goldberg, Bernard. Johnson, Clarence M. Malone, A. J., Mgr., Trocadero Club.
DENTON: North Texas State Teachers' Auditorium. Texas Women's College.
FORT WORTH: Bowers, J. W. Humming Bird Club, L. C. Bryant, Owner. Plantation Club.

Southwestern Exposition and Stock Show, Rodeo and Roundup Club.
FREDERICKSBURG: Hilltop Night Club.
GALVESTON: Page, Alex. Purple Circle Social Club.
HARLINGEN: Municipal Auditorium.
HOUSTON: Beust, M. J., Operator of El Coronado. El Coronado Club, Roger Seaman and M. J. Beust, Managers. Grigsby, J. B. Lamantia, A. Orchestra Service of America. Pazner, Hanek, Owner and Manager, Napoleon Grill. Piver, Napoleon, Owner and Manager, Napoleon Grill. Richards, O. K. Robey, Don. Robinson, Paul. Seaman, R. J., Operator of El Coronado.
LUBBOCK: Lubbock High School Auditorium.
PORT ARTHUR: Lighthouse, The, Jack Meyers, Manager. Silver Slipper Night Club, V. B. Berwick, Manager.
RANGER: Ranger Recreation Building.
SAN ANTONIO: Shadowland Night Club.
TEXARKANA: Gant, Arthur. Texarkana, Texas, High School Auditorium.
WACO: Williams, J. R.
WICHITA FALLS: Hyatt, Roy C.

UTAH
SALT LAKE CITY: Allan, George A. Cromar, Jack, alias Little Jack Horner.
VIRGINIA
ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager. Nightingale Nite Club.
BLACKSBURG: V. P. I. Auditorium.
DANVILLE: City Auditorium. George Washington High School Gym.
HOPEWELL: Hopewell Cotillion Club.
LYNCHBURG: Happy Landing Lake, Caswell Beverly, Manager.
NEWPORT NEWS: Newport News High School Auditorium.
NORFOLK: Club 500, F. D. Wakley, Manager. DeWitt Music Corporation, U. H. Maxey, president; C. Coates, vice-president.
NORTON: Pegram, Mrs. Erma.
RICHMOND: Hermitage Country Club. Julian's Hallroom. Patrick Henry Hotel.
ROANOKE: Lakeside Swimming Club & Amusement Park. Mill Mountain Hallroom. A. R. Rorer, Manager. Morris, Robert F., Manager, Radio Artists' Service. Wilson, Sol., Mgr., Royal Casino.
SOUTH WASHINGTON: Riviera Club.
VIRGINIA BEACH: Gardner Hotel. Links Club. Rose, J. E. Village Barn.

WASHINGTON
SEATTLE: Meany Hall. West States Circus.
SPOKANE: Davenport Hotel.
WEST VIRGINIA
BLUEFIELD: Florence, C. A. Renaissance Club. Walker, C. A.
CHARLESTON: Brandon, William. Embassy Inn, E. E. Saunders, Manager. Fonteneau, Roy. White, R. L., Capitol Booking Agency.
CLARKSVILLE: Leftridge, Lefty.
FAIRMONT: Carpenter, Samuel H.
MUNTINGTON: Emperson, Tiny, and Hewett, Tiny, Promoters, Marathon Dances.
MORGANTOWN: Elks' Club.
WHEELING: Lindelof, Mike, Proprietor, Ot Heidelberg Inn.
WILLIAMSON: Albert, Irving.
WISCONSIN
ANTIGO: Langlade County Fair Grounds & Fair Association.
APPLETON: Apple Creek Dance Hall. Sheldon Stammer, Mgr. Konzelman, E. Mackville Tavern Hall. William Bogacs, Manager. Miller, Earl.
ARCADIA: Schade, Cyril.
BARABO: Dunham, Paul L.
BELLEVILLE: Illinois Tavern, Tom Ford, Proprietor.

CHIPPEWA FALLS:
Northern Wisconsin District Fair Assn.

CUSTER:
Bronk, Karl.
Glodock, Arnold.

DAKOTA:
Passarelli, Arthur

HEAFFORD JUNCTION:
Killinski, Phil., Prop., Phil's Lake Nakomis Resort.

JUMP RIVER:
Erickson, John, Manager, Community Hall.

JUNEAU:
Triangle Inn Dance Hall, Peter Kirchofer, Prop.

KENOBA:
Emerald Tavern.
Grand Ridge Tavern.
Prince Tavern.
Shangri-La Nite Club.

LA CROSSE:
Hagemo, Ingvald.
McCarthy, A. J.
Mueller, Otto.

LEOPOLIS:
Brackob, Dick.

MADISON:
Bascom Hall

MANITOWOC:
Seitz, Harold, Mgr., The Keg.

MAPLEWOOD:
Reince, Fablan.

MARSHFIELD:
Bell, Joe, Manager, Baker-ville Pavilion.

MERRILL:
Battery "F," 120th Field Artillery.

MILWAUKEE:
Caldwell, James.
Cubic, Iva.
Liberty Hall, Tony Buxbaum, Operator.
Thomas, James.

MT. CALVARY:
Sijack, Steve.

NEW LONDON:
Veterans of Foreign Wars Organization.

OCONEGOWOC:
Jones, Bill, Silver Lake Resort.

PHILIPS:
Liebelt, Rudy.

POTOSI:
Stoll's Garage.
Turner's Bowery.

RANDOLPH:
Randolph Firemen's Park Association.

REEDSVILLE:
Hubols Grove and Hall, Robert Bobols, Prop.

RHINELANDER:
Waverley Beach Dance Hall, Hank Turban, Mgr.

ROTHSCHILD:
Rhyner, Lawrence.

SNEBOVSAN:
Kohler Recreation Hall.

SLINGER:
Bue, Andy, alias Buege, Andy.

SPLIT ROCK:
Fabits, Joe, Manager, Split Rock Ballroom.

