

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXIX

NEWARK, N. J., FEBRUARY, 1941

NO. 8

REOPEN AVENUES OF EMPLOYMENT

Removals From Unfair List May Provide New Jobs For Our Members

At a meeting held between the officials of the I. A. T. S. E. and myself at the convention of the American Federation of Labor in New Orleans, La., last November, at my request, the following establishments which were placed on the National Unfair List at the instance of the I. A. T. S. E., have now been removed from said list and our members are now free to render services in any of the following places:

JAMES C. PETRILLO, President.

Gadsden High School Auditorium, Gadsden, Ala.
Murphy High School Auditorium, Mobile, Ala.
Rex Theatre, Phoenix, Ariz.
University of Arizona Auditorium, Tucson, Ariz.
Senior High School Auditorium, Fort Smith, Ark.
Junior High School Auditorium, Fort Smith, Ark.
Best Theatre, Hot Springs, Ark.
Paramount Theatre, Hot Springs, Ark.
Princess Theatre, Hot Springs, Ark.
Spa Theatre, Hot Springs, Ark.
State Theatre, Hot Springs, Ark.
Strand Theatre, Long Beach, Calif.
El Rey Theatre, Manteca, Calif.
Liberty Theatre, Colorado Springs, Colo.
Tompkins Theatre, Colorado Springs, Colo.
Darlen Theatre, Darlen, Conn.
Foot Guard Hall, Hartford Conn.
Strand Theatre, Mystic, Conn.
Hillcrest Theatre, Taftville, Conn.
Fine Arts Theatre, Westport, Conn.
Florida Theatre, Hollywood, Fla.
Hollywood Theatre, Hollywood, Fla.
Ritz Theatre, Hollywood, Fla.
Lake Theatre, Lakeland, Fla.
Annie Russell Theatre, Orlando (Winter Park), Fla.
Central Florida Exposition, Orlando, Fla.
Senior High School Auditorium, Orlando, Fla.
Belmont Theatre, Pensacola, Fla.
Roxy Theatre, Pensacola, Fla.
Ritz Theatre, Winter Haven, Fla.
Armstrong Junior College, Savannah, Ga.
Lawton Memorial Hall, Savannah, Ga.
Mission Theatre, Blackfoot, Idaho.
Nuart Theatre, Blackfoot, Idaho.
Gaiety Theatre, Idaho Falls, Idaho.
Rio Theatre, Idaho Falls, Idaho.
Elk Theatre, Rexburg, Idaho.
Romance Theatre, Rexburg, Idaho.
Roxy Theatre, St. Anthony, Idaho.
Rialto Theatre, St. Anthony, Idaho.
Lincoln Hall, Champaign, Ill.
Winneshiek Theatre, Freeport, Ill.
Quincy College Auditorium, Quincy, Ill.
Lerner Theatre, Elkhart, Ind.
Orpheus Theatre, Elkhart, Ind.
Cocoanut Grove, Gary, Ind.
Neals Barnyard, Gary, Ind.
Civic Theatre, Indianapolis, Ind.
Liberty Theatre, Council Bluffs, Iowa.
Strand Theatre, Council Bluffs, Iowa.
Tromar Ballroom, Des Moines, Iowa.
Val Air Ballroom, Des Moines, Iowa.
Graham Theatre, Washington, Iowa.
Erie Theatre, Eldorado, Kan.
Cozy Theatre, Junction City, Kan.
City Theatre, Junction City, Kan.
Art Theatre, Kansas City, Kan.
Dickenson Theatre, Lawrence, Kan.
Granada Theatre, Lawrence, Kan.
Jayhawk Theatre, Lawrence, Kan.
Pattee Theatre, Lawrence, Kan.
Varsity Theatre, Lawrence, Kan.
Ritz Theatre, McPherson, Kan.



BRUNO WALTER, Guest Conductor of the New York Philharmonic-Symphony Orchestra (Story on Page Three)

R. J. McOwen Stock Company, Topeka, Kan.
Nomar Theatre, Wichita, Kan.
Grand Theatre, Ashland, Ky.
Women's Club, Louisville, Ky.
Palace Theatre, Lake Charles, La.
Neville High School Auditorium, Monroe, La.
Ouchita Parish High School Auditorium, Monroe, La.

(Continued on Page Twenty-three)

MUSIC WEEK TO BE OBSERVED NEXT MAY

Inter-American Music Day Will Be a Feature of the 1941 Celebration.

NEW YORK—Introduction of an Inter-American Music Day as a feature of the 1941 celebration of National Music Week was announced here tonight by C. M. Tremaine, secretary of the National Music Week Committee, who at the same time made public a letter from President Roosevelt endorsing the movement and stating that Inter-American Music Day "would serve the cause and ideals of democracy throughout the Americas in these critical times".

The first Sunday in May, traditionally the beginning of the national observance of Music Week, has been officially designated as Inter-American Music Day "in support of the United States Government's 'good neighbor' policy in the West-

GREAT PRESIDENTS PATRONS OF MUSIC

Washington and Lincoln Promoted Music in Their Administrations by Wholehearted Sponsorship.

By DORON K. ANTRIM

In celebrating the birthdays of Washington and Lincoln this month, it might be well to give a thought to the music of their times as well

as to the music they liked. When Washington lived, music in America was mostly in the amateur class. The Father of His Country was fond of music, particularly opera, although he had little opportunity to attend. He was, however, patron of the first expression of musical art in America. Frances Hopkinson, the first American composer, dedicated a group of songs to Washington, which was accepted. The letter Hopkinson sent to Washington with his songs is worth inclusion here.



Doron K. Antrim

"If these songs should not be so fortunate as to please the young performers for whom they are intended", he writes, "they will at least not occasion much trouble in learning to perform them and this will, I hope, be some alleviation of disappointment."

"However small the reputation may be that I derive from this work, I cannot, I believe, be refused the credit of being the first native of the United States who has produced a musical composition. If the attempt should not be too severely treated, others may be encouraged to venture on the path, yet untrod in America, and the arts in succession will take root and flourish among us."

In his reply Washington thanked Hopkinson for the honor, but questioned his judgment in dedicating the songs to him. He replied in part: "But, my dear sir, if you had any doubts about the reception your work would meet with—or had the smallest reason to think that you should need any assistance to defend it—you have not acted with your usual judgment in the choice of a coadjutor; for, should the tide of prejudice not flow in favor of it (and so various are the tastes, opinions and whims of men that even the sanction of Divinity does not insure universal concurrence), what, alas, can I do to support it? I can neither sing one of the songs, nor raise a single note on any instrument to convince the unbelieving."

Under the title, "Seven Songs for the Harpsichord or Forte Piano", this collection was published in Philadelphia in 1788, and was very well received. Hopkinson is supposed to be the composer of George Washington's March, an honor also claimed by Professor Phyllo of Philadelphia. Hopkinson's name, however, appears on the old Franklin Square Song Collection. This tune was played at Trenton when Washington was en route to New York to be inaugurated. Ten years later Judge Joseph Hopkinson wrote words to the tune and called it, "Hall Columbia". This song played an important part in American history, serving to unite a nation torn by conflicting opinion. Here is the judge's own story of the song.

"The song was written in 1798, when a war with France was thought to be inevitable, Congress being then in session in Philadelphia, deliberating on that important subject, and acts of hostility having actually occurred. The contest between England and France was raging

(Continued on Page Twenty-two)

ern Hemisphere and as a means of furthering mutual acquaintanceship with each other's music between the North American countries and South America", the committee's statement said.

Keynote of Inter-American Music Day will be "Friendliness through simultaneous participation in the enjoyment of a common heritage—music". "Music", the committee statement added, "is the one

(Continued on Page Twenty-five)

Symphony Orchestra

ALL conductors have a single aim: to use an orchestra as an instrument on which they may play. Each must, therefore, impress his will on his men and impart to musicians, many of whom are temperamental and erratic by nature, one unified purpose. He does this in a variety of ways, from breaking batons to breaking hearts. It is of interest to examine the method used by Dimitri Mitropoulos, he who has been the big talk in New York ever since he took over the guest conductorship there late in December. "You can be a dictator or a president of a republic", he said, "and you can get good results both ways. I choose to treat my musicians like colleagues. I make them understand always that my job is to learn the scores and to take care of everybody and nothing more, that we have one big task. I get my authority by being an example, I hope, of complete devotion to my work."

New York Philharmonic

TO speak of the New York Philharmonic Symphony Orchestra at the turn of the year is to speak again of Dimitri Mitropoulos, for during his four weeks' directorship he fashioned this ensemble as a potter fashions clay, shaping it to eloquence and force so that one easily understood why this organization stands as one of the three leading symphonic bodies of the world.

In the programming there was a refreshing departure from the conventional repertory on which many less gifted conductors have relied. Typical was the concert of December 29th. In the "Poeme" of Chausson and the "Introduction and Rondo Capriccioso" of Saint Saëns, Mitropoulos and the orchestra were fortunate in having the services of Albert Spalding as soloist. These compositions, heretofore comparatively new to New York audiences, became, as interpreted that evening, creations as pertinent to their conceptions as the works of the "three B's". Nor were the classics allowed to fascinate merely through the patina of familiarity. Under Mitropoulos' hand they were a fresh experience to be received hot from the forge of creation. Such were Brahms' "Tragic Overture," on the program of the 29th of December; Beethoven's Violin Concerto in D major on January 3rd; and the Bach-Mitropoulos Fantasy and Fugue in G minor on January 10th.

Audience Ahoy!

IN his excursions into more or less uncharted territory of symphonic music Mitropoulos showed himself the ardent and hardy pioneer. On January 3rd, it was to Venice the audience found itself transported. "The Merchant of Venice," by Castelnovo-Tedesco, one of the most brilliant of this composer's orchestral scores, was presented in a blaze of virtuosity. Next, the audience was taken to the Holy Land, in "Sinfonia Biblica," by Nicolas Nabokoff, a score of oriental grandeur and Hebraic imprint, its four parts captioned: I. Ecclesiasticus (Wisdom); II. "Solomon" (Love); III. "Abraham" (Fear); and IV. "Hosannah" (Praise). Mr. Nabokoff, who was present, must have felt much satisfaction with the reception of his work; he was called to the platform several times. The noble Beethoven Concerto was played by Helfetz with a surge of pure and fervid feeling.

On January 5th, the Reger Tone Poems, malleable and colorful, inspired by the paintings of Arnold Böcklin, were ideal material for Mr. Mitropoulos' genius. In Liszt's E-flat Piano Concerto the soloist, Dalies Frantz, gave an exciting performance though one which a slight lagging at the beginning and a hurrying at the end somewhat marred. In the playing of the "Rhapsodie Espagnole," by Ravel, which brought the concert to a close, Mitropoulos had his way with the orchestra, sweeping them on, yet never neglecting by-paths of meticulous detail.

At the concerts of January 8th and 10th, beginning this conductor's final week, it was evident that the audience looked upon him as a warm and respected friend and that the orchestra was wholly in his hands. The playing was clean-cut as a jewel and had a jewel's deep fire. His transcription of Fantasy and Fugue in G minor, by Bach, which opened the program held more contrasts than most such arrangements, and therefore was the more suited to his talents; Concert Piece for Strings and Horn, by the 32-year-old Iowa-born composer, John Verrall, was skillfully orchestrated, especially in the strings. On the whole, however, it presented a rather barren vista which only the Mitropoulos touch could have made to blossom. The most signifi-

cant achievement of the evening was, of course, the Mahler Symphony No. 1, its themes simple and songlike, until, toward the close, the orchestra was unleashed to surge and crash in stormy intensity.

January 11th brought Mozart's Overture to "The Magic Flute," Beethoven's Quartet in C-sharp minor for Strings, Rousset's Second Symphony and Casella's Suite No. 2 from "La Donna Serpente."

The Sunday afternoon concert marking his last appearance gave an opportunity for his friends, those of long standing and those newly made, to turn out en masse. The curious were there, too, to see what manner of man could make staid critics babble like bemused school-boys. They witnessed conducting that left no question in their minds as to this conductor's power. There was a brilliantly incisive performance of Rousset's Symphony in G minor, and then such a soul-sweeping reading of Mahler's Symphony No. 1 as is rarely heard. All that charms and arrests, all that is brave, ironic and merry, found full expression. The conductor was recalled ten times, the hall echoing with applause and "bravos." New York had recognized genius and was not loath to show it.

Masters Long Loved

BRUNO WALTER succeeded Dimitri Mitropoulos as guest conductor. Now 64 years old, Mr. Walter during the past seven years has been successively banned from three different countries—the first his native Germany, when residence there became untenable; the second, Austria, which he had adopted as a second homeland; the third, France, where he had been made honorary citizen in 1938—all to America's gain.

The first of his fourteen concerts, January 16th, opened with Handel's Concerto Grosso No. 6 in G minor. Other works which he directed, works he has long loved and played, were Haydn's "Oxford," Beethoven's "Eroica," Schumann's "Rhenish," Tchaikowski's Fourth and Debussy's "La Mer." Those Jovian twins, Mahler and Bruckner, were represented, the former by "Das Lied von Erde," with soloists Kerstin Thorborg and Charles Kullman, and the latter by his Eighth Symphony.

Kirsten Flagstad sang with the Philharmonic-Symphony Orchestra at the annual special concert for the Pension Fund Committee, January 22nd. Edwin McArthur conducted. This Pension Fund has been officially established for 14 years and 18 former musicians of the Philharmonic-Symphony Orchestra are now receiving annual pensions.

Moods For Manhattan

SERGEI RACHMANINOFF'S latest composition, a set of "Symphonic Dances," written several months ago at his Long Island home, received its first New York hearing at the concert of the Philadelphia Orchestra, January 7th, in Carnegie Hall. These bore the unmistakable marks of his creative genius. The first one, in a pastoral vein, was festive in its beginning, tranquil in its continuance; the second began with a muted summons in the brass, this motif repeated at intervals. The last dance was forceful and fantastic with a perceptible echo of the plain chant for the dead, "Dies Irae." Though the dances have no formal or ideological connection, they may well present a series of moods strung on the thread of reverie. The audience's response was immediate and sincere. Mr. Rachmaninoff was called repeatedly to the stage.

The Buxtehude-Cailliet "Passacaglia" and the Brahms' Violin Concerto, with Joseph Sziget as soloist, opened and closed a program in which both virility and beauty were manifest.