STEVENS POINT:
Midway Dance Hall.

STOUGHTON:
Harber Club, Barber Brothers, Proprietors.

STRATFORD:
Kraus, L. A., Manager, Rosellville Dance Hall.

STURGEON BAY:
DeFoe, F. G.

SUN PRAIRIE:
Weisensel, N., Operator, Angel Park.

SUPERIOR:
Willet, John.

TIGERTON:
Miechiska, Ed., Manager, Tigerton Dells Resort.

TOWAN:
Cramm, E. L.

VALDESBURG:
Pigeon Lake Resort, Joseph Hallman, Proprietor.

WAUBAU:
Vogl, Charles.

WAUTOMA:
Passarelli, Arthur.

WITTEBERG:
Dorshner, Leo, Manager, Shepley Pavilion.

WYOMING

CASPER:
Oasis Club, The, A. E. Schmitt, Manager.
Whinnery, C. L., Booking Agent.

CHEYENNE:
Wyoming Consistory.

DISTRICT OF COLUMBIA

WASHINGTON:
All States Democratic Club.
Alvin, Ray C.
Ambassador Hotel.
Burroughs, H. F., Jr.
Canning, T. W.
Club Havana, Guy T. Scott, Proprietor.
Columbian Musicians' Guild, W. M. Lynch, Manager.
Constitution Hall.
D. A. R. Building.
Lude March.
Paerber, Matthew J.
Hayden, Phil.
Hi-Hat Club.
Hule, Lim, Manager, La Parce Restaurant.
Cocoanut Grove.
Hurwita, L., Manager, The Kavakos Cafe, Wm. Kavakos, Manager.
Kipnia, Benjamin, Booker, Melody Club.
Melody Club.
Pirate's Den.

MANITOBA

WINNIPEG:
"Back to the Land Assistance Association of Winnipeg."
Brandon Fair.
Winnipeg Auditorium

ONTARIO

CORUNNA:
Pier, William Richardson, Proprietor.

HAMILTON:
Delta High School Auditorium.
Lumbells Amusement Co., Capt. M. W. Plunkett, Manager.
Technical High School Auditorium.
Westdale High School Auditorium.

LONDON:
Cooley, Sam A.
Palm Grove.

NIAGARA FALLS:
Niagara Falls Badminton and Tennis Club.
Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall.

OTAWA:
Finlayson, Lieut. W. B. Lido Club.

PETERBOROUGH:
College Auditorium.
Peterborough Exhibition.

BARNIA:
Blue Water Inn, Thomas Kemaley, Proprietor.

TORONTO:
Andrews, J. Brock.
Central Toronto Liberal Social Club.
Clarke, David.
Cockerill, W. H.
Eden, Leonard.
Eisen, Murray.
Henderson, W. J.
LaSalle, Fred, Fred LaSalle Attractions.
Legge, C. Franklin, and Legge Organ Co.
O'Byrne, Margaret.
Savarin Hotel.
Silver Slipper Dance Hall.
Urban, Mrs. Marie.

WOODSTOCK:
South Side Park Pavilion.

QUEBEC

MONTREAL:
Beauchamp, Gerard.
Johnson, Lucian.
Wynness, Howard.

SHERBROOKE:
Eastern Township Agricultural Association.

ST. MARGUERITE:
Domaine D'Estrel.

MISCELLANEOUS

American Negro Ballet.
Blaufox, Paul, Manager, Pee Bee Gee Production Co., Inc.
Bowley Ray.
Braun, Dr. Max, Wagnerian Opera Co.
Carr, June, and Her Parisienne Creations.
Curry, R. C.
Darktown Scandals, Ida Cox and Jake Shankle, Mgrs.
Darragh, Don.
Del Monte, J. P.
Edmonds, E. E., and His Entertprises.
Ellis, Robert W., Dance Promoter.
Fiesta Company, George H. Boles, Manager.
Gabel, Al. J., Booking Agent.
Ginsburg, Max, Theatrical Promoter.
Gonia, George F.
Hanover, M. L., Promoter.
Helm, Harry, Promoter.
Heiney, Robt., Trebor Amusement Co.
Hendershott, G. B., Fair Promoter.
Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners.
Hoxie Circus, Jack Hyman, S.
Jasmania Co., 1934.
Kane, Lew, Theatrical Promoter.
Katz, George.
Kaunonga Operating Corp., F. A. Scheffel, Secretary.
Kessler, Sam, Promoter.
Kinsey Players Co. (Kinsey Comedy Co.).
Lasky, Andre, Owner and Manager, Andre Lasky's French Revue.
Lawton, Miss Judith.
Lester, Ann.
London Intimate Opera Co.
Mack, Charlie, Manager, Chat-terbox & Cavalcade of Lafe Units.
McConkey, Mack, Booker.
McKryer, William, Promoter.
McKay, Gail B., Promoter.
McKinley, N. M.
Marcan, Joe, Manager, "Sur-prise Party" Co.
Miller's Rodeo.
Monmouth County Firemen's Association.
Monoff, Yvonne.
Mumm, Edward F., Promoter.
Nash, I. J.
National Speedathon Co., N. K. Antrim, Manager.
O'Hanrahan, William.
O'Leak, Clifford, Promoter.
Opera-on-Tour, Inc.
Rogers, Harry, Owner, "Fricco Follies."
Rudnick, Max, Burlesque Promoter.
Santoro, William, Steamship Booker.
Scottish Musical Players (traveling).
Shavitch, Vladimir.
Snyder, Sam, Owner, International Water Follies.
Sponsler, Lea.
Steamship Lines:
American Export Line.
Bavannah Line.
Wilson Line.
Thomas, Gene.
Thompson, J. Nelson, Promoter.
Todd, Jack, Promoter.
"Uncle Ezra Smith Barn Dance Frolie Co."

Walkathon, "Moon" Mullins, Proprietor.
Welsh, Finn and Jack Schenck, Theatrical Promoters.
Wheelock, J. Riley, Promoter.
White, Jack, Promoter of Style Shows.
Wiley, Walter C., Promoter of the "Jitterbug Jam-boes."
Wise and Weingarden, Managers, "Mixed Nuts" Co.
Wolfe, Dr. J. A.
Yokel, Alex, Theatrical Promoter.
"Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES
Arranged alphabetically as to States and Canada

ALABAMA

MOBILE:
Lincoln Theatre.
Pike Theatre.

ARIZONA

PHOENIX:
Rex Theatre.

YUMA:
Lyric Theatre.
Yuma Theatre.

ARKANSAS

HOT SPRINGS:
Best Theatre.
Laramount Theatre.
Princess Theatre.
Spa Theatre.
State Theatre.

PARIS:
Wiggins Theatre.

CALIFORNIA

BRAWLEY:
Brawley Theatre.

CARMEL:
Elmhart Theatre.

CROMA:
Croma Theatre.

DINUBA:
Strand Theatre.

EUREKA:
Liberty Theatre.
Rialto Theatre.
State Theatre.

FERNDALE:
State Theatre.

FORT BRASS:
State Theatre.

FORTUNA:
Fortuna Theatre.

GILROY:
Strand Theatre.

HOLLYWOOD:
Andy Wright Attraction Co.

LONG BEACH:
Strand Theatre.

LOS ANGELES:
Ambassador Theatre.
Burbank Theatre.
Follies Theatre.
Frolics Theatre, J. V. (Pete) Frank and Roy Dalton, Operators.
Million Dollar Theatre.
Harry Poupkin, Operator.

LOVELAND:
Rialto Theatre.

MARYVILLE:
Liberty Theatre.
State Theatre.

MODESTO:
Lyric Theatre.
Princess Theatre.
State Theatre.
Strand Theatre.

PALM SPRINGS:
Plaza Theatre.

URIAN:
State Theatre.

YUBA CITY:
Smith's Theatre.

COLORADO

COLORADO SPRINGS:
Liberty Theatre.
Tompkins Theatre.

CONNECTICUT

BRIDGEPORT:
Park Theatre.

DARLEN:
Darlen Theatre.

HARTFORD:
Crown Theatre.
Liberty Theatre.

MYSTIC:
Strand Theatre.

NEW BRITAIN:
Rialto Theatre.

NEW CANAAN:
Play House.

NEW HAVEN:
White Way Theatre.

SOUTH NORWALK:
Theatre in the Woods.
Greek Evans, Promoter.

YAPVILLE:
Hillcrest Theatre.

WESTPORT:
Fine Arts Theatre.

WINTED:
Strand Theatre.

DELAWARE

MIDDLETOWN:
Everett Theatre.

FLORIDA

HOLLYWOOD:
Florida Theatre.
Hollywood Theatre.
Ritz Theatre.

LAKELAND:
Lake Theatre.

WINTER HAVEN:
Grand Theatre.
Ritz Theatre.

IDAHO

BLACKFOOT:
Mission Theatre.
Nuart Theatre.

IDAHO FALLS:
Gayety Theatre.
Rio Theatre.

REXBURG:
Elk Theatre.
Romance Theatre.

ST. ANTHONY:
Rialto Theatre.
Roxy Theatre.

ILLINOIS

CARLINVILLE:
Marvel Theatre.

FREESPORT:
Winnishiek Players Theatre.

GENEVA:
Fargo Theatre.

LINCOLN:
Grand Theatre.
Lincoln Theatre.

ROCK ISLAND:
Riviera Theatre.

STREATOR:
Granada Theatre

INDIANA

GOSHEN:
Lincoln Theatre.
New Circle Theatre.

INDIANAPOLIS:
Civic Theatre.
Mutual Theatre.

NEW ALBANY:
Grand Picture House.
Kerrigan House.

TERRE HAUTE:
Rex Theatre.

VINCENNES:
Moon Theatre.

IOWA

COUNCIL BLUFFS:
Liberty Theatre.
Strand Theatre.

DUBUQUE:
Spensley-Orpheum Theatre.

MARSHALLTOWN:
Family Theatre.

SIOUX CITY:
Seft Theatre Interests.

STATE CENTER:
Sun Theatre.

WASHINGTON:
Graham Theatre.

KANSAS

EL DORADO:
Eris Theatre.

INDEPENDENCE:
Beldor Theatre.

KANSAS CITY:
Art Theatre.
Midway Theatre.

LAWRENCE:
Dickinson Theatre.
Granada Theatre.
Jayhawk Theatre.
Fattie Theatre.
Varsity Theatre.

LEAVENWORTH:
Abdallah Theatre.
Lycum Theatre.

MERPHSON:
Ritz Theatre.

PARSONS:
Ritz Theatre.

WINFIELD:
Ritz Theatre.

KENTUCKY

ASHLAND:
Capitol Theatre.
Grand Theatre.

RELEVUE:
Sylvia Theatre.

COVINGTON:
Family Theatre.
Shirley Theatre.

LOUISIANA

LAKE CHARLES:
Palace Theatre.

MONROE:
Selgie Theatre.

NEW ORLEANS:
Globe Theatre.
Tudor Theatre.

WEST MONROE:
Happy Hour Theatre.

MAINE

PORTLAND:
Cameo Theatre.
Derring Theatre.
Keith Theatre.

MARYLAND

BALTIMORE:
Belindor Theatre.
Boulevard Theatre.
Community Theatre.
Forrest Theatre.
Grand Theatre.
Jay Theatrical Enterprise.
Palace Picture House.
Regent Theatre.
Rivoli Theatre.
State Theatre.
Temple Amusement Co.

ELKTON:
New Theatre.

MASSACHUSETTS

ATTLEBORO:
Bates Theatre.
Union Theatre.