Pittsburgh

THE Pittsburgh Symphony Orchestra, now in the midst of its fourth season as a major organization, with Dr. Fritz Reiner as musical director, has become



Announcing the arrival of triplets

KING
CLEVELAND and
American Standard
Piccolos

THE H. N. WHITE CO.



These three instruments are the pride of our Engineering Department. They are small but mighty. The rich, clear tones produced by the conical bore and the perfect balance of all three registers is an achievement to be proud of.

The Piccolo, as you know, is so small you can hardly see it in a band, but it can be heard above the loudest horn built. Piccolos must have a perfect balance of intonation. This can only be produced by the proper flow of body and location of tone holes. Our Tool and Die Department designed and built the finest precision machines to obtain this accuracy.

The KING Piccolo is outstanding, with its sterling silver head and embouchure plate. The body is made of the finest nickel silver. The keys and key tubes are also of nickel silver. Springs made of gold spring wire. Shells and screws of the finest steel drill rod. The key posts are silver soldered to the plates which makes a perfect key support. The key levers are designed to give the quick, snappy action required on these instruments. Tone holes are silver soldered to body and beaded on top to give a perfect seal for the key pad. All tone holes are reamed with special tools to insure a perfect bore. The shape and size of the embouchure or lip plate hole, is of great importance, and a special precision fixture was built to mill this hole to proper shape.

You will find the same superior quality of workmanship in these Piccolos as is found in all KING instruments, resulting in perfection of tone and intonation and easy response... truly a remarkable instrument.

The CLEVELAND Piccolo is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The AMERICAN STANDARD Piccolo, built as a high quality instrument, has a brilliant tone and perfect intonation. This Piccolo is an exceptional value at this price.

KING Piccolo, Complete in Case	\$59.00
CLEVELAND PICCOLO, " " "	75.00
AMERICAN STANDARD, " " "	60.00

—FLUTES TOO—
OUR FLUTES REPRESENT THE HIGHEST VALUES IN EACH PRICE RANGE — TRY THEM!

KING FLUTE, Complete in Case	\$110.00
CLEVELAND FLUTE, " " "	100.00
AMERICAN STANDARD, " " "	87.00

5225 SUPERIOR AVE. The H. N. WHITE Co., CLEVELAND, OHIO.
Makers of KING, CLEVELAND, American Standard and Gladiator Band Instruments

one of the foremost orchestras of the country. Its ninety musicians are engaged for a season of twenty weeks, during which period the orchestra gives sixteen pairs of concerts on Friday evenings and Sunday afternoons.

Two weeks of the season are devoted to concerts given free to high school students in the school auditorium as

formed out of which the present Pittsburgh Symphony Orchestra developed. During the season of 1937-1938, the year the Pittsburgh Symphony was organized, the orchestra was directed by guest conductors. But for the last three years Dr. Fritz Reiner has been conducting.

At its concert of January 3rd, the Pittsburgh Symphony Orchestra was heard in Bach's Fantasy and Fugue in G minor; Beethoven's Fourth Symphony; Barber's "Adagio for Strings," and Strauss' "Don Juan," a program representing both masters of the past and the rising young American, Samuel Barber.

The Prelude to "Irmelin," by Debussy, was one of the more interesting compositions on the programs of January 17th and 19th. Other numbers rarely heard were Knudage Rilsager's "Fool's Paradise," Carpenter's Symphony, Ravel's "Ma mere l'oye" suite and the Polovetzian Dances from Borodin's "Prince Igor."

Reading, Pa.

DEVOTING its program to works of Haydn, Tchaikovsky and Wagner, the Reading Symphony Orchestra presented on January 6th the second concert of its twenty-eighth season. This concert was significant for two reasons: first, it marked the reappearance on the Reading concert stage of Rosalyn Tureck, celebrated American pianist, and, second, it gave the audience an opportunity to observe (and, approve) the directing of Andre Polak, the new conductor of the organization. The four movements of the "Oxford" Symphony were given a highly sympathetic and musically reading, and the Tchaikovsky Concerto, from its first tremendous chords, to the last sweeping phrase of the *allegro con fuoco* proved a perfect medium for the soloist's skill. The playing of the familiar overtures to "Tannhäuser" and Rossini's "Barber of Seville" heightened the audience's regard for both orchestra and conductor.

Philadelphia

EUGENE ORMANDY'S first program in 1941 played on January 3rd, 4th and 6th, was one of assured interest both to lovers of the new and sticklers for the old. "Symphonic Dances," the first of Rachmaninoff's orchestral compositions to be written in the country of his adoption, opened the program. Since this was composed especially for the Philadelphia Orchestra, and since Mr. Ormandy and Mr. Rachmaninoff had conferred many times in the course of its composition, unity of purpose was achieved in the performance. This program opened with Buxtehude's



DR. FRITZ REINER, Conductor
Pittsburgh Symphony Orchestra

part of their musical courses, concerts made possible by a grant from the Buhl Foundation of Pittsburgh. During the remainder of the season, the orchestra schedules special events, including a number of joint performances with the Ballet Russe de Monte Carlo. The many interesting programs prepared by Dr. Reiner this season feature a number of American works.

Although the present Pittsburgh Symphony is only in its fourth year as a major organization, Pittsburgh was one of the first cities to have a great symphony orchestra. The old Pittsburgh Orchestra, organized in 1896 and disbanded in 1910, was conducted successively by Frederic Archer, Victor Herbert and Emil Paur. Then in 1927 a small orchestra was

Plenty of MARTINS* Contribute to the Tonal Excellence of WOODY HERMAN'S Great Band!



Noel Reid Trumpet Steady Nelson Trumpet Woody Herman Trumpet Cappy Lewis Trumpet Saxie Mansfield Tenor Sax Vic Hanson Trumpet

JUMPING all the way from 11th to 3rd place in the nationwide DOWN BEAT Contest, in one short year, is a record achievement. There's no doubt about it, Woody and his crew are "on the up," gaining popularity faster and faster. Watch their smoke in 1941! Hear them, on records, radio, or better yet—in person, at

the Terrace Room, Hotel New Yorker, New York City, where they are the featured attraction. You'll get the thrill of your life from their music, just as so many of the boys in the band do from playing their Martins! They're a grand group of artists, deserving of every honor.

**John Owen, 1st Trumpet in the band, also plays a Martin but was not available for the above picture.*

MARTIN BAND INSTRUMENT CO.
DEPARTMENT 301, ELKHART, INDIANA

Passacaglio and closed with Brahms' Violin Concerto in D major. Joseph Szgetl was soloist in the latter.

On the following week-end, at the concerts of January 10th and 11th, the conductor's own transcription of Debussy's "Reflections in the Water" was given. The symphony of Haydn called "The Clock," because of the tick-tock regularity of its slow movement, was also presented. "Wine, Women and Song" of Johann Strauss sounded a note less staid. Helen Jepsen sang arias from Mozart's "The Marriage of Figaro." Americans were represented by Robert Russell Bennett's "Eight Etudes" (written as a descriptive compliment for such notables as Walter Damrosch, Noel Coward, Eugene Spelcher and Carl Hubbell), and Carpenter's "When I Bring You Colored Toys."

Telephonic Teaser

EDNA PHILLIPS, first harpist of the Philadelphia Orchestra, was heard in a Suite for Harp and Orchestra, entitled "From Childhood," by Harl McDonald, in the concerts of January 17th, 18th and 20th. "I Saw Three Ships," "Three Blind Mice," "Oranges and Lemons," and "There Was a Lady Loved a Swine" were four of the tunes on which the suite is based. Then Mr. McDonald added a tune of his own "just for fun." It consisted of letters and figures of the soloist's telephone number, GE-3270 (the GE is for "German-town", the telephone exchange). The zero was represented by an abrupt break.

Frans Schmidt whose Symphony No. 2 in E-flat appeared on the same program, died in Vienna in February of 1939, just as his works began to receive world-wide attention. The present symphony, published in 1914, was written for an orchestra of unusually large proportions and is in three broad movements: the first, lively and brilliant; the second, an allegretto with variations; the finale predominantly majestic and flowing.

These concerts also provided opportunity for a first hearing of a late revision by Mr. Ormandy of Handel's "Water Music," a series of pieces composed for a royal barge party on the Thames in the year 1717. The musicians in a separate boat floated down the Thames beside the barge, playing betimes, and so delighted His Majesty that the whole thing had to be repeated after supper. Originally scored for wind instruments only, Mr.

Ormandy's arrangement makes use of the full resources of the modern orchestra.

A Christmas Concert given by the musical organizations of Girard College brought to the fore that school's remarkable symphonic organization of 65 pieces. This program, presented December 13th and 14th, included the works of Herbert, Debussy, Brahms, Wagner and Grofe. The result was a concert of excellent musicianship and scope.

Long Island

LONG ISLAND is dotted with orchestral groups, and all exhibit a salutary respect for American composers. The eight-year-old Nassau Philharmonic Society, for instance, a small group operating under a limited budget, has even sought an American composer and paid him to write a major work. Anis Fuleihan was commissioned to write the two-piano concerto which was performed on January 10th, at Hempstead, Long Island. The soloists were Ethel Bartlett and Rae Robertson.

Avery Claffin of Hewlett Harbor, Long Island, who is a composer of operas and symphonic music, as well as a New York band executive, was made chairman of the Board of Directors of the Long Island Symphony Association at its recent annual meeting.

The North Shore Symphony Orchestra, under Cesare Sodero, gave a concert January 24th, at Adelphia College, Garden City, as a benefit for the school's student aid fund. The concert was sponsored jointly by Adelphia College and the North Shore Symphony Orchestra Association.

Campus Coordination

THE Skidmore Symphony Orchestra, after many vicissitudes in organization, is now blossoming out in the sun of united effort. Its forty-one members recently gave the folk of Saratoga Springs, N. Y., an evening to remember. The program opened with the Oberon Overture. Haydn's Symphony No. 6 followed, the one which "makes the ladies jump." Mendelssohn's Intermezzo to "Midsummer Night's Dream" sounded the whimsical note. Then came the gentle

lyrics of Grieg, "At the Cradle," and "Grandmother's Minuet," arranged by Jungnickel. Tchaikovsky's Waltz from "Domroschen" closed the program: The conductor is Elmer M. Hints.

Up New England way, in Hanover, the 1940-1941 season of the string orchestra of the Prokofiev Society of Dartmouth got well under way with a concert, December 5th. Music of Mozart, Haydn and Corelli made up the program. The director, Roland Leich, head of the music department of Dartmouth College, has turned out a goodly group, as high in skill as enthusiasm, and a series of even better concerts are planned for the future.

Newark, N. J.

THE New Jersey Philharmonic Orchestra, under Henri Pensis, gave the second American performance of Bohuslav Martin's Second Piano Concerto at the Mosque Theatre, Newark, N. J., January 22nd. Germaine Leroux was soloist.

Washington

IGOR STRAVINSKY appeared as guest conductor of the National Symphony Orchestra at its concert of January 8th, presenting a program of his own works, including "Scherzo Fantastique," "Jeu de Cartes" and the "Fire-Bird" Suite.

Baltimore

CONDUCTOR Howard Barlow introduced Baltimore concert-goers to "Jubilee," a composition by George Wakefield Cadman, in his concert on January 12th. Mr. Chadwick, famous member of the "Boston Group" of American composers, taught many who have since become eminent in the field of composition. The work shows that characteristic of American output in general—an unquenchable sense of humor. At the same concert Sir Hamilton Harty's "John Field Suite," Chopinesque in quality, received its first American hearing.

North Carolina

HAVING played its 200th concert, the North Carolina Symphony Orchestra feels justified in considering itself well established. The organization, in existence since 1932, is made up of fifty play-

ers from twelve different cities and towns of North Carolina, including members of music faculties of the State's colleges, universities and other professional institutions. Although its headquarters are at Chapel Hill, it gives concerts in various communities. Recently in Asheville, it performed before an audience of 3,000.

Buffalo

"THE WINTER'S PAST"

I was the hopeful title of the composition for oboe solo played by the Buffalo Philharmonic Orchestra, January 9th. The composer was Wayne Barlow, the soloist, Ezra Kotzin and the conductor, Franco Autori. The theme's gentle insistence made the audience half forget the wind blowing outside and the fur coats piled high in the check room. Mr. Kotzin was soloist also in Handel's Concerto in G minor for oboe and orchestra. The program included Bax's "Tintagel" and the Mussorgsky-Ravel "Pictures at an Exhibition."

Detroit

DETROIT started the New Year right with concerts January 2nd, 3rd and 4th. In the first two Richard Crooks, one of America's finest tenors, was soloist. Solo honors on the 4th went to Winfred Heldt, mezzo-soprano member of the Metropolitan Opera Association and the pride of Detroit, her home town. These three concerts were conducted by Victor Kolar.

Guest conductor of the concert on January 9th (the Detroit Symphony Orchestra this year is luxuriating in a whole series of guest conductors) was Desire Defaux, "Musical President" in Belgium before the present conflict. To him must go the credit for one of the most satisfying programs of the season. Ilya Scholnik, violinist (concert-master of the orchestra), and Georges Miquelle, first cellist, were the soloists, combining their talents in Brahms' Concerto in A minor for Violin and Violoncello. Maintaining this high standard were the two other compositions on the program: Beethoven's Overture, "Coriolanus" and the "Symphonie Fantastique" of Hector Berlioz.

Percy Grainger, born in Australia but since 1919 a citizen of the United States, was pianist at the concert of January 18th, and the entire second half of the program was devoted to his works. Among those given first performance by this orchestra were "Handel in the Strand," "The Duke of Marlborough" and "Children's March." At the same concert Grainger was the soloist in a first performance in Detroit of John Alden Carpenter's Concertino for Piano and Orchestra. His interpretation was both authoritative and brilliant.

Flowers From Mailed Fist

THAT so much vaunted silver lining is in evidence these days in the American musical scene, for it allows a bright streak to show even in the murkiness of war. Musicians who never could find time to come to our shores before are now arriving in large numbers, and conductors especially seem prone to seek the comparative peacefulness of America. The case of Bruno Walter, thrice a refugee, has already been cited. Then there is that of Georg Szell, Czechoslovakia's foremost orchestra leader, who had twice refused the personal invitations of Toscanini to come to New York, because of previous European commitments. Now, though, since thought in Europe is centered more on armies than on orchestras, we find Szell on the podium of the Detroit Symphony Orchestra, conducting the concerts of January 23rd and 24th.