BOSTON:
Casino Theatre.
Park Theatre.
Tremont Theatre.

BROOKTON:
Majestic Theatre.
Modern Theatre.

CHARLESTOWN:
Thompson Square Theatre.

FITCHBURG:
Majestic Theatre.
Strand Theatre.

HAVERHILL:
Lafayette Theatre.

HOLYOKE:
Holyoke Theatre.

LEOMINGSTER:
Capitol Theatre.

LOWELL:
Capitol Theatre.
Crown Theatre.
Gates Theatre.
Rialto Theatre.
Tower Theatre.

MEDFORD:
Medford Theatre.
Riverside Theatre.

NEW BEDFORD:
Bayliss Square Theatre.

REXBURG:
Liberty Theatre.

SOMERVILLE:
Capitol Theatre.
Somerville Theatre.

SOUTH BOSTON:
Strand Theatre.

STOUGHTON:
State Theatre.

MICHIGAN

BAY CITY:
Temple Theatre.
Washington Theatre.

DETROIT:
Adam Theatre.
Broadway Theatre.
Downtown Theatre.

DOWAGIAC:
Century Theatre.

EAST GRAND RAPIDS:
Ramona Theatre.

GRAND HAVEN:
Crescent Theatre.

GRAND RAPIDS:
Rialto Theatre.
Savoy Theatre.

LANSING:
Garden Theatre.
Orpheum Theatre.
Plaza Theatre.

MT. CLEMENS:
Bijou Theatre.
Macomb Theatre.

NILES:
Riviera Theatre.

SAGINAW:
Michigan Theatre.

SAULT STE. MARIE:
Colonial Theatre.
Soo Theatre.
Temple Theatre.

MINNESOTA

HIBBING:
Astor Theatre.

NEW ULM:
Lyric Theatre.
Time Theatre.

WINONA:
Broadway Theatre.

MISSISSIPPI

GREENWOOD:
Lyric Theatre.

JACKSON:
Alamo Theatre.
Hooker Theatre.

LAUREL:
Arabian Theatre.
Jean Theatre.
Strand Theatre.

PASCAGOULA:
Nelson Theatre.

PASS CHRISTIAN:
Avalon Theatre.

ST. LOUIS:
A. and G. Theatre.

YAZOO:
Yazoo Theatre.

MISSOURI

JOPLIN:
Gem Theatre.

KANSAS CITY:
Liberty Theatre.

ST. LOUIS:
Ambassador Theatre.
Loews State Theatre.
Missouri Theatre.
St. Louis Theatre.

WEBB CITY:
Civic Theatre.

MONTANA

BILLINGS:
Lyric Theatre.

NEBRASKA

GRAND ISLAND:
Empress Theatre.
Island Theatre.

KEARNEY:
Empress Theatre.
Kearney Opera House.

NEW HAMPSHIRE

NASHUA:
Colonial Theatre.
Park Theatre.

NEW JERSEY

ABBURY PARK:
Ocean Theatre.

ATLANTIC CITY:
Royal Theatre.

BELMAR:
Rivoli Theatre.

BOGOTA:
Queen Ann Theatre.

SOUND BROOK:
Lyric Theatre.

BUTLER:
New Butler Theatre.

CAMDEN:
Apollo Theatre.
Victoria Theatre.
Walt Whitman Theatre.

CARTERET:
Ritz Theatre.

CLIFTON:
Strand Theatre.

GLASSBORO:
Glassboro Theatre.

JERSEY CITY:
Cameo Theatre, Mr. Mc-Keon, Manager.
Capitol Theatre.
Fulton Theatre.
Majestic Theatre.
Monticello Theatre.
Rialto Theatre.
State Theatre.
Tivoli Theatre.
Transfer Theatre.

LAKEWOOD:
Palace Theatre.
Strand Theatre.

LITTLE FALLS:
Oxford Theatre.

LONG BRANCH:
Paramount Theatre.

LYNDHURST:
Ritz Theatre.

NETCONG:
Palace Theatre.

NEWARK:
Court Theatre.

PASSAIC:
Palace Theatre.
Playhouse Theatre.
Rialto Theatre.

PATERSON:
Capitol Theatre.
Plaza Theatre.
State Theatre.

PITMAN:
Broadway Theatre.

POMPTON LAKES:
Pompton Lakes Theatre.

TOMS RIVER:
Trafo Theatre.

WESTWOOD:
Westwood Theatre.

NEW YORK

AMSTERDAM:
Orpheum Theatre.

AUBURN:
Capitol Theatre.

BEACON:
Beacon Theatre.
Roosevelt Theatre.

BROOKLYN:
Bronx Opera House.
New Reel Theatre (Bronx).
Tremont Theatre.
Windsor Theatre.

BROOKLYN:
Borough Hall Theatre.
Brooklyn Little Theatre.
Classic Theatre.
Gaiety Theatre.
Halsey Theatre.
Liberty Theatre.
Mapleton Theatre.
Parkway Theatre.
Star Theatre.

BUFFALO:
Eagle Theatre.
Old Vienna Theatre.

CORTLAND:
Cortland Theatre.

DOLGEVILLE:
Strand Theatre.

FALCONER:
State Theatre.

GLENS FALLS:
State Theatre.

JOHNSTOWN:
Electric Theatre.

MT. KISCO:
Playhouse Theatre.

NEWBURGH:
Academy of Music.

NEW YORK CITY:
Apollo Theatre.
Arcade Theatre.
Beacon Theatre.
Belmont Theatre.
Benenson Theatre.
Blenheim Theatre.
Grand Opera House.
Irving Place Theatre.
Jury Theatre, Inc.
Loconia Theatre.
Olympia Theatre.
People's Theatre (Bowery).
Provincetown Playhouse.
Schwartz, A. H., Century Circuit, Inc.
Washington Theatre (145th St. and Amsterdam Ave.)
West End Theatre.

NIAGARA FALLS:
Hippodrome Theatre.

OLEAN:
Palace Theatre.

OSWEGO:
Gem Theatre.

PELAM:
Pelham Theatre.

POUGHKEEPSIE:
Liberty Theatre.
Playhouse Theatre.

SYRACUSE:
Rivoli Theatre.

TROY:
Bijou Theatre.

LONG ISLAND, N. Y.

FREEPORT:
Freeport Theatre.

HICKSVILLE:
Hicksville Theatre.

HUNTINGTON:
Huntington Theatre.

LOCUST VALLEY:
Red Barn Theatre.

MINEOLA:
Mineola Theatre.

SAG HARBOR:
Sag Harbor Theatre.

SEA CLIFF:
Sea Cliff Theatre.

SOUTHAMPTON:
Southampton Theatre.

NORTH CAROLINA

DURHAM:
New Duke Auditorium.
Old Duke Auditorium.

GREENSBORO:
Carolina Theatre.
National Theatre.

HENDERSON:
Moon Theatre.

HIGH POINT:
Broadhurst Theatre.
Broadway Theatre.
Paramount Theatre.

KANAPOLIS:
New Gem Theatre.
Y. M. C. A. Theatre.

LENOIR:
Avon Theatre.

NEWTON:
Catawba Theatre.

WINSTON-SALEM:
Colonial Theatre.
Hollywood Theatre.

NORTH DAKOTA

FARGO:
Princess Theatre.

OHIO

ANNON:
DeLuxe Theatre.

BELLEFONTAINE:
Court Theatre.
Strand Theatre.

FREMONT:
Fremont Opera House.
Paramount Theatre.

LIMA:
Fremont Theatre.
Lyric Theatre.
Majestic Theatre.

MARIETTA:
Hippodrome Theatre.
Putnam Theatre.

MARION:
Ohio Theatre.
State Theatre.

MARTINS FERRY:
Elkane Theatre.
Ferry Theatre.

PIGUA:
State Theatre.

SPRINGFIELD:
Liberty Theatre.

URBANA:
Clifford Theatre.
Lyric Theatre.

OKLAHOMA
BLACKWELL:
 Bays Theatre.
 Midwest Theatre.
 Palace Theatre.
 Rivoli Theatre.
CHICKASHA:
 Ritz Theatre.
ENID:
 Aztec Theatre.
 Criterion Theatre.
 New Mecca Theatre.
NORMAN:
 Sooner Theatre.
 University Theatre.
 Varsity Theatre.
OKMULGEE:
 Inra Theatre.
 O. pheum Theatre.
 Yale Theatre.
PICHER:
 Winter Garden Theatre.
SHAWNEE:
 Odeon Theatre.

OREGON
MEDFORD:
 Holly Theatre.
 Hunt's Criterion Theatre.
PORTLAND:
 Broadway Theatre.
 Moreland Theatre.
 Oriental Theatre.
 Playhouse Theatre.
 Studio Theatre.
 Venetian Theatre.
SALEM:
 Hollywood Theatre.

PENNSYLVANIA
ALLENTOWN:
 Lindy Theatre.
 Lyric Theatre.
 Southern Theatre.
CALIFORNIA:
 Lyric Theatre.
ERIE:
 Colonial Theatre.
HAZLETON:
 Capitol Theatre, Bud Irwin,
 Manager.
JESSUP:
 Favinna Theatre.
LEBANON:
 Auditorium Theatre.
 Capitol Theatre.
 Colonial Theatre.
 Jackson Theatre.
MONONGAHELA:
 Anton Theatre.
 Bentley Theatre.
PALMERTON:
 Colonial Theatre.
 Palm Theatre.
PECKVILLE:
 Favinna Theatre.
PHILADELPHIA:
 Apollo Theatre.
 Eljow Theatre.
 Fernrock Theatre.
 Pearl Theatre.
PITTSBURGH:
 Pittsburgh Playhouse.
READING:
 Berman, Lew, United Chain
 Theaters, Inc.
SOUTH BROWNSVILLE:
 Bison Theatre.
YORK:
 York Theatre.

RHODE ISLAND
EAST PROVIDENCE:
 Hollywood Theatre.
WATUNACK BEACH:
 Theatre-By-The-Sea.
NEWPORT:
 Shea's Paramount Theatre.
PAWTUCKET:
 Strand Theatre.
PROVIDENCE:
 Bomes Liberty Theatre.
 Capitol Theatre.
 Hope Theatre.
 Liberty Theatre.
 Uptown Theatre.

SOUTH CAROLINA
COLUMBIA:
 Royal Theatre.
 Town Theatre.

TENNESSEE
FOUNTAIN CITY:
 Palace Theatre.
JOHNSON CITY:
 Criterion Theatre.
 Liberty Theatre.
 Majestic Theatre.
 Tennessee Theatre.

MARYVILLE:
 Capitol Theatre.
 Palace Theatre.
MEMPHIS:
 Princess Theatre.
 Suzore Theatre, 869 Jack-
 son Ave.
 Suzore Theatre, 279 North
 Main St.

TEXAS
ABILENE:
 Ritz Theatre.
BROWNSVILLE:
 Capitol Theatre.
 Dittman Theatre.
 Dreamland Theatre.
 Queen Theatre.
BROWNWOOD:
 Queen Theatre.
EDINBURGH:
 Valley Theatre.
FORT WORTH:
 Little Theatre.
GALVESTON:
 Dixie No. 3 Theatre.
GREENVILLE:
 Gem Theatre.
LA FERIA:
 Bijou Theatre.
LONGVIEW:
 Liberty Theatre.
LUBBOCK:
 Lindsey Theatre.
 Lyric Theatre.
 Palace Theatre.
 Rex Theatre.
LUFKIN:
 Texan Theatre.
MEXIA:
 American Theatre.
MISSION:
 Mission Theatre.
PHARR:
 Texas Theatre.
PLAINVIEW:
 Fair Theatre.
PORT NECHES:
 Lyric Theatre.
RAYMONDVILLE:
 Ramon Theatre.
SAN ANGELO:
 City Auditorium.
 Ritz Theatre.
 Texas Theatre.
SAN ANTONIO:
 Sam Houston Theatre.
 Zaragoza Theatre.
SAN BENITO:
 Palace Theatre.
 Rivoli Theatre.
SHERMAN:
 Texas Theatre.
 Washington Theatre.
TEMPLE:
 High School Auditorium.
TYLER:
 High School Auditorium
 Theatre.
WICHITA FALLS:
 Queen Theatre.