His concert was the first of the Detroit season devoted exclusively to the works of Tchaikovsky and included the "Pathétique" and the first Concerto for Piano and Orchestra, the latter having the eminent pianist, Vladimir Horowitz, to interpret it. Mr. Horowitz, who, by the by, is a son-in-law of Toscanini, returned to the United States last winter, after an absence of four years.

Milwaukee

WHEN Lorin Maazel, ten-year-old soloist with the Wisconsin Symphony Orchestra in its concert of December 5th, flourished his baton before "his men,"

the audience gasped, for here was a child painting tone pictures with shadings as subtle as those of a mature conductor. He led this orchestra first in the jovial allegro of Mendelssohn's Italian Symphony; then, further to increase the wonder, tucked his violin under his chin and played the Bach Violin Concerto in A minor. The program was completed by his conducting the Rienzl Overture of Wagner. It was an evening which everyone, including Master Maazel, thoroughly enjoyed.

The Milwaukee Sinfonietta celebrated New Year's Eve in that city, playing a concert of the festive music of the "Waltz King," Johann Strauss, with the Milwaukee Symphonic Male Chorus of fifty voices singing the waltz, "Wine, Women and Song."

Cleveland

MADE up entirely of works of American composers, the program of December 29th for the Music Teachers' National Association included Barber's Overture to "The School for Scandal," Piston's Suite from "The Incredible Flutist," two movements from Shepherd's Symphony No. 1, "Horizons," and Roy Harris' Folk-Song Symphony.

A program mingling fantasy with fact was given in the concerts of January 2nd and 4th by the Cleveland Symphony Orchestra, which included the following: The Scottish March of Debussy, Dukas' Symphony in C Major, Prelude to "Die Meistersinger" by Wagner, and the Piano Concerto No. 2 in C minor by Rachmaninoff in which Eugene List, young Californian, was soloist.

The program of the afternoon of January 5th, including the preludes to Wagner's "Tristan und Isolde" and his very early opera, "Rienzl," offered an illuminating contrast between that composer's early and middle periods. It was not difficult to observe, however, that Wagner, chaotic and inconsistent as he may have been in his personal life, pursued his musical endeavors with a oneness of purpose possible only to true genius.

"White Cliffs"

LYNN FONTANNE found herself in a new role when, on the evening of January 5th, she read, to the accompaniment of the Cleveland Symphony Orchestra, the poem, "White Cliffs," by Alice Duer Miller. Dr. Frank Black, who conducted the N. B. C. orchestra from New York in December when the poem was broadcast, directed on this occasion also. The concert was given for the benefit of the British War Relief Society's fund for the aid of civilians in Britain.

Dr. Rodzinsky's mid-winter vacation continuing through the middle of January, the concerts of the 9th and 10th of that month were conducted by Herman Adler, Czechoslovakian, who has already made a name for himself in America. The program opened with Mozart's Serenade, "With the Post Horn," a composition typical in its gay insouciance, of that composer's lighter works. Dvorak and Berlioz contributed, in Scherzo Capriccioso, and "The Roman Carnival," works equally effervescent. As ballast to such airiness, Beethoven's solid Symphony No. 7 was chosen to close the program.

Pension Fund Concert

THE first Pension Fund Concert of the Cleveland Orchestra was given January 17th. The Toccata and Fugue in D minor of Bach opened the program. Josef Fuchs, violin, and Leonard Rose, cello, were the soloists in Brahms' Double Concerto in A minor. Severin Eisenberger, pianist, appeared in Beethoven's "Emperor" Concerto. Each soloist gave a magnificent interpretation. These Pension Fund Concerts will be given periodically to provide a suitable form of retirement for the members of the Cleveland Orchestra.

Auditorium Enlightenment

EDUCATIONAL concerts—nine of them—were the schedule in Cleveland during the week from January 12th to 18th, with the Board of Education in full cooperation with the orchestra management. The system is so logically thought out that it deserves to be copied in other cities of the United States. The children spend the whole school term of their music appreciation work studying the program they are to hear in Severance Hall. Not only do they get thorough instruction in the compositions to be played, but they learn also about the instruments of the orchestra. Moreover, the architecture of the hall is described and analyzed, so that the pupils may realize just what contributes to its impressiveness. Finally, the children are instructed in concert deportment. It is not too much to say that, when once they arrive at the long-looked-for concert, they are better prepared to react favorably to it and to its

setting than many a seasoned concert-goer. Thus, Cleveland makes sure of a future adult audience.

For his concerts of January 23rd and 25th, with the Cleveland Orchestra, Arthur Rodzinski, still fresh from triumphs with the Los Angeles Philharmonic, chose an all-Brahms program, beginning with the Academic Festival Overture and ending with the Second Symphony in D major. Joseph Szigeti was soloist in the Violin Concerto in D major, his performance of this score being recognized as one of his greatest achievements.

Rudolph Ringwall conducted an all-Schubert program given as the first of a new series of Twilight Concerts, January 26th. This included as its brightest gem the "Unfinished."

Cincinnati

ON January 10th and 11th Eugene Goossens conducted "St. Francis of Assisi" by the American composer, H. H. Wetzler.

Doctors' Dilemma

THE long arm of the draft has drawn within its grasp four members of the Doctor's Symphony Orchestra of Akron, Ohio, an organization now in its fifteenth season.

This fondness for physicians on the part of the selective board may account also for the announcement by the Boston Doctor's Symphony Orchestra that any persons desiring (and qualified) to become members of this organization should communicate with Dr. Julius Loman, Pelham Hall Hotel, Brookline, Mass. The orchestra is under the direction of Alexander Thiede, formerly concertmaster of the Cleveland Symphony Orchestra, and it rehearses every Thursday at 8:30 P. M.

Crawfordsville, Indiana

THE proud announcement that its symphony orchestra has begun its tenth consecutive season comes from Crawfordsville, Ind. The organization has a membership of fifty-eight musicians, most of them from the town itself (six come from Indianapolis, forty miles away), and is conducted by Gilbert Kellberg, supervisor of music at New Ross High School, ten miles east of Crawfordsville.

Indianapolis

THE first week of the New Year opened auspiciously for the Indianapolis Symphony Orchestra with a world premiere of "Escapade" by Carl Eppert. Mr. Eppert, who is one of Indiana's native sons, born in Carbon, worked up through various musical phases, drummer, pianist, cornetist and symphony conductor, to composer. He had an enigma tucked away in "Escapade" which he invited his audience to solve. Scores of letters were received by Mr. Eppert and answered personally. However, to date no explanation has reached us and the composition must continue to hum in our heads, enigmatically. The same program included a Kalinnikow's Symphony in G minor, probably the best work produced by that composer before death cut short his promising career. Strauss' "Ein Heldenleben" completed the program.

On January 10th, an all-Wagner program was received with more than the usual enthusiasm, since it included works loved by thousands of concert goers. The Rienzl Overture was followed by excerpts from four operas, "Tristan und Isolde," "Tannhäuser," "The Mastersingers" and "Valkyries." The soloist was David Blair McClosky, baritone.

The all-American program of January 24th ranged in mood all the way from Hadley's "Alma Mater" to Carpenter's "Krazy Kat." Dubensky's "Fugue on Stephen Foster" and Gershwin's paraphrase on "Porgy and Bess" were included.

Chicago

SINCE men are but mortal and music immortal, the first program given by the Chicago Symphony Orchestra October 16th, 1891, could be duplicated, the audience and performers, not. Thus the concert of January 3rd was conducted by Dr. Frederick Stock in memory of Theodore Thomas, and Alexander Bralowsky was soloist in place of Rafael Joseffy. The program was identical with that of fifty years ago and included Wagner's "Faust" Overture, Beethoven's "Fifth," Tchaikovsky's Piano Concerto in B-flat minor, and Dvorak's "Husitska" Overture. We venture to say, too, the responses of the two audiences were essentially the same.

Hans Lange conducted on January 9th and 10th when the orchestra played Haydn's Symphony in G and shorter compositions by d'Indy, Reger and Mozart. Emanuel Feuermann was the soloist in Dvorak's "Cello Concerto.

In the concerts of January 16th and 17th, Albert Noelle's "Symphonic Prologue" written especially for the orches-

A Tip from His MUSIC DEALER Was Worth \$10,000!



LARRY went in to buy a bottle of slide oil from his Music Dealer. "They're contracting men for the staff at the radio station," mentioned the Music Dealer. Fifteen minutes later, Larry auditioned for the job. He got it. It paid him nearly \$10,000 before he left for a better job. Patronizing a Music Dealer paid big dividends to this musician.

Your Dealer's Latest Tip—Try a Bundy

Your local Bundy Dealer knows he can't stay in business unless he sells musical merchandise that gives satisfaction... unless he backs it up with real service to musicians. That's why he features the new Bundy Band Instruments. They're tested and guaranteed by Selmer, built to Selmer professional specifications. Find out about them this week—
—from your local Bundy Dealer.



BUNDY

BRASS INSTRUMENTS

French Horn, Baritone, Mellophone, Alto, Sousaphone, Bass... all are now available in better Bundy models. Most of them may be had on free trial through your local Bundy Dealer. See him today.

INVESTIGATE
BUNDY

FREE Descriptive Folder and Complete Information on Bundy Instruments. Send postcard or letter mentioning which instruments you play to SELMER, Elkhart, Indiana, Dept. 1233

tra's fiftieth anniversary, showed distinctive harmonizations and a deft melody line. Gitta Gradova was soloist in the Schumann Piano Concerto and Rachmaninoff's "Rhapsody on a Theme of Paganini." The concert closed with Sibelius' Fourth Symphony.

St. Louis

JOSE ITURBI appeared as guest conductor and piano soloist at the concerts of the St. Louis Symphony Orchestra, January 3rd and 4th, playing Beethoven's Third Concerto. The rest of the program consisted of Dvorak's "New World" Symphony, Glinka's "Russian and Ludmilla" Overture and De Falla's "Three-Cornered Hat" Suite.

Minneapolis

WHILE Dimitri Mitropoulos was winning laurels for himself conducting the New York Philharmonic Symphony Orchestra, Bruno Walter was in Minneapolis piling up triumphs there. In the concert of January 3rd, through the magic of his baton, compositions of

Haydn, Richard Strauss and Brahms stirred the audiences. The "Oxford" Symphony shone with Haydn's inexhaustible geniality; "Death and Transfiguration" of Richard Strauss sounded new depths; the Symphony in C minor of Brahms spread out new vistas. Always Mr. Walter combined romantic fervor with analytic lucidity. Speaking of works by the old masters, which he has consistently conducted ever since he began his career in 1900, he said, with a smile, "I am very, very faithful. These things which I love get nearer to my heart." Perhaps this is one secret of his power.

On January 10th and 11th, when Kirsten Flagstad was the soloist, Edward McArthur, guest conductor, formed a fitting framework for the diva's fervid song. On the former of these programs compositions by Beethoven and Wagner were selected; in the latter, works by Mendelssohn, Weber, R. Strauss, Orleg and again Wagner.

Duluth

"PAUL BUNYAN," a composition built around the astonishing feats of that legendary figure, was directed by its com-

You're
SITTING ON TOP
OF THE
WORLD..



When you
Play
**OTTO
LINK**
MOUTHPIECES
FOR CLARINET AND SAX



Free New!
CATALOG
AND GUIDE BOOK

Just Off the Press! A New Book
Crammed Full of Useful and Inter-
esting Facts, Pictures and Names of
Your Favorite Players Listing the
Mouthpieces and Facings They Use.

ASK YOUR DEALER—OR WRITE

OTTO LINK & CO., INC.
117 WEST 48th STREET, NEW YORK, N. Y.

Dept. 7

BAND MUSIC SPECIALIST

Send for New Band Bulletin Listing
All Current Hits
GEORGE F. BRIEGEL, Inc.
RKO Building, Radio City, New York City

poser, William Bergsma, when it was per-
formed January 17th by the Duluth Sym-
phony Orchestra.

Lincoln

THE Lincoln Symphony Orchestra which
has grown from a little symphony of
25 members to one 70 strong, played a
concert January 13th in which Anatol
Kaminsky, violinist, was soloist.

Houston

INFLUENZA and storms did their worst
in cutting down attendance at the con-
cert of January 6th given by the Houston

Symphony Orchestra. However, the 2,500
who did find their way to the hall felt
well repaid. The orchestra was in ex-
cellent form and the evening's soloist,
Philip Williams, young American violin-
ist, taking scales, trills, double-stops and
harmonics in his stride with easy assur-
ance, scored a personal triumph in his
performance of Saint-Saëns' "Rondo Ca-
priccioso."

Conductor Ernst Hoffman and the or-
chestra carried away the laurels in their
reading of Mendelssohn's "Reformation"
Symphony, and the Overture to Glinka's
"Russian and Ludmilla."

Harold Bauer was soloist with the or-
chestra in its concert of January 20th.

San Francisco

THE San Francisco Symphony Orchestra,
well along in its twenty-ninth season,
finds Pierre Monteux in his accustomed
place on the podium, this his sixth year
with this organization. For many years
a conductor in Paris, where he was born,
Mr. Monteux has become known to the
musical world for his solicitude for new



PIERRE MONTEUX, Director
San Francisco Symphony Orchestra

composers by giving premiere perform-
ances of their works. For instance, he
was one of the first to play Igor Strav-
insky's music, having given the first com-
plete performance of the orchestral suite,
"Petrouchka." The first performance of
Prokofiev's third Symphony was also
under his baton.

After conducting the first two concerts
of the season Mr. Monteux gave place on
January 3rd to Sir Thomas Beecham, re-
cently arrived from London, famous as
conductor of the London Philharmonic
Orchestra. Sir Thomas arranged a pro-
gram including Handel's "The Faithful
Shepherd," Deltus' "A Summer Night on
the River," Sibelius' Symphony No. 7 and
Tchaikovsky's Overture Fantasia, "Romeo
and Juliet." The 2,000th concert by the
symphony, played on January 17th, was
directed by Mr. Monteux. The program
consisted of "three Bs"—with a difference:
Bach, Barber and Berlioz. Sibelius' Con-
certo was given an authoritative reading
by Isaac Stern.

The Art Commission opened its 1941
Municipal Concert Series in the Civic Au-
ditorium January 10th with the San Fran-
cisco Symphony Orchestra under the
guest conductorship of John Barbirolli.