UTAH
LOGAN:
 Capitol Theatre.
 Lyric Theatre.

VIRGINIA
LYNCHBURG:
 Belvedere Theatre.
 Gayety Theatre.
ROANOKE:
 American Theatre.
 Park Theatre.
 Rialto Theatre.
 Roanoke Theatre.
 Strand Theatre.
WINCHESTER:
 New Palace Theatre.

WASHINGTON
TACOMA:
 Riviera Theatre.

WEST VIRGINIA
CHARLESTON:
 Capitol Theatre.
 Kearse Theatre.
CLARKSBURG:
 Opera House.
 Robinson Grand Theatre.
FAIRMONT:
 Nelson Theatre.
GRUNDY:
 Lynwood Theatre.
HOLIDAYSCOVE:
 Lincoln Theatre.
 Strand Theatre.

HUNTINGTON:
 Palace Theatre.
NEW CUMBERLAND:
 Manos Theatre.
WEIRTON:
 Manos Theatre.
 State Theatre.
WELLSBURG:
 Palace Theatre.
 Strand Theatre.

WISCONSIN
ANTIGO:
 Home Theatre.
CHIPPewa FALLS:
 Loop Theatre.
 Rivoli Theatre.
MENASHA:
 Orpheum Theatre.
MERRILL:
 Cosmo Theatre.
OSHKOSH:
 Grand Theatre.
 Oshkosh Theatre.
 Strand Theatre.
WATERTOWN:
 Savoy Theatre.
WAUSAU:
 Ritz Theatre.

DISTRICT OF COLUMBIA
WASHINGTON:
 Rialto Theatre.
 Universal Chain Theatrical
 Enterprises.

CANADA
MANITOBA
WINNIPEG:
 Beacon Theatre.
 Dominion Theatre.
 Garrick Theatre.
 Orpheum Theatre.
 Rialto Theatre.

ONTARIO
HAMILTON:
 Granada Theatre.
 Lyric Theatre.
 Rivoli Theatre.
NIAGARA FALLS:
 Webb Theatre.
OTTAWA:
 Center Theatre.
 Rideau Theatre.
PETERBOROUGH:
 Regent Theatre.
ST. CATHARINES:
 Granada Theatre.
ST. THOMAS:
 Granada Theatre.
TORONTO:
 Arcadian Theatre.
 Brock Theatre.
 Capital Theatre.
 Century Theatre.
 Community Theatre.
 Crown Theatre.
 Cum Bac Theatre.
 Granada Theatre.
 Madison Theatre.

QUEBEC
MONTREAL:
 Capitol Theatre.
 Imperial Theatre.
 Palace Theatre.
 Princess Theatre.
 Stella Theatre.
QUEBEC:
 Cartier Theatre.
 Imperial Theatre.
 Princess Theatre.
 Victoria Theatre.
SHERBROOKE:
 Granada Theatre.
 His Majesty's Theatre.

BASKATCHEWAN
REGINA:
 Broadway Theatre.
 Grand Theatre.
SASKATOON:
 Capitol Theatre.
 Daylight Theatre.

FIFE AND DRUM CORPS
 Drum and Bugle Corps.
 Walter R. Craig Post of
 the American Legion, Rock-
 ford, Ill.
 Perth Amboy Post 45, Amer-
 ican Legion Fife, Drum
 and Bugle Corps. Perth
 Amboy, N. J.

FOR SALE—Conn. five-valve, double-bell, gold-plated Euphonium; Hechel System Bassoon; cases. P. Gatz, 876 West 180th St., New York, N. Y.

FOR SALE—Bass Clarinet, one octave key, has low Eb; silver-plated keys; new. Edmond Roelofsma, 310 West 75th St., New York, N. Y.

FOR SALE—Leedy Orchestra Chimes; like new; reason for selling, orchestra dis-banded; also large orchestra Bells; half price. Spencer Breitreiter, 136 Fourth St., Neenah, Wis.

FOR SALE—At half price, used, first-class condition. French American, German Clarinet and Saxophone Solos; sqjos in book form; methods; studies; send for list. Sigurd Johnson, 2119 Beachwood Drive, Hollywood, Calif.

FOR SALE—\$210.00 "Kruspe" Single French Horn and case, brass, German-silver trim, used very little. \$95.00; also "Kruspe" \$300.00 Double Horn, like new, \$135.00; will give trial. Marion Shea, 2685 Henthorne Road, Columbus, Ohio.

FOR SALE—Vibraharp, like new, never used much; cost \$375.00, will sacrifice for \$195.00 for quick sale; also a fine set of Temple Blocks with stand, cost \$24.00, will sell for \$12.00; not a stick mark on them. John Cumberworth, West Main St., Shelby, Ohio.

WANTED

WANTED—Single musicians for State Hospital orchestra: Violin, Alto Sax and Trumpet. Thos. Hicks, Box 1840, San Antonio, Texas.

WANTED—English Horn and Oboe player, summer season, Orchestra or Concert Band; reference, Baltimore (Municipal) Symphony Orchestra, William E. Smith, 309 West Madison St., Baltimore, Md.

LIBERAL REWARD for information leading to recovery of Peter Guarnarius Cello, made in 1702 and stolen from auto near Detroit in October, 1938; Russian initials, M. F. engraved on bottom of Cello in center. Notify Detroit F. & M. Insurance Company, 625 Shelby St., Detroit, Mich.

WANTED TO BUY

WANTED—Harp; write full particulars. E. Windsor, Box 31, R. D. 2, Kingston, N. Y.

MUSIC BUILDING FOR NEW YORK WORLD'S FAIR
 (Continued from Page Seven)

In Carnegie Hall with Artur Rodzinski conducting the Philharmonic-Symphony, and with important solo features in a Polish program.

Norway will present a concert of national music, by composers of the past and present day, by the Philharmonic-Symphony Orchestra under Olav Kjeliland on the evening of May 1 in the Fair Music Hall. A special chorus is being brought from Norway for the occasion.

For Switzerland's concert at Carnegie Hall on May 11, the Philharmonic-Symphony Orchestra will be under the batons of two conductors, Rudolph Ganz and Ernest Schelling. Both conductors also are pianists, and a third pianist, Oscar Ziegler, will be heard on the same program.

News of the Wagnerian cycle at the Metropolitan was amplified with the announcement that it would open with "Lohengrin" on May 2. Lauritz Melchior, distinguished Danish tenor, will sing the title part. Others in the cast will be Elizabeth Rethberg as Elsa of Brabant, Kirsten Thorborg as Ortrud, Friedrich Schorr as Telramund and Emanuel List as King Henry.

The opera was arranged in honor of Danish Day at the Fair and the Crown Prince and Princess of Denmark will attend the performance.

"Lohengrin" will be followed on May 4 by Wagner's immortal comedy "Die Meistersinger." The cast will include Schorr's celebrated Hans Sachs, Rethberg as Eva, Kullman as Walter, and Doris Doe as Magdalene.

The "Ring" series will begin on May 6 with "Das Rheingold," featuring Schorr as Wotan, Gabor as Alberich, Thorborg as Fricka, Althouse as Loge and List as Fafner. "Die Walkure" is set for May 8 with Melchior as Sigmund, Flagstad as Brunnhilde.

On May 10 comes "Siegfried" with Melchior in the title role, Flagstad as Brunnhilde and Schorr as the Wanderer. "Gotterdammerung" will be heard on May 12 with Melchior and Flagstad again in the leading roles.

There will be two performances of "Tristan und Isolde" on May 15 and May 23 with Melchior and Flagstad singing the title roles. On May 17, "Parsifal" will be given with Melchior and Flagstad again carrying heavy roles as Parsifal and Kundry and Schorr singing Amfortas. Bodanzky will conduct all performances except "Lohengrin," which will be under the direction of Leinsdorf.

Among other attractions scheduled for the Music Hall on the Fair grounds will be the Finlandia Chorus during the first

week of May. Other operatic performances, symphonic concerts and recitals for the last days of May will be announced at a later date.

The Fair's music program was arranged by Olin Downes, director of music, with the cooperation of Allen Wardwell, chairman of the Advisory Music Committee, and Mrs. Vincent Astor and Marshall Field, vice-chairmen.

WIND INSTRUMENT PLAYING PLAGUE
 (Continued from Page Fourteen)

rested, the less he is rested, the less is his desire for food, etc. Naturally, on account of these circumstances, his nerves tense and his physique weakens. This physical and mental condition is a contributing factor in increasing even more the development of lack of confidence. From this it is easy to see why it is, that when such an individual hasn't got sufficient time to worry about his coming playing engagement, his mental and physical condition is more apt to help, rather than hinder his playing chances.

WHAT ARE HIS WORRIES?

Q. What exactly are the things that worry this type of player?

A. The things this type of player worries about before he has to play in an orchestra or band, especially one in which he is over anxious to make good, are generally of various natures. For instances, he is tortured by thoughts such as "I wonder whether there will be orchestration with high notes? In case there will be high notes, will I get them or will I miss them? Yes, I feel that I will miss them. I hope there won't be any solos for me to play. But should there be solos, will I be able to play them, or will they be too hard for me? Which mouthpiece should I use today?" This thought prompts him to line up all his mouthpieces which he begins trying. (Usually this type of a player has mouthpiece mania, due to which he always has a number of them, which he constantly keeps on changing. And, the more he does, the less he knows which is which.) After fooling around a while with the mouthpieces, he becomes a little more alarmed. "My luck! Just today when I have to play such an important engagement, my lip has to feel so terrible. It feels as though I am losing it." Why shouldn't he feel that way, after fooling around with numerous size mouthpieces, probably for about a half hour or more? Now, he gets even still more alarmed. "Will my lips be in good shape before today's engagement? I feel that they won't. I am sure that I will not be able to tongue or slur fast, especially the difficult passages. Will I make good? Of course not. Etc., etc."

By now his emotionalism in the form of fear and worry has thrown through his physical playing apparatuses out of control. At times he gets even more alarmed and the influence of previous failures in his playing overtake him, and the result of this is that his emotions become doubly aroused. At this point, the plague in the form of the complex due to "lack of confidence" in playing, takes absolute charge of its victim.

Note: In his next article Mr. Grupp will analyze the playing of one of America's foremost first chair symphony players.—Ed.

TO OFFICERS OF ALL LOCALS

Any Local officer or member of the Federation having any knowledge as to the Locals in which the following musicians: Jack Jill, Tom Rizer, Dick Hersh, Juddy Cooper, Tommy Williams, Jerry Bredow, Clyde Baldschun, Leon B. Cox, Ned Skinner, Bessie Tice and Alvin Krumm hold membership kindly notify the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

NOT HIS AFFAIR

Mrs. Smith was particularly fond of reminding her husband that the silver was hers, the piano was hers, and the furniture was hers, and Smith was getting tired of it.

One night Mrs. Smith was awakened by noises downstairs.

"Henry," she said, "get up. There are burglars downstairs."

"Burglars" echoed Smith, wearily. "Well let 'em burgle. There's nothing of mine down there."—Topeka Capital.