Seattle

THE increasingly important part that
orchestral music plays in the presen-
tation of ballet was evident to one wit-
nessing a performance of the Ballet
Russe with the Seattle Symphony Orches-
tra. At the concerts of January 17th,
18th and 19th Stravinsky's music created
the mood for "Poker Game"; Shostako-
vitch's First Symphony was the tonal
background for "Rouge et Noir"; excerpts
from Rimsky-Korsakoff were the setting
for "Capriccio Espagnol"; Chopin's work
accompanied "Les Sylphides"; Offenbach's
compositions seconded the light-hearted
"Gaité Parisienne." All in all, the dance
dovetailed with symphonic presentation
as hand clasps hand, one augmenting and
intensifying the other.

The engagement of Sir Thomas Beecham,
founder of the London Philharmonic Or-
chestra, as conductor of the Seattle Sym-
phony for 1941-42, on the resignation of
Dr. Nikolai Sokoloff, has been announced.

One Way To Peace

IT might be said a miracle took place on
the evening of December 28th in Car-
negie Hall. For peace was achieved—
peace even in this warring world. Nor
did it come through prescribed channels
of mutual obliteration or superficial ar-
bitration. It came through faith.

Beethoven, when he penned the lines
of the "Missa Solemnis", sent the message
of peace "inward and outward" to future
audiences. But musicians have all too
often found what Beethoven meant to be
direct expression baffling and aloof. It
remained for Toscanini to stand as medi-
ator between that god of music and a
bewildered people. As he directed the
work on this evening, it burned with
holy zeal; it shouted defiance to disbe-
lief; it prayed simply for peace.

The message imparted was understood.
A German who had lived all his days in
temptuous struggle against the little-
ness of men called across the centuries
to peoples of this world. His "Credo,
Credo!" was a revelation that none who
heard would ever forget. To praise those
who took part—the Westminster Choir,
the NBC Orchestra and Zinka Milanov,
Bruno Castagna, Jussi Bjöerling and Alex-
ander Kipnis—is but to praise again the
conductor who welded them into complete
unanimity and the composer who pointed
the way.

A-B-C's For Symphonists

THE crying need for training schools for
those aspiring to symphonic member-
ship is being partly met in New York
City by the Washington Heights "Y"
Symphony Orchestra, under Maxim
Waldo, a non-commercial musical group
whose sole purpose is to prepare youth-
ful players for the country's symphony
orchestras. Already this organization has
trained 500 musicians in routine reper-
toire and concert appearances, and has
placed several of its members (among
them a French horn player in the Indi-
anapolis Symphony Orchestra) in vari-
ous major symphonic groups.

This orchestra gives a concert on the
first Sunday night of each month, from
October to June inclusive. Although it
plays usually to standing room, still it is
in need of funds. Recently, to raise
money for instruments, Mr. Waldo gave
an oboe recital.

Montreal

LEONARD SHURE, New York pianist,
appeared as soloist with the Montreal
Symphony Orchestra, January 12th. The
conductor was Douglas Clarke.

Music With Bombs

MYRA HESS, British pianist, has been
conducting daily lunch-hour concerts
underground ever since the intensive
bombing of mid-September made the Na-
tional Gallery concerts unfeasible. Her
work has inspired one Britisher to the
following:

It's lunch-time almost and I'm hungry; I
think
I'll drop in at Lyons for food and a drink—
But wait, did I hear that siren a-call?
I'm really not hungry, not hungry at all!

It's underground stumbling
And jumbling and rumbuling;
It's underground, ho,
Where I want to go!

I thought I was hungry but then I soon found
I was hungry for food served down under-
ground.

I thought I was hungry for tea and for toast,
But I found it was music my spirit craved
most.

While bombs were a-sizzling
And whizzing and fizzling,
It was music I found
There, deep underground.

Now music with meals, that signifies nothing,
But music with bombs—now there you have
something!
Our thanks, Myra Hess, for curing our dread,
For giving us food that is better than bread.

News Nuggets

"A RIP-ROARING, spine-tingling, fever-
producing, marrow-stirring, old-
time-religion song" is called for by the
Regular Veterans' Association, whose
headquarters are in Washington, D. C.
If someone writes one that fills the re-
quirements he is to be rewarded with
\$50.00 and a life membership. . . . Not till
after his death, which occurred last Octo-
ber, did recognition come to the Mexican
composer, Silvestre Revueltas, sneered at
for being a heavy drinker and despised
for his constant mockery. Since then
numerous all-Revueltas concerts have been
given, and the press has overflowed with
favorable comment. . . . Stokowski is going
to reassemble the All-American Youth Or-
chestra with which he toured Latin-Amer-
ica last summer. This time the tour will be
transcontinental in scope, including most
of the larger cities of the United States,
and some of those of Canada and Mexico.
He will hold auditions to permit other
qualified young people to become members.

Better Your
Performance



with a fine
PEDLER
Clarinet

●Talk about swank!
Glamour! Class! Say,
these new clarinets by
Pedler have more spark-
ling, dazzling beauty
than the Diamond Horse Shoe of
the Metropolitan Opera—and
everything to back it up! Tone!
Volume! Resonance from top to
bottom! Just the "last word" in
fine woodwind construction.

How about it? Is your talent
being stymied by an out-of-date,
inferior clarinet? Then, it's time
you owned a new Custombuilt
Pedler . . . built with matchless
precision by the fourth gen-
eration of craftsmen who specialize
in building woodwinds only . . .
to help you better your perform-
ance and realize your fondest
musical ambitions.

See your Pedler dealer and try
one. Write for FREE FOLDER.

The Pedler Company, Elkhart, Ind., Dept.

New! Transparent Mouthpiece!

Another Pedler advance-
ment! Light weight, dura-
ble, crystal clear Clarinet
mouthpiece with scientifi-
cally designed inner cham-
ber for greater volume,
brilliance and full, even
tones, \$7.50. Order now.

Buy American!

THE **PEDLER**
COMPANY
Custombuilt Woodwinds

Dept. 201, ELKHART, INDIANA

The
HAMILTON
LINE

THE FINEST
LINE OF MUSIC
STANDS AND
ACCESSORIES
YOU CAN BUY

ASK YOUR
DEALER

KRAUTH & BENNINGHOFFEN
HAMILTON OHIO

OBOE REEDS

"WALES RELIABLE" Reeds, made from
the best Fréjus cane, are correct in pitch
(440), always play in tune in all registers
of the instrument, play easily. Every
reed a good one. Send for Prices.

ALFRED A. WALES
Successor to E. Shaw
110 Indiana Ave., Providence, R. I.

Bernie Says:

At one of the rehearsal halls the other afternoon, a group of musicians started a small poker session to pass the time away until the rest of the boys arrived. In the middle of one deal, two of the men happened to say the same thing at the same time, and, being superstitious, hooked their pinkies to make a wish. The ritual finished, the first lad looked at the other and smirked, "I can't understand it. It didn't work after all. How is it you don't drop dead?"



BERNARD GREEN

"How did you ever live to make that nasty crack?"

The fellow who runs the newstand at Broadway and 44th Street has a sense of humor. For instance, he'll shout, "Here y'ar! Get your latest paper! If you haven't got the money, a small deposit will hold it until you call." . . . Simile: Rapid as a divorce denial from Hollywood. . . I've often wondered how a guy really named John Smith feels when he registers at a hotel. . . Henny Youngman had this comment to offer about a certain deb in an East Side nitery, "She bought that gown for a lark—but I think the lark refused to wear it." . . . Not bad, that case of the cook who recently broke into the news when it was learned he was also a great pianist. From dishpan to Chopin?

One of the more naive musicians was explaining to baritone George Griffin that he had befriended a gorgeous chorine. "She's different," he insisted. "She wants to change everything. If I marry her, I'm sure I'll turn over a new leaf." "Yea," agreed Griffin. "In your check-book—everyday."

Bandleader Al Donahue offers this cure for the blues: Anytime you begin to feel that life is a bit cruel and that things aren't going just right, visit a hospital, study the smiles of crippled children, listen to their hearty laughter—and you'll shame yourself into being happy. . . . Radio's lovely soprano, Genevieve Rowe suggests, "It's one thing to make friends fast, but it's more important to make fast friends. . . ."

BIG BUSINESS: Maestro Mal Hallett had occasion to register a complaint with one of the city's bigger companies. He called one person after another, but got no satisfaction. After weeks of trying he finally reached the president of the company and found this executive a very courteous, kindly gentleman. A bit puzzled, Mal explained how certain underlings hadn't been so solicitous. Explained the president, "Until it comes to me, everyone else is under orders to be tough."

The Department of Parks in New York still sends out letters on stationery featuring the World's Fair emblem in the corner. Someone should tell them it closed long ago. . . . I wonder how many society girls would tie up with charity campaigns if they knew they wouldn't get their pictures in the papers. The best form of charity, I feel, is the one that has the donor remain completely anonymous. . . . It burns us up to hear radio announcers foam at the mouth with a "bulletin" that has been in the papers for several hours. They make it sound as though it happened three seconds ago. . . . Sammy Kaye says that Lindy's is the place where quips pass in the nite. . . . Ted Steele, the excellent emcee and bandleader, contends he knows a guy who never knew he was a celebrity until he was barred from the Stork Club. . . . And Mark Warnow would have you believe that a certain thrifty comic has refused to go to Florida for the season because he can get roasted plenty right in New York. . . . Summing up: A successful divorce lawyer is a guy who earns his three squares from triangles in the best circles.

No discussions about radio's great would be complete without some mention of Frank Munn who sings on two of ra-



HOW Buescher BROUGHT Brilliance TO JIM!

A True Experience As Told by a Buescher Representative in Contacting a Famous Saxophone Player.

*Name of Dealer and Musician on request.



(1.) "I called on a name band last week," our salesman wrote. "Talked to Jim, the first Sax man. He was having trouble getting brilliance and power for regular dance work—plus tone quality for radio."



(2.) "Maybe it's my mouthpiece," said Jim. "Can you tell me of one that would help me obtain a brilliant tone on my Saxophone when I need it? I blow my head off and the power just doesn't come out."



(3.) "Yes, I can tell you of one that might help a little," I said. "But, I've got a better idea." "Oh, sure," he replies, "you want me to get one of your new Buescher Aristocrat Saxophones that just came out."



(4.) "Tell you what I'll do," says I. "I'll send you a new Buescher. Play it. Record with it. If it doesn't give you power and brilliance—plus a swell radio tone—there's no harm done." "O.K.," he says. "That's fair enough."



(5.) Two days later I got a call from Jim. "Come on out," he says. "I want you to hear our newest recording. You sure were right about that Buescher. Brilliant—plenty of kick when I need it—and what tone!"



(6.) "Man," he says, "WHY didn't you tell me about this before?" "Well," I replied, happily, "it's never too late." And with that Jim stepped up to the mike to take the next chorus on his new Buescher.

(7.) Why do you get more brilliance and power—on the Buescher when you need it? It's the exclusive Snap-On Pad with its large metal disc center which acts as a tone resonator. Sends tone waves along like the sounding board of a piano. Often imitated—but available only on Buescher True Tone.

Discover all the playing supremacies of these superb new Bueschers. Send card today for name of nearest dealer and free trial information. Dept. 220 Buescher Band Instrument Company, Elkhart, Indiana.

dio's oldest musical series, "Waltz Time" and "American Album of Familiar Music." Munn is a real microphone rarity. He has been on the air for 16 consecutive years. In all that time he has never sung on a single sustaining program nor has he made one professional appearance outside of the airplanes. I could listen to him sing all night. He's plenty easy on the ears.

Each day, it seems, the conga grows in popularity. Most of the better spots in New York either have a conga crew as relief or else feature that rhythm exclusively. Word comes that the craze has reached institutional proportions in the Midwest and our informant discloses that this condition is due largely to the efforts of bandleader Jose Morand. It seems that some time back the Statler Hotel executives, anxious to boost business in their Terrace Room, engaged the biggest and best rumband, that of Xavier Cugat. At the last moment, however, Cugat was forced to bow out and this Morand, a complete unknown, was handed the assignment. To make a short story shorter, every other hotel in that territory has jumped on the conga-bandwagon and executives smile whenever they hear the name Morand.

Attention, California Chamber of Commerce: Abe Lyman is a Florida stand-by for each winter season. This year, as has been the case for the past six annus, he's playing to huge crowds at the Royal Palms. So this Lyman must be a pretty good bandleader. His crew is billed as *The Californians* and you have to be somewhat of a sensation to get away with that name in Florida.

Of course it's no longer news that lovely Dorothy Claire has replaced Marlon Hutton as regular vocalist with the great Glenn Miller band. But we thought there was a cute story in the fact that the first song she sang with the band over the air was, "There'll be some changes made." . . . Dave Apollon rates attention on many points, but the fact that he is the last of the big-time mandolin artists is excuse enough to mention his name. For me there has never been a funnier line spoken in vaudeville than the one in his act, "One post card." What we started out to say, however, is that Dave stands for plenty of kidding from musicians who frequent the Broadway bistros. Because of

a clause in his contract with an insurance company, Apollon is not allowed to leave his mandolin in any dressing room, at any time. As a result, he is forced to carry his case with him wherever he goes. Looking every bit like an unemployed musician, he receives kidding offers for jobs every night. To those citizens we suggest one reading of the reviews of "Boys and Girls Together" which features the music and comedy of one Dave Apollon. . . . Refreshing indeed is a few minutes spent with Jimmy Dorsey's lovely little daughter, Julie Lou. Example: The other day the maestro of "Your Happy Birthday" was rehearsing his famous version of the "Flight of the Bumble Bee". The little gal listened attentively for a minute or so and then asked, "Who wrote that song, Daddy?" "Rimsky-Korsakoff," came the reply. Another few seconds of thought and Julie Lou tossed another question, "Daddy—is he ASCAP—or BMI?"

One of the real great bandleaders is Harry Salter who makes the phoney stick-waving, know-nothing maestro look a little silly and unimportant. He is one of the veterans of radio. But he has never been as happy as he is today with his "Song of Your Life" radio session. Ever since he first struck a bow across his first fiddle, he sought an idea to bring out the personal element in song. His present radio program is perfect. In connection with that stanza, we recall a recent broadcast which featured the songs and story of Genevieve Rowe. Miss Rowe told of winning one national contest after another, including the Atwater Kent Contest. But when she came to New York and showed her medals the best she could get was an assignment with a radio choral group. A bit disappointed but hardly discouraged, she stuck to her guns. One day, during a rehearsal, the producer was informed that the singing star of the show couldn't appear, having been detained by the flood in Cincinnati. Miss Rowe asked to sub, did such a great job that she has been starred on her own program ever since. Seems a shame that great voices such as this soprano's must be ignored until discovered by accident. Some system should be devised to help talented youngsters gain acclaim.

The above story reminds us of Carol Bruce who is being hailed today as the biggest song sensation ever to hit Broad-

ORCHESTRATIONS

Dance, Vocal and Concert Orch.
By Best Arrangers. Best discount for 3 or more. Immediate shipment C. O. D. without deposit. We pay the postage and supply any music published. Prof. to Union Members. Write for free Catalog of Orch., Solos, Folios and Special Free Offer. **GLADSTONE HALL MUSIC CO.**
1480 Broadway, Times Sq., New York, N. Y.

WHEN WRITING TO ADVERTISER, PLEASE MENTION THE INTERNATIONAL MUSICIAN

way. For years she hung around booking offices seeking an audition, but no dice. One day Larry Clinton made a frantic call to a booker. His regular vocalist was sick and he needed another girl in a hurry. There wasn't a minute to waste. Carol happened to be in the office at the time of the call and the booker "took a chance", sending her along. The rest is history.

PERSONAL OPINIONS: Newspaper women who try to be "regular guys" are a pain in the neck. . . . Customers who abuse waiters in night clubs should be sent to jail. . . . Summer can't come fast enough. Br-r-r. . . . Nothing is so boring as a technical review of an opera or a recording. . . . Walter Winchell is the greatest single influence on American newspaper readers. Ray Gram Swing probably holds that spot with radio listeners. . . . Gertrude Berg, creator, director, producer and main character of radio's perennial "Goldbergs", rates the tag "Genius". . . . The mag, *New Yorker*, is so far ahead of all competitors in the cartoon field, it isn't even a contest. *Esquire*, on the other hand, strains just a bit. . . . A fool thinks he has a reserved seat in Heaven. A wise, honest man works for even standing room. . . . Here are a few lines I saw in Fort Tryon Park. Next time you have the inclination to pick some flowers in a park remember:

"Let no one say and say it to your shame. That all was beauty here until you came."

Every bandleader in the business would do well to follow the example set by Paul Whiteman, a pillar of the trade and one of the nicest guys extant. I'll never forget Paul in the picture "Strike Up the Band" as he explained the inside of music to Mickey Rooney. It should be pondered by every student.

—BERNARD GREEN.

BY the time the present issue is off the press, radio bandleaders, we hope, will be revelling again via solo, chorus and ensemble, in such long-loved works as "Mighty Lak a Rose", "Desert Song", "Kiss Me Again", "Indian Love Song", "Mother Machree", "Oh, Promise Me", "Rhapsody in Blue", and "Perfect Day". However, if the deadlock between ASCAP and the National Association of Broadcasters continues, we trust that Jeanie's Light Brown Hair will not become too weather-blown, that "There I Go" will not be played into fatal plausibility, that "Liebestraums" and "Nocturnes" will not be swung as from a hangman's noose, but that leaders, with their usual resourcefulness, will be enthusiastically putting over varied Americana, in the form of jigs, reels, spirituals, hillbilly numbers and folk songs. In any case, we predict that, Americans being what they are, even a stalemate will resolve itself into victory, one in which individual enterprise, initiative and creativeness triumph, that those "brand new tunes by one of the boys", so blithely announced, will be making feet beat, lips whistle and critics chortle as did their older rivals. Certainly, with audiences demanding and orchestras imploring, composers must feel the urge now as never before.

FRED WARING, lining himself up with the "have's", for instance, presents a new theme song (the other became taboo after January 1st), "A Cigarette, Sweet Music, and You", which was chosen from a variety of manuscripts submitted by composing members of his organization. It seems that he can draw endlessly from his own orchestra for original melodies and lyrics and that the boys and girls are busying themselves in their spare time turning out songs especially conceived for their "boss".

Manhattan Madcaps

ORRIN TUCKER, his orchestra, Bonnie Baker, and the Bodyguards began an engagement at the Bowman Room of the Hotel Biltmore, New York, January 6th; the formal opening was observed January 8th.

HORACE HEIDT'S band will open at the Biltmore, February 27th.

EDDIE DE LANGE, first of "a carnival of bands" to appear at the Famous Door, New York, in its new policy of having a top-top-fighter every Tuesday evening, began there January 21st.

JOHN BERIGAN followed De Lange at the Famous Door.

FRANK FONDA and his orchestra have replaced Johnny Oliver's band at the Coq Rouge. Their tangos, congas and rumbas supplement the sprightly domestic tunes of Harold Nagel's society orchestra in a program of continuous dancing at the gay East Side nighterie.

EDDY DUCHIN and his men concluded their long engagement at the Waldorf-Astoria, leaving the Empire Room, January 10th. Duchin expects to return to the Waldorf in a few months.

EARL HINES opened January 30th at the Fiesta Danceteria, New York.

Massachusetts Meanderings

GLEN GRAY and his Casa Loma Orchestra played to almost 2,000 socialites at the Municipal Auditorium, Springfield, Mass., December 27th, at a benefit ball for the British War Relief Society.

VAUGHN MONROE now at the Statler Hotel, Boston, will have his first New York date at the Paramount Theatre, beginning May 7th, for three weeks.

TED WEEMS was big chief at the Totem Pole Ballroom, Auburndale, Mass.

Jersey Jamboree

TOMMY DORSEY opened a four-week engagement at Frank Dalley's Meadowbrook Club, Cedar Grove, New Jersey, January 21st. He is to be master of swing at Muhlenberg College Junior Prom, Allentown, Pa., February 21st.

GENE KRUPA'S band will follow Tommy Dorsey into Meadbrook, Cedar Grove, New Jersey, February 25th.

GRAY GORDON'S band had a date at the Polish People's Home, Passaic, N. J., February 9th.

Southern Swing

JIMMIE LUNCEFORD is touring the South. During the first two weeks of February his band played in one town of North Carolina, one of South Carolina, one of Tennessee, two of Kentucky, five of West Virginia, and one of Virginia.

BLUE BARRON has four weeks, beginning February 12th at Peabody Hotel, Memphis, Tennessee.

JOE CAPPO took his accordion and his orchestra into the Hotel Peabody, Memphis, in January.

AL DONAHUE had a date, in January, at the Trocadero, Henderson, Kentucky.



DEE KEATING

where his versatile songstress, Dee Keating, helped him make things lively.

Mid-West Medley

EVERETT HOAGLAND opened at the Cleveland Hotel, Cleveland, Ohio, January 23rd, for three months.

JOHNNY BURKARTH has just finished a month at the Faust Hotel, in Rockford, Illinois.

EDDY ROGERS was held over at the Schroeder Hotel, Milwaukee, until January 25th.

DON STRICKLAND started a ten-week stint at the Radisson Hotel, Minneapolis, the first of February.

BUDDY FISHER started a three-weeker January 18th, at the Rainbow Ballroom in Denver.

RAY NOBLE was in for one day, January 31st, at the Palace Theatre, Peoria, Illinois.

Empire State Umpa's

HARRY JAMES'S band played for the Police Ball, Rochester, New York, February 14th, this the city's biggest dance event.

CAB CALLOWAY has a date at the Buffalo Theatre, Buffalo, February 14th to 20th.

TOMMY TUCKER'S band was contracted for the Police Ball, Rochester, New York, February 14th. His and Harry James' ensembles played on two different levels in the Civic Exhibits Building.

DEAN HUDSON opened January 13th at the New Kenmore Hotel, Albany, New York.

CHARLIE SPIVAK'S band will stay at Glen Island Casino, New Rochelle, New York, until Spring. He went in for 13 weeks, but they liked him too well to let him go.

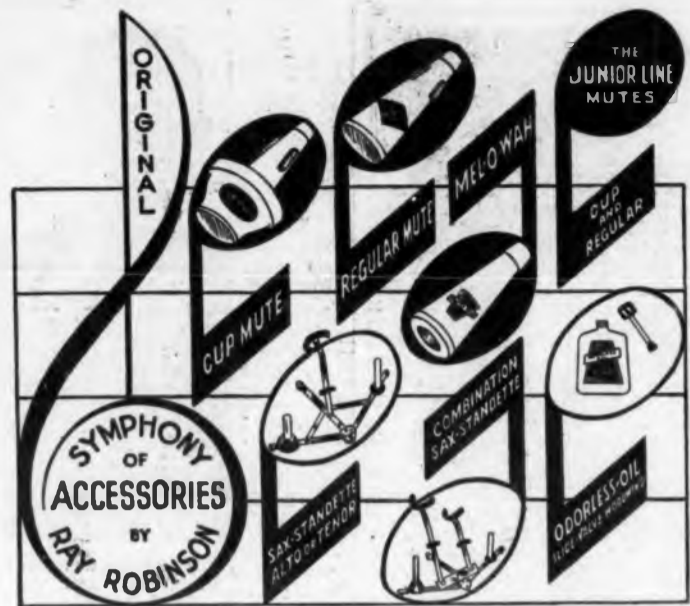
DEL COURTNEY will have three weeks beginning February 17th at the New Kenmore Hotel, Albany, New York.

BARRY WOOD began January 19th at the Windsor and Flatbush theatres, New York, N. Y.

HENRY BUSSE'S orchestra has been scheduled for the Rainbow Room, New Kenmore Hotel, Albany, New York.

Florida Fillips

VAL OLMAN opened January 12th at the Drum in Coral Gables, Florida, on a four-weeker with options.



RAY ROBINSON MUSICAL ACC. INC. 38 EAST 21st ST. NEW YORK CITY

PAUL WHITEMAN is breaking in his new outfit at Ben Marden's Colonial Inn, Hollywood, Florida.

JACK TEAGARDEN has taken his band to Florida for the winter where he is within trombone-blow of his ex-leader, Paul Whiteman.

McFARLAND TWINS' band replaced George Hall at Chatterbox, Mountinside, New Jersey, January 18th. He went south January 28th, opening at Roosevelt Hotel, Jacksonville, Florida.

GEORGE BUNDY has been kind enough to send us this picture of Johnny Messner, Junior, aged four. Johnny is already taking lessons from his famous father and looks forward to the day when he can



JOHNNY MESSNER, Jr.

pocket an 802 card and swing his own. Mr. Messner, Sr., is at the Roosevelt Hotel, Jacksonville, Florida, for four weeks beginning January 31st.

COUNT BASIE played one-nighters in eight Florida cities from February 3rd to 10th.

The Beckoning Road

SAMMY KAYE has decided the gypsy life is the life for him, at least while the unexpected boom of road bands is on and while the feud between ASCAP and the networks continues. He was originally scheduled to remain in New York until Spring; instead he began his tour January 4th.

RAYMOND SCOTT has a bright string of theatre dates to show for the past month. On January 19th it was the theatre in Green Bay, Wisconsin; on the 22nd, Manitowoc, Wisconsin, 24th and 25th, Ann Arbor, Michigan; 26th and 28th, Jackson, Michigan; January 29th to February 1st, Kalamazoo, Michigan; February 2nd to 4th, Grand Rapids; 6th to 8th, Saginaw, Michigan; 9th to 10th, Battle Creek, Michigan.

JOHN KIRBY'S band and Maxine Sullivan hopped off on a 60-day tour through New England and southward, January 25th.

JOHNNY LONG and his popular band left New York's Roseland Ballroom for a six-week tour which began February 5th.

DANCE ORCHESTRATIONS
BAND ARRANGEMENTS - ACCESSORIES
Lowest Prices - Hourly Service
SEND FOR FREE BULLETIN
GENERAL MUSICIANS SUPPLY CO.
152 West 42nd St. New York, N. Y.

California's Call

BENNY GOODMAN and his new band have signed up for a film and are departing for Hollywood in February. His, by the by, was the band chosen to play for President Roosevelt's Birthday Ball at the official celebration in Washington, D. C.

SKINNAY ENNIS, JOHN SCOTT TROTTER and **RUDY VALLEE** will take turns directing the orchestra left leaderless by the sudden death of Hal Kemp, that is, if this orchestra continues its stand in San Francisco.

RUSS MORGAN'S crew, booked into the Paramount Theatre, Los Angeles, January 23rd, is slated for a musical short at Universal.

Loop-a-Doopers

TED FIO RITO took his "skylined music" into the Windy City's Blackhawk Cafe, January 8th, for an indefinite stay.

LOU BREESE and his orchestra have



LOU BREESE

just returned to the Ches Paree in Chicago for the nth time.

Radio Roulades

FRANKIE MASTERS tells us that his cat, "Squeak", a short-haired domestic, was entered in the cat show held in Hotel Taft, New York, for the Bide-a-Wee Home for Friendless Animals. In the broadcast interviewing the winners direct from the floor of the Cat Show, Masters rehearsed Squeak to sign the program on and off the air with that pussy's own arrangement of "The Cat's Meow" (non-ASCAP).

LANI McINTYRE is foregoing radio engagements because of the difficulty in securing the kind of music he likes to play. Another of those Acapalists?

OLDS *Scores Again!*

IN PARAMOUNT'S NEW HIT—
"You're the One"

STARRING
ORRIN TUCKER AND HIS ORCHESTRA
BONNIE BAKER AND THE BRILLIANT
Olds Brass Section

OLDS ...In Paramount's new musical hit, "You're the One," Olds Brasses are featured by Orrin Tucker and his celebrated orchestra. Their brilliance and purity of tone fit in ideally with the smart arrangement of the score...just as Olds Brasses always fit in with motion picture and radio playing, where exact intonation and the utmost in responsiveness and flexibility are essential. • True, an Olds instrument is costly, but don't economize where your own musical success is involved, for the best is none too good for you—when your aim is the top. • See for yourself why top-ranking artists prefer these fine custom-built brasses...Try one at your music dealer's today!

Olds Brasses are priced from \$110 up. Write for free literature and name of your nearest Olds dealer.

CHICAGO MUSICAL INSTRUMENT CO.
30 EAST ADAMS STREET CHICAGO, ILLINOIS
EXCLUSIVE NATIONAL DISTRIBUTORS



America's Most Celebrated Custom Built Brass Instruments

Disc Data

GLENN MILLER, the "Moonlight Sere-nader", has signed a new three-year contract with Bluebird.

ARTIE SHAW'S "Hot Concerts for Clarinet", his first 12-inch record for Victor, is something to whistle over.

Polls for Preference

DUKE ELLINGTON, according to surveys by *Metronome* and *Down Beat*, is the year's outstanding recording band.

JIMMY DORSEY (who opened at the Pennsylvania Hotel, New York, January 20th) was voted "the king of orchestra leaders for 1940" by the magazine *The Orchestra World*.