MORE HOWLERS

Here is a selection of "howlers" from the collection of a Lanarkshire teacher: The royal mint is what the king puts on his roast lamb.

An appendix is a portion of a book which nobody has yet discovered to be of any use.

Gravity was discovered by Isaac Newton. It is chiefly noticeable in autumn, when the apples are falling from the trees. —Edinburgh Dispatch.

AT LIBERTY

AT LIBERTY—Flute and Piccolo player, doubling Clarinet; Union; has a wide experience and a big repertoire for band and orchestra; would except anything in the music line; also traveling if required. Musician, 312 Middle St., Beloit, Wis.

AT LIBERTY—A-1 musician; play String Bass, Tuba and Violin; wide experience; swing or concert music; band or symphony orchestra, theatre, dance or radio; possess fine instruments; locate or travel. Musician, P. O. Box 345, Waterbury, Conn.

AT LIBERTY—Man, 22 years old, desires location in industrial organization, if possible, where trade or business could be learned; experienced in all lines of Trumpet playing; reliable and willing to work. L. Dillenbeck, Morrison, Ill.

AT LIBERTY—Accordionist; rhythm, swing, rumba, tango, commercial; years of experience with topnotchers. Ramoni, 37-23 55th St., Woodside, L. I., N. Y. Phone NEwtown 9-7382.

AT LIBERTY—Solid Swing Drummer; young, single, sober, reliable; would like to play summer engagement or location job; can read and fake; cut any show; go anywhere; no panics. Harold Hebel, 27 West Cottage Ave., Millersville, Pa.

AT LIBERTY—Experienced Drummer, small or large band; would like summer engagement with reliable band; no panics; eastern states preferred. Drummer, 1103 Atlantic St., N. E., Warren, Ohio.

AT LIBERTY—Hammond Organist and Pianist; large library; request numbers; available hotel lounge, restaurant, dining-room; anywhere. Frederick A. Wohlforth, Princeton, N. J. Phone Princeton 229-M.

AT LIBERTY—String Bass or Sousaphone; member of Local 38; dance band preferred; all-round swing man. Woodrow Price, 808 Southampton Ave., Norfolk, Va.

AT LIBERTY—Drummer, Slingerland equipment; four years road work; would like steady work with reliable band; have played large and small bands; night experience, also ballroom; age 28; no drinking; will go anywhere; state full particulars. John C. Gouldthorpe (Goldie), 974 Glenwood Ave., N. E., Warren, Ohio.

AT LIBERTY—Flutist-Piccolo; experienced in all lines; speak English, Bohemian and German; citizen of United States; seeks engagement for summer season with concert orchestra or band; will locate or travel; please write. Edw. Kasl, 307 South Laurel St., Staunton, Ill.

FOR SALE OR EXCHANGE

FOR SALE—Military Band Music, a bargain; over 400 numbers; if interested list of numbers sent on request. H. P. Minch, 29 Bunn St., Amsterdam, N. Y.

FOR SALE—Resotone, Holton, gold-lacquered Cornet, No. 124712, case; used one month; perfect Cornet; will send C.O.D.; 3 days' trial; \$85.00. Causey Davis, 3010 West Ave., Newport News, Va.

Report of the Treasurer ••

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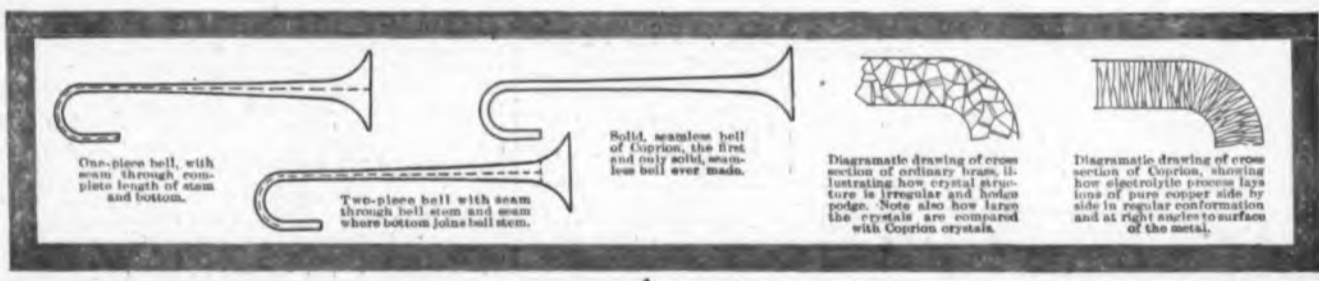
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greatest trombone Conn ever built and famous trombonists who have tested it agree that it gives sensational performance. But remember, it takes 8 times as long to make a Coprion bell as a conventional one and production will be limited for the first few months. Demand is bound to be phenomenal and first orders received must be given preference. So we suggest you see your Conn dealer immediately and arrange to be one of the first to try this revolutionary new trombone. C.G. CONN, Ltd., 423 Conn Building, ELKHART, IND.

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is said to have been highly successful. The paper was made from old magazines, newspapers, poster sheets and even carbon paper. Dr. W. F. Hochstetter, the inventor, says the process will reduce the price of newsprint from the present scale of \$50 to \$65 a ton to \$30 to \$35.

A new buoy has a miniature radio transmitter sealed inside it which sends out continuous code signals to guide ships, regardless of weather conditions. The U. S. Lighthouse Service is testing the new type of buoy in the main ship channel of Boston harbor.

George Baekeland recently told the Temporary National Economic Committee that a method of molding fuselages, wings and propellers out of plastics has been developed. With riveting no longer necessary, nine men can make a fuselage shell or a wing in two hours—a savings of weeks, Baekeland said.

WHAT NEXT?

Paper made from "de-inked" waste paper was recently tried in the printing of a Pittsburgh newspaper and the test

\$2,538.63

\$5,754.88

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