And here is the sad tale of one who dared all for song:

ASCAPADE

You ask me how I fell so low,
How it all came to this:
You never heard a sadder tale,
Salvation Army Miss.

The day was clear, the day was pure,
A perfect time for hunting;
And in the sky, the glowing sun
Sent rays down bright as bunting.

"It's time to lay my trumpet down"
Thought I, "and get my gun.
I'm going out to find a tune,
Down where the good tunes run.

"Beside the millstream, lover's lane,
On burnished hills at noon,
Where songs are thick as berries red—
I'll bag an hourful soon."

So out I went, a hunter bold,
But what was that ahead?

"No hunting here" and would not swerve,
A stubborn warden said.

"Where can I hunt, if not down here?"
(And tried to keep my nerve)
"In ASCAP's woods no guns you bring,
'Tis Royalty's Preserve."

My gun was set, my heart was light,
And tunes were echoing:
I cocked and aimed 'fore they could pass—
I shot them on the wing.

I bagged them, set them, scheduled them,
And that is why, alas,
I stand in line for soup today,
Salvation Army Lane.



Annual Ball

MINNEAPOLIS, Minn., Local 73, held its Annual Ball and Parade of Music in the Marigold Ballroom in that city on Friday evening, December 27, 1940. The affair attracted the largest crowd that the Marigold has ever seen. It has checking facilities for 2,700, and these were exhausted at 10:30 P. M. There was a total of more than 4,000 paid admissions. The dancing started at 8:00 P. M. and continued until 3:30 the next morning. Music was furnished by orchestras under the direction of Bob Hall, Dick Long, Lloyd LaBrie, Dave Howard, Bob Owens, Carlos Molina, Bill Strunk, Sev Olson, Gene Krupa, Joe Billo, Ken DeVilliers and Bob Farley.

Record Run

ON December 29, 1940, the Long Beach, California, Municipal Band, under the direction of Dr. Herbert L. Clarke, played its 14,705th concert in the Convention Hall of the Civic Auditorium of the Long Beach Municipal Pier.

The band, which was established in 1909, plays two concerts daily seven days a week, free to the public. The concerts are played in the Convention Hall in the winter and in the Band Shell on the "Rainbow Strand" during the summer. All afternoon concerts are broadcast over Radio Station KGER.

This band is the only permanent civic musical organization operating 52 weeks per year.

Installation

LOCAL 248, Paterson, N. J., held its annual meeting and installation of officers at its new headquarters, 210 Main Street, Paterson, on Saturday, January 4th, at 1:30 P. M. The attendance was the largest of any meeting during the past year.

Guests included Harry J. Steeper, president; J. J. Firenze, secretary, and Henry Lippelgoos, James Cassidy and William Roman, members of the executive board, all of Local 528, Jersey City, N. J. The officers were installed by National Secretary Fred W. Birnbach, who also made a brief address. Other speakers were Harry J. Steeper, President-elect Ernest A. Del Prete and retiring President Peter D'Angelo, who was elected secretary for the ensuing year.

Following the meeting an excellent lunch was served by the house committee.

Third Avenue in China

WHEN the late Rev. Hule Kin, pastor and founder of the First Chinese Presbyterian Church of New York City, took his American wife with him on a visit to China in 1918 he expected to see many changes in his native land. Since his last visit in 1896, China had gone through a series of tremendous political, social and economic upheavals, which finally had led to the Revolution of 1911 and the establishment of the republic. Everywhere he went there were signs of great progress, new railroads, schools, industries; republican China was rapidly being westernized. Even the little village of Wing Ning, in southern Kwantung province, where he had been born, could be reached by rail from the seaport town of Kong Moon in three hours; formerly the journey had taken a full day by sedan chair.

The coaches of the train in which Hule Kin and his wife rode to Wing Ning were old-fashioned and had rather a strange, familiar air about them; the snorting, primitive steam locomotive that sent great puffs of black smoke up in the air reminded the elderly couple of their early days in New York back in the late 80's when they were first married and were struggling to establish their Mission House. Countless times they had traveled up and down Manhattan on just such a train high above Third Avenue. But of course it was just their imaginations! Who ever heard of a Third Avenue elevated railway train leaping an ocean, not to mention the American continent, and landing in an out-of-the-way corner of China? It was ridiculous; they quickly dismissed the thought from their minds as a sentimental vagary.

Years later, however, the Rev. Hule Kin learned that the idea was not ridiculous at all. He and his wife had ridden to and from Wing Ning on a Third Avenue elevated train. A Chinese compatriot, who had turned railroad builder after having been a foreman on the Union Pacific in the 60's, had bought up the entire equipment of the New York Third Avenue Railway when it was electrified in 1902, and had had it shipped to Kwantung province.

So far as is known, Third Avenue in China is still going strong.

Annual Meeting, Banquet and Dance

LOCAL 529, Newport, R. I., held its annual meeting and dinner-dance at the Munchinger-King Hotel in Newport on Sunday evening, January 5th. Prior to the dinner an executive meeting was held during which Secretary Fred W. Birnbach installed the following officers: President Howard G. Milne; Vice-President Thomas F. Caruso; Secretary-Treasurer Frank D. Curtin; Executive Board members Stanley West, Elmer Cudworth, Van Shumaker and Louis Feldman; Sergeant-at-Arms Pete Lauson; Business Agent Joseph G. Arcleri; Delegates to Local C. L. U., Messrs. Milne, Cudworth, Curtin, Caruso and Arcleri; and delegate to National Convention, Howard G. Milne.

The banquet which followed was attended by more than 100 persons. The invited guests included Rev. Father J. J. McLaughlin, Acting Mayor John Mahan, Incoming Mayor Herbert McCauley, Judge Mortimer A. Sullivan, Secretary Birnbach and Commander Koehler of the U. S. Navy.

Rev. Father McLaughlin gave the invocation, Secretary Birnbach extending regrets from President James C. Petrillo who was unable to attend the banquet, spoke of the workings of the Federation, the serious times ahead for the Nation and the principles of organized labor and closed by asking the members to cooperate with their officers.

Judge Mortimer A. Sullivan gave an interesting talk on the highlights of the relation between capital and labor and spoke humorously of his everyday happenings. Mr. John B. Mahan extended the regrets of former Mayor Henry W. Wheeler who was called for active tour duty as an officer in the Marine Corp. Mayor McCauley spoke of his relations with the organization and the introduction of an appeal for an appropriation for a music shell to further the art of music. Commander Koehler, U. S. N., gave an interesting talk on world affairs and the hardships experienced by the peoples at war; he told of the musicians who were bell ringers in the churches of England in the early days and the types of music played in various countries in Europe.

Rev. Father McLaughlin gave his blessing at the termination of the above. Providence Local 198 was represented by Vice-President Arthur Patt and Mr. Edw. Drew, leader of one of the foremost broadcasting dance bands in New England.

Social period followed till 12:30 with music by members of the local.

Good Time Get-Together

ON Sunday, January 5th, the Trenton Musical Association, Local 62, installed the newly elected officers for 1941. The affair was held in the hall of the Enterprise Fire House.

A brief meeting preceded the installation, after which the members and guests of Local 62 were served a turkey dinner with all the trimmings by the Hotel and Restaurant Employees' Union, Local 741, and its members under the direction of Michael J. Poulos, assisted by Mrs. Viola Engles.

The affair, which was under the supervision of Peter Wm. Radice, chairman, was one of the finest ever held and was attended by the largest crowd to date. The invited guests who attended were: James Kerney, Jr., editor and owner of the *Trenton Times-Advertiser and Gazette*; Senator Crawford Jameson, Assemblyman Eugene Hutchins, Councilman John Eiehl, William Lockwood and congenial Harry J. Steeper, who with Lockwood is a member of Local 528, Jersey City, N. J.

All the guests spoke briefly and Brother Steeper gave a fine talk on musicianship and cooperation with the local officers, which was well received. President John E. Curry acted as toastmaster and remarked that this was one of the finest "Good Time Get-Together" affairs this local had ever held and complimented Brother Radice on his fine work.

A letter was received and read from Secretary Fred W. Birnbach, who regretted very much that he could not attend owing to a previous engagement.

The new officers for the year 1941 are: John E. Curry, president (re-elected); George Butler, vice-president; Alvah R. Cook, secretary; Frank L. Cook, treasurer, and Peter W. Radice, business agent. Executive board: Peter S. Heberling, William Groom, L. Stanley Kennedy, Samuel Kirkham and J. Vincent Gavigan. Auditing committee: Harry B. and Max J. Gledlin.

Assisting Radice on the committee were Charles Tart, Joseph Cellini, Frank Ko-

vacs, Frank L. Cook, Alvah R. Cook, George Butler and Daniel Pinto.

A good time was had by all; and if you don't believe it ask Harry Steeper.

Real Ace

JERRY WOOLL of Local 191, Peterborough, Ont., Canada, prior to his enlistment, was a member of the board of directors of that local and a well-known orchestra leader. He is now a pilot offi-



JERRY WOOLL

cer with the Royal Air Force, having joined that unit early in 1939. He has been a most successful combat flyer and is already credited with bagging one submarine.

In the letter to the local which accompanied the above photograph, he stated that he had just finished knocking out a chorus of "Blue Skies" to keep the spirits pepped up. Local 191 is very proud of its illustrious ace.

Annual Meeting and Buffet Supper

LOCAL 134, Jamestown, N. Y., held its annual meeting on Monday evening, January 6. The following officers were installed by Brother Carl E. Carlson: President E. Herman Magnuson, Vice-President George Sundholm, Financial Secretary Royal F. Ritch, Treasurer Leonard Swanson, Recording Secretary Stanley Broadhead, Trustees H. W. Culver, Theodore Johnson, Victor Swanson, Leo Hummerich, Richard Fox and M. L. Jordan, and Sergeant-at-Arms William Sagurney.

At the close of the meeting a fine buffet supper was served under the capable direction of Trustee and Mrs. H. W. Culver.

John L. Sullivan Retires

AT its annual meeting on January 6, Local 440, New Britain, Conn., installed the following officers: President Ralph Recano, Vice-President Michael M. Tanteiri, Recording Secretary James J. Bonney, Financial Secretary Peter P. McCrann, Treasurer Paul Cianci and Sergeant-at-Arms Joe Urban. Because of the political offices which he holds, Brother John L. Sullivan retired as President and was elected to membership on the Executive Board.

At its meeting on February 2 the local had a smoker in honor of retiring President Sullivan and retiring Secretary George W. Blinn, who was not a candidate for re-election. He had served a term of thirty-one consecutive years in that capacity.

Official Band

ALFONSO D'AVINO and his Commonwealth Symphonic Band were selected by the Mayor of Boston to play a special program in honor of President Roosevelt during his visit to Boston on October 30, 1940. It is said that President Roosevelt was highly pleased with the fine music furnished on this occasion. The program included "Hit the Line for Harvard" and Cady Kenny's suite, "In the Indian Country."

Installation Dinner

LOCAL 655, Mount Vernon, N. Y., held its annual installation dinner at Bordewicks on the Bronx River Parkway, Tuckahoe, N. Y., on Monday evening, January 6, 1941. Nearly 200 members and guests attended the affair which was one of the most successful in the history of the local.

Guests included President Jack Rosenberg, Secretary William Feinberg and Delegate Greengold of Local 802, New York, N. Y.; President Ralph Foster of Local 235, White Plains, N. Y.; President Irving Rosenberg and Secretary W. Ted Kieley of Local 402, Yonkers, N. Y.; Presi-

THESE DEALERS WILL BE FIRST TO SHOW THE



Padless SAXOPHONE
U. S. PATENT NO. 2,227,230

★

ATLANTIC CITY, N. J.

Irving's Music Shop

BALTIMORE, MD.

Hammond's Music Store

BIRMINGHAM, ALA.

H. H. Niles

BOISE, IDAHO

A. C. Lanphere

BOSTON, MASS.

Ernest U. Wurlitzer

BROOKLYN, N. Y.

Perlmutter's Music Store

BUFFALO, N. Y.

McClellan Music Store

CANTON, OHIO

Gattuso Music Company

CHARLOTTE, N. C.

Brodie Music Company

CHICAGO, ILL.

Lyon & Healy, Inc.

CINCINNATI, OHIO

Ray Lammers Music House

CLEVELAND, OHIO

Conrad Kauffer

DAYTON, OHIO

Hauer's Music House

DENVER, COLO.

The Sax Shoppe

DETROIT, MICHIGAN

Ivan C. Kay

GREAT FALLS, MONT.

Kops Piano House

HARRISBURG, PA.

Troup Brothers

HARTFORD, CONN.

Perlmutter, Inc.

HONOLULU, HAWAII

Bergstrom Music Co., Ltd.

HOUSTON, TEXAS

Washburn Music Co.

LINCOLN, NEB.

Dietze Music House

LOS ANGELES, CAL.

Lockie Music Exchange

MILWAUKEE, WIS.

Musicians Service & Supply

MINNEAPOLIS, MINN.

Chester E. Groth

NASHVILLE, TENN.

Strobel's Music Shop

NEW ORLEANS, LA.

Philip Werlein, Ltd.

NEW YORK CITY

Henri Selmer & Co., Inc.

OAKLAND, CAL.

Best Music Company

OTTUMWA, IOWA

Arthur Reissnyder

PATERSON, N. J.

Edw. J. Lucibello

PITTSBURGH, PA.

F. J. Ellisher

READING, PA.

Zeswits Music Co.

ROCHESTER, N. Y.

Columbia Music Store

SALISBURY, N. C.

Brodie-Separk Music Co.

SALT LAKE CITY, UTAH

Beeley Music Company

SCRANTON, PA.

The Cetta-Parrish Music Co.

SEATTLE, WASH.

Pacific Music Company

SPRINGFIELD, MASS.

Shumway Saxophone Shop

ST. LOUIS, MISSOURI

Hunleth Music Company

TRENTON, N. J.

Groom's Music Store

WARREN, OHIO

Suchanek Music Company

WASHINGTON, D. C.

Charles R. Miller Co.

YORK, PA.

Herbert R. Smith Music House

★
H. & A. SELMER INC.
ELKHART, INDIANA

dent Rocco Mender and Delegate Rocco Ruggiero of Local 275, Port Chester, N. Y.; President Charles L. Samela and Secretary Joseph Fried of Local 402, New Rochelle, N. Y., and President George T. Wright and Secretary George Coddington of Local 398, Ossining, N. Y. Installing officer was National Secretary Fred W. Birnbach.

The affair was unique because of the absence of speeches. A splendid floor show was given immediately after the dinner, following which the guests enjoyed dancing until the wee small hours.

Alliance Honors Charter Members

ON Sunday, January 5, Local 68, Alliance, Ohio, began the celebration of the 39th year of its existence. The local received its charter on the 24th day of June, 1902, having at that time 44 members. The local states that it has the distinction of never having been even so much as censured or warned of a violation of any of the Federation laws. Its membership is stable and the local makes it a practice to enroll all young musicians in Alliance so

that they may get the right start in the practice of their profession.

The charter members who were honored at the meeting on January 5 are William Jones, E. C. Johnson, P. A. Gabele and Clay Rockhill.

The officers for 1941 include C. L. McDonald, president; Herbert Foster, vice-president; Bruce Ruff, treasurer; E. H. Shultz, secretary; O. W. Nelson, guard; and F. J. Conway, William Richard and Carl Merritt, trustees.

By (More or Less) Easy Stages

THE multitudes who daily enter and leave New York by means of its many and varied high-speed facilities might laugh or weep at the transportation picture presented 150 years ago. The following are typical examples of the traveler's choice as to schedules, destinations and conveyances in 1787.

The Boston-minded could depart by stagecoach from Hall's Tavern, at 49 Cortlandt St., every Monday and Thursday morning, arriving six days later. The Albany stage set out from the same place on the same days, and required two days for the trip.

Two stages left Pawlus Hook at 4:00 P. M. daily for Philadelphia, going by way of Newark, where an overnight stop was made. The destination was reached the following day. Other stages went by way of Bergen Point, stopping for the night at Elizabethtown, and arriving in Philadelphia during the next evening. Still another route to the same city called for travel by boat, leaving every Monday and Thursday, to South Amboy, thence by stagecoach to Burlington, and on to Philadelphia.

A boat operated by one John Thompson set sail from Coenties Slip each Saturday morning and, given a fair wind, arrived at New Brunswick the same evening, returning to New York the following Tuesday.

One stage line, starting from Hall's Tavern daily, was devoted to pleasure parties, making the trip to King's Bridge (which joined Manhattan to the mainland at the island's northernmost point) and return the same day. This was, perhaps, the early equivalent of that present favorite, the modern New York-er's bus ride.



verture . . . to a new Musical Era!

The new Selmer-U. S. Saxophone is basically different from all others. ★ It has no pads! ★ Patented Tone Boosters give it an eloquently vital voice . . . a miracle response that wins you after a moment's playing. Action is short, positive. Closure is 120% more airtight. With this instrument you command a tornado of

dynamic power that fades effortlessly to a lush whisper in pianissimo playing. ★ At present, production of the Selmer-U. S. Saxophone is strictly limited. Ask your dealer if he has placed his order. ★ Send name and address for *Free Descriptive Literature*, ready for mailing soon. State whether you play alto or tenor. Address Department 1253



H. & A. SELMER Inc. . . . ELKHART, INDIANA

Jersey City Installation

JERSEY CITY LOCAL 526 held its annual dinner and installation of officers at its headquarters on Tuesday, January 7th, at 1:00 P. M. The meeting opened with a concert played by a symphony orchestra under the direction of Ludwig Oehlman. The installation, as in previous years, was made a most impressive affair. The officers were installed by President James C. Petrillo.

After the dinner the following guests were introduced and responded with brief remarks: Randolph Jones, conductor of the Jersey City Symphony Orchestra; Bill McKenna, supervisor of the WPA Music Projects for Hudson County; Assistants to the President G. Bert Henderson and Leo Cluesmann; Secretary Fred W. Birnbach; B. A. Rolfe; Jack Rosenberg, president of Local 802; President James Buono, Secretary Matty Franklin, Financial Secretary Sal Mazzel, Business Representative James Marzulli, Treasurer Philip Meyer and James Maver, executive officer of Local 16, Newark, N. J.; M. Paladino and members Morrison, Pierson and Saunders of Local 248, Paterson, N. J.

The principal speaker was President

Petrillo who gave an inspiring address. He stated that this was his first official visit to a local, as the duties of his office made it impossible for him to absent himself for a sufficient period to visit locals at any great distance. He explained the many problems confronting the Federation and outlined the Chicago park concerts as an example of what can be done to promote employment opportunities for musicians if a local has funds to promote the necessary enterprises. President Steeper acted as toastmaster throughout and closed the meeting with effusive thanks to President Petrillo for his fine talk.

Installation Banquet

THE annual banquet and installation of officers of Local 198, Providence, R. I., was held on Sunday, January 12, 1941, at Providence. Approximately 250 members attended together with officials from neighboring locals. Clemens J. France, chairman of the Unemployment Compensation Commission of Rhode Island attended as a guest.

A short program of speeches followed the banquet, which was under the direc-

tion of President Vincent Castronovo. President Castronovo called on several of the older members of the local to arise and receive the plaudits of the members at large. Among them were Henry DeFeo, Henry Hermann, Charles Hawes, Bart Fians and Andrew Link. Brother Link was installing officer, a duty he performs each year. He waits for the installation, then very wisely goes to Florida.

The officers installed were as follows: President, Vincent Castronovo; Vice-President, Arthur P. Patt; Secretary, Ambrose W. Carroll; Treasurer, Sydney W. Byrne; Sergeant-at-Arms, Roy Gilbert, and Executive Committee, William Chiarini, Charles A. Duggan, Alfred Bertolini and Aime Triangolo.

Annual Celebration

LOCAL 402, Yonkers, N. Y., held its annual installation of officers and banquet at the Club Carrioca in that city on Monday evening, January 13th, at 8:00 P. M. A fine steak dinner was served to the largest crowd in the history of the local. Following the dinner Toastmaster J. Leonard Bauer introduced the following guests: Jacob Rosenberg, president of

Local 802; Nicholas Marrafino, president, and Thomas Minichino, secretary of Local 665, Mt. Vernon, N. Y.; President Rocco Mender, Secretary Arthur Lush and Delegate R. Ruggiero of Local 275, Port Chester, N. Y.; President Charles Samela and Secretary Joseph Fried of Local 420, New Rochelle, N. Y.; President Ralph Foster of Local 235, White Plains, N. Y.; President George T. Wright and Secretary George Coddington of Local 398, Ossining, N. Y.; President Samuel Korn and Secretary Robert S. Haviland of Local 290, Peekskill, N. Y.; Secretary John G. Buckley and Business Agent Fred W. Stidzel of Local 238, Poughkeepsie, N. Y. The officers were installed by Secretary Fred W. Birnbach.

Following the dinner President Rosenberg of Local 802 and Secretary Birnbach gave short talks, after which a splendid floor show was presented for the enjoyment of the guests. Thereafter dancing continued until 2:00 A. M.

Installation and Memorial Service

ON Sunday, January 12th, Local 809, Middletown, N. Y., held its annual election and installation of officers. The meet-

ing was one of the largest in the history of the local. In addition to the regular business, an impressive memorial service was conducted by Brother George A. Keene in memory of the members of the local who have passed away since the charter was issued 19 years ago.

Leo Cluesmann of President Petrillo's office represented the Federation. He acted as installing officer and also addressed the meeting on matters of interest to the Federation and the local.

ARTHUR F. NEVERS

Word has just reached the writer of the death of Arthur F. Nevers, a charter member and organizer of Local 374, Concord, N. H., and an officer of that local for several years. Mr. Nevers was a musician of national repute.

The following resolution was adopted by the local at its January meeting:

IN MEMORIAM

WHEREAS, in view of the loss we have sustained through the decease of our friend and associate, Arthur F. Nevers, and of the still greater loss sustained by those who were nearest and dearest to him; Therefore, Be it

RESOLVED, That it is but a just tribute to the memory of the departed to say that in regretting his removal from our midst we mourn for one who was in every way worthy of our respect and regard.

RESOLVED, That in the death of Arthur F. Nevers, this Union loses a member who was ever ready to proffer the hand of aid and the voice of sympathy to the needy and distressed; a friend and teacher whose utmost energies and endeavors were devoted to developing fine musicians and music.

RESOLVED, That this heartfelt testimonial of our sympathy and sorrow be forwarded to the family of our departed friend by the Secretary of this Union.

ISAAC L. SCHOEN

Isaac L. Schoen, one of the organizers of the American Federation of Musicians at its first Convention in Indianapolis, Ind., in October, 1896, died in St. Louis on December 2, 1940, at the age of 83. Brother Schoen was most active in the affairs of Local 2, St. Louis, Mo., during its early days and had been a member of that local continuously from 1896 until the time of his death.

He was a member of the St. Louis Symphony Orchestra for many years and left that organization in 1907 to play in the leading theatres of the city. In 1930 he retired as a professional musician and entered the insurance business, remaining active in that line until he became ill early this fall.

Appropriate memorial services were conducted by the St. Louis Local.

GEORGE SCHATH

George Schath, charter member of Local 1, Cincinnati, Ohio, past president of that local, treasurer of the National League of Musicians and member of the International Executive Board after that organization merged with the American Federation of Musicians, passed away in his home in Cincinnati on December 14, 1940, in his 88th year. He was the only survivor of the convention that organized the National League in the spring of 1886 in New York City. Brother Schath was born on August 3, 1853, and lived in Cincinnati all his life. He began the study of violin at the age of eight and traveled as a musician with the John Robinson Circus when 12 years old.

In 1870 he joined the German Saengerfest Orchestra in Cincinnati under the direction of Philip Walter. In 1872 he became a charter member of the Cincinnati Symphony Orchestra. On March 10, 1875, he was married to Miss Minnie Streubler. In 1881 he became a member of Local 3 of the National League of Musicians, which afterward became Local 1 of Cincinnati, A. F. of M.

In 1925 he celebrated his golden wedding anniversary with his wife and surviving children: Oscar Schath, Mrs. Elsie G. Howard and Mrs. Viola B. Wilcox. In 1930 he terminated his musical activities playing his last season in the Grand Opera House and with Esberger's Band in Eden Park.

He was a great friend of the musician and did much to further the interests of the professional musicians of America. In 1927, shortly after celebrating their 62nd wedding anniversary, his wife passed away. Brother Schath had been in fairly good health up to that time, although his eyesight had been affected and he could no longer read, a fact which distressed him greatly. Nevertheless he was quite active considering his age and up until ten days before his death he got about a great deal and enjoyed meals with his family and friends. He was taken ill with pneumonia on December 4th and passed away on December 14th.

Radio Rhythms

By GENE HODGES

HAVE you noticed how often the subject of national defense crops out in the radio programs of today? In a recent survey of a typical radio week, about 30 special talks on this subject by prominent speakers were carried on the American networks. This number did not include the regular sustaining shows in which the topic of defense has been brought up, nor the numerous "spot" programs that have been added in cooperation with the Army and Navy.

The United States Army recently placed an order with RCA for more than \$7,000,000 worth of radio equipment, and Western Electric Company has received government orders amounting to more than \$30,000,000 worth of all kinds of communication equipment, much of it being radio material. Other radio and communication organizations have also received large government orders, which has resulted in tremendous plant expansion and an increase in radio workmen in every company.

Many of the 56,300 radio amateurs are also participating in the national defense program. Additional bands in the micro-wave fields have been set aside for them by the FCC, and networks for operation in times of communication emergency have been formed by the amateur groups.

It is quite likely that our defense plans for 1941 will have a tremendous effect on television progress throughout the year. Engineers and scientists are revealing many interesting possibilities that television might afford in the plans for national defense. Recently it was reported that television systems are under development to enable airmen to accomplish long-distance feats of vision. Also, a television periscope is being tried out for submarines, and Dr. Lee DeForest, radio pioneer, is reported working out the principles of a television torpedo-plane. Many other interesting developments are under way which, it is hoped, will eventually bring to the public this elusive stepchild of radio.

Now that the United States Attorney-General's office has stepped into the BMI-ASCAP feud, it seems likely to be a real free-for-all with plenty of fireworks.

As a protective measure, BMI insists that all bandleaders submit skeleton arrangements of new tunes before putting them on the air, thus avoiding possible copyright infringements. Also they require the leaders to sign releases which make them, instead of BMI, liable in case of infringements. Rather than get "stuck" with the goods, many leaders have taken their bands off stations not signed with ASCAP. Among these are Sammy Kaye, Eddy Duchin and Glenn Miller. (Miller, however, has returned to the air-ways via NBC without signing the aforementioned agreements. Instead, all of the song output of his Mutual Music Society publishing house will be aligned with BMI.) Wayne King has quit his commercial show, stating there are not enough non-ASCAP waltzes.

In the meantime, the tune detectives of BMI, ASCAP and the four major networks are busier than Korsakoff's "Bumble Bee in Flight" as they flit around the dial seeking tune-snatchers. So Heaven help the poor composers or arrangers whose pens accidentally slip into a familiar groove. (Yet people who live in glass houses should be considerate; for, as Sigmund Spaeth has proven, a new and original melody is practically non-existent today.)

The official Japanese broadcasting station has eliminated the use of English for broadcasts within Japan because of the "trend of the times", according to a recent announcement.

While waiting in the lobby of the Ritz Theatre the other night before a broadcast, we saw two soldiers come in and ask where they might buy tickets for the broadcast. The ticket-taker advised them that tickets were not for sale, but could be obtained free by applying at the office of the National Broadcasting Company for them. This happened about five minutes before the show. The soldiers had no time to get to NBC and back before the show began, nor apparently did they have any idea where NBC and Radio City were located. Consequently they missed the show, in spite of the fact there were plenty of vacant seats.

We realize that the broadcasting companies are very generous with their tickets where our boys in uniform are concerned, but wouldn't it be possible to keep a few tickets at the theatre doors for these men in uniform, most of whom are strangers in the city?

The Lucky Strike Hit Parade, conducted by Mark Warnow, continues to be one of our best dance programs in spite of the music feud, thanks to the A. F. of M. members. Not to be daunted, ASCAP has begun its own "Hit Parade" over stations WHN, WNEW and WMCA (New York), which is broadcast the hour before the Lucky Strike show.

WITH THE SPONSORS: Phillip Morris & Co., Ltd., has signed a 52-week renewal with NBC for the "Johnnie Presents" series which became effective January 28th. . . . The Olson Rug Co. began its fourth annual advertising campaign on WABC on February 3rd, with its thrice-weekly "Music of Today" series. . . . *Reader's Digest* has signed with General Electric for a new series of shortwave programs to South America. . . . WQXR (New York City) reports a heavy schedule of new business since the beginning of the year.

STUDIO RAMBLINGS: Brushing shoulders with Claude Rains and Mr. Toscanini in the NBC elevator on the way up to the press department to find out "what's what", then going into production for a chat with Howard Wiley, and on through the corridors into the conductors' room for an encouraging word from the conductors' guardian angel, Ann Jockwig. . . . "The Bishop and the Gargoyle" is rapidly becoming our favorite radio show. But then, how could it miss with Joe Bell producing, Joseph Honti conducting and Ernie Watson doing the composing? Lewis Julian of NBC, who was vocalist with Russ Morgan's orchestra, has been promoted to the production department.

An increase of approximately 16 per cent in total gross billings for 1940 was reported by the three major networks. Heavy increases in billings for the month of December were also listed by the big three.

Legislation to make libel laws applicable to radio broadcasts was urged in the annual report of the Massachusetts Judicial Council, with persons or their agents making the broadcasts, being responsible for slanderous or abusive words spoken.

Serious thought is being given by the National Association of Broadcasters to the formulation of new amendments to the Radio Act for the purpose of preventing deadlocks with the FCC in matters dealing with the commercial phase of the industry. To date no definite proposition has been offered by the NAB, and before anything is drawn up in the form of a new amendment, there will be much research and exploratory work accomplished.

The right of the Federal Communications Commission to interfere with the broadcasters' practices was bitterly challenged last month by certain spokesmen of the NAB during the commission's monopoly hearing.

LAST MINUTE PICK-UPS: Is it true that BMI is insured by Lloyd's of London and other insurance companies against possible copyright infringements during the BMI-ASCAP feud? And for a million silver dollars? . . . And now the radio industry is being accused of destroying the youngsters' beliefs in Santa Claus. The accusation was made by a Louisiana woman in an appeal to the FCC. My! My!

"COMPACTO"
Cymbal Floor Stand
 Sturdy, and adaptable to any height up to 3' 10". Endorsed by—Cliff Lee-man, Buddy Rich, Maurice Purtill, Rollo Laylan, etc.
 Nickel \$3.50
 Chromium 5.00
 Send for Our Bargain List of Drum Equipment
White Way Musical Products
 1837 BROADWAY NEW YORK, N. Y.



JUST PUBLISHED! A FRENCH HORN CONCERTINO
 With Piano Accompaniment. Written by **LORENZO SANSONE**
World Renowned French Hornist and Teacher
 Faculty Member: Institute of Musical Art of the Juilliard School of Music, Juilliard Graduate School, Juilliard Summer School.
 Former Solo Hornist with the: New York Symphony Orchestra, St. Paul Symphony Orchestra, Denver Symphony Orchestra, St. Louis Symphony Orchestra, Cincinnati Symphony Orchestra, Detroit Symphony Orchestra, Chicago Symphony Orchestra, Chicago Opera Company.
 Written in three movements: Allegro maestoso a capriccio, Andantino, Rondo.
 Playing time about 9 1/2 minutes. Written in a classical modern style—here the rich resources of the French Horn has been exploited in all its technical, mobile and dynamic aspects.
 Price: French Horn solo with Piano accompaniment, \$1.50. French Horn solo, Orchestra accompaniment, score and parts—in preparation.
FOR SALE AT LEADING DEALERS
SANSONE MUSICAL INSTRUMENTS, Inc.
 1858 Broadway, New York, N. Y.



JUST WHAT YOU HAVE ALWAYS WANTED!
 The Smartest Little Fake-List Ever Published
TUNE - DEX
 (Reg. U. S. Pat. Off.)
 A tiny, vest pocket book, size 2"x3 1/4". Over 600 tunes with keys indicated. Listed according to type and popularity (not alphabetical). Slow, medium, bright, fast old-timers. Show tunes, waltzes, etc.; 23 listings, 37 pages, spiral binding, leather back (sweat-proof).
TAKES THE WORRY OUT OF ANY JOB
ONLY 25c POSTPAID
 Send 1c or 2c Stamps or Money Order to:
LEO ADLER 1708 UNDERCLIFF AVE. BRONX, NEW YORK CITY
 Agents and dealers wanted, exclusive territory; sells like hot cakes; every musician wants and needs TUNE-DEX. Write Today.

HOLTON Electric OIL
 The same secret formulas and processes discovered by Frank Holton in 1896 are faithfully used in Holton oil today.
 It cleans, lubricates and lasts longer. Supplied with dropper.
AT DEALERS EVERYWHERE



L'ONGacre 5-9696 Dickens 2-9797
"TOPS IN HATS"
Jay Lord
 • HATTERS •
 CUSTOM MADE
 108 West 38th St. 1523 Pitkin Ave.
 New York City Brooklyn, N. Y.

A DIRECTORY of CLARINET MUSIC
 The whole clarinet literature, listing over 4,000 works by composers and instrumental combination. Wind-Band, Chamber Music, Solos, Methods, Studies, and Recorded Music. 128 pages, paper covers. **POSTPAID \$3.00.**
LEVIN W. FOSTER, Box 943, Pittsfield, Mass.
 Money Orders or Bank Checks Only

EMBELLISHMENTS by Jan Hart



JAN HART

HART-BEATS: Fired with patriotism and ired by un-American activities in this country, we appointed ourself a committee-of-one to do some sleuthing to see what we could uncover. Immediately we picked ourself three Fifth Columnist suspects and trailed them relentlessly, following every word and footstep. That was a few weeks ago. Today we have retired and are at present confining our sleuthing activities to an arm-chair and a radio dial, as we are now engaged in the toney art of detecting tune-snatchers. In this work we at least find a "tone"-ment for the many weary and disillusioning moments wasted on our former project. Concerning the three Fifth suspects, well, the less said the better. So we sha'n't go into too many details. Suffice it to say that the first one—as Nazi looking a person as you ever saw—turned out to be an ex-song-plugger seeking an honest way to earn a living. Number two, a most pompous-looking individual with a Mussolini swagger, was only a BMI official in search of more "public domain" music, and the third and last, a most revolutionary sort of person with a "red" look in his eye, was only a bandleader in search of a new theme song. We trailed a fourth strange-looking character for a while, until his path led to the offices of ASCAP. Then we called it quits.

MUSICAL U. S. A.: There is little doubt that the U. S. A. is rapidly becoming the artistic mecca of the world. Financial gains in art music throughout the country are proving this. In a recent report for 1940, it was estimated that over \$50,000,000 was grossed from music. Concerts brought in \$45,000,000, and the opera netted \$5,000,000. Of the performers, Nelson Eddy proved to be the best concert draw in the country, with Jeanette MacDonald and Lily Pons tying for second place. Jascha Heifetz and Fritz Kreisler are the most popular among the violinists. The top-rating pianists are Serge Rachmaninoff and Vladimir Horowitz, with Josef Hoffmann running third.

RAMBLING NOTES: Rudolf Friml has returned from Hong Kong where he has been writing his first Chinese operetta, "Sing Song Girl". . . . A new violin concerto by Samuel Barber, American composer, was given its first performance by the Philadelphia Orchestra, with Eugene Ormandy conducting, on February 7th, in Philadelphia. . . . The new basso-buffo, Salvatore Baccaloni, scored a great success as a singing actor and comedian at the Metropolitan Opera House. . . . A special award for "Fantasia" was given jointly to Walt Disney and Leopold Stokowski by the Film Critics. . . . NBC and other networks are playing Victor Herbert compositions through their licenses with the Society of European Stage Authors and Composers. . . . Kirsten Flagstad announced that she definitely will be here for performances during the 1941-42 season.

VARIATIONS: The Regular Veterans' Association of Washington, D. C., is offering \$50.00 and a life membership for an R. V. A. song. . . . The New York Philharmonic Orchestra will celebrate its centenary next season. This organization has the longest record of any great orchestra in the world, although in point of seniority the Royal Philharmonic of London and the Vienna Philharmonic lead. The latter two, badly disorganized because of the war, have discontinued. . . . It is predicted that music in the movies will gain far more attention this year than any year previous. . . . National Music Week will be celebrated next May for the 18th consecutive year. The first Sunday in May will be Inter-American Music Day. . . . Igor Stravinsky has signed his first contract with an American publishing firm, the Mercury Music Corporation, which will publish all his non-symphonic music from now on. . . . The North Carolina Symphony Orchestra, under Benjamin Swalin, has given about 200 concerts since its formation in 1932. . . . Did you know that the concerts at the Metropolitan Museum (New York City) were started in 1918 for the benefit of the soldiers and sailors?

PERSONAL NOTES: Did you know Woody Herman collects old political campaign songs? . . . Ozzie Nelson and band, with Harriet Hilliard of course, have been signed by Columbia Pictures for the musical film, "Betty Co-Ed". This is Ozzie's debut in the movies. . . . Sammy Kaye's "So You Want to Lead a Band" novelty recently presented in a New York theatre was received with much enthusiasm. . . . *Orchestra World* has announced that Jimmy Dorsey has been voted "the king of orchestra leaders for 1940". . . . Tommy Tucker began a "Pot O' Gold" show on WHN (New York City) for the New York vicinity. . . . MCA opened a night club in Hollywood to give special dates for their bands.

GLISSANDO: Rudy Vallee became vice-president of Vis-o-graph Corporation of America, the new "dime in the slot" motion picture enterprise. The company's production schedule calls for a minimum output of 500 machines monthly by February 1st, with an increase of 1,000 a month in 90 days. . . . Shapiro, Bernstein & Co. obtained the sole agency on "Meet Me Tonight in Dreamland" from Will Rossiter. . . . Have you heard George (The Real) McCoy's interviews from the Hotel Astor steps on WJZ every night? They're swell. We stopped in a stationery store the other night and the whole gang was gathered 'round the radio a-listen' to and a-laughin' at McCoy's program. . . . Alvin Rey lost his tenor sax, Bill Shine, to the army.

RECORD NOTES: Columbia Records will issue a "Memorial Album" of records cut by Hal Kemp's band. . . . Billy Murray, one of America's most popular phonograph singers of 25 years ago, is staging a great comeback with his Victor recordings. . . . Glenn Miller signed a new three-year contract with Bluebird Records. . . . Don't miss Artie Shaw's two-sided eight-minute arrangement of his "Hot Concerto for Clarinet". It's Shaw at his very best.

POPULAR RECORDS OF THE MONTH

COLUMBIA:

- "I Ain't Hep to That Step" and "Poor Mister Chisholm", both from Second Chorus", Fred Astaire and orchestra under Perry Botkin.
- "Here's My Heart" and "Watching and Waiting", the McFarland Twins orchestra.
- "Taking a Chance on Love" and "Cabin in the Sky", from "Cabin in the Sky", Benny Goodman and his orchestra.
- "We'll Meet Again" and "You Say the Sweetest Things", Kay Kyser and his orchestra.
- "Benny's Bugle" and "As Long as I Live", Benny Goodman and sextet featuring Count Basie.
- "You Walk By" and "Here's My Heart", Eddy Duchin and orchestra.
- "Mahogany Hall Stomp" and "Beau Koo Jack", Louis Armstrong and orchestra.
- "Embraceable You" and "I Never Knew", Teddy Wilson and orchestra.
- "A Pretty Girl Milking Her Cow" and "Because of You", Horace Heidt and orchestra.

OKEH:

- "Love of My Life" and "I Should Have Known You Years Ago", Jack Leonard orchestra under direction of Ray Bloch.

ROSS GORMAN

"New York Radio Instrumentalist"

A NEW COURSE OF SWING. BASIC, THOROUGH, WITH ALL THE ATTACKS, SLIDES, BENDS, FLARES, TONGUEINGS, VIBRATOS, RHYTHMS, CHORD STRUCTURES, MODES, ETC., ETC.

MODERN - ULTRA MODERN • POSITIVE RESULTS BY MAIL

Private Courses for Clarinet, Bass Clarinet, Alto, Tenor Saxophones, Harmony, Arranging

Studios: 416 WEST 43rd ST., NEW YORK CITY • Tel. BRyant 9-2236

More power!
Richer tone!
Greater flexibility!

Finer tuning!
Precision valves!



Holton Model 29

as low as
\$85.00
with
Case

- Pure captivating tone, thrilling response and flexibility, marvelous intonation—you will find everything you want in a cornet in Holton Model 29!
- You will like the way it fits into your hands. Perfectly balanced, neither too light nor too heavy, plenty of room for your fingers and no bumps or sharp edges.
- You will like the way those quiet precision fitted valves fairly snap back into position.
- This fine, flawless, fair priced cornet is a Holton Good-Will Envoy. Call at your local dealer to see and try it. If there is no dealer near then write us.

FRANK HOLTON & CO.
2122 North Church St.
ELKHORN, WISCONSIN



Wind-Instrument Players!

If you have any playing problems, their solutions are to be found in **M. GRUPP'S FIRST GUIDE TO**

NATURAL AND CORRECT WIND-INSTRUMENT PLAYING Entitled "In the Name of Wind-Instrument Playing." Details about its contents and a 32-page "free" booklet entitled "The Answer to Wind-Instrument Playing Problems" will be mailed upon request. Also information how **OUT-OF-TOWNERS** can adopt the M. Grupp Method of Playing and thus eliminate their playing difficulties.
M. GRUPP STUDIOS 172 WEST 40th STREET, NEW YORK CITY

Look for the New

**VIBRATOR
Sound Wave
MOUTHPIECE**
(Reg. U. S. Pat. Off.)

HECKEL BASSOON REEDS

Every One Tried and Approved
Sent C. O. D.—\$1.15 Each
WM. O. GRUNER
Member Philadelphia Orchestra
81 Harwood Drive, Upper Darby, Pa.

- "Margie" and "The Light Fantastic", Frankie Masters and orchestra.
- "Isle of Capri" and "The Girl With the Light Blue Hair", Adrian Rollini trio.
- "Walkin' Through Mockin' Bird Lane" and "You Walk By", Tommy Tucker and orchestra.
- "Ginger Belle" and "Do Re Mi", Horace Henderson and orchestra.
- "Sweet and Low" and "Little Sleepy Head", Lawrence Welk and orchestra.
- "How Come" and "I Could Kiss You for That", Dolly Dawn and orchestra.

DECCA:

- "Taking a Chance on Love" and "We'll Meet Again", Guy Lombardo and Royal Canadians.
- "Three at a Table for Two" and "Start Jumpin'", Will Hudson and orchestra.
- "Love Can Do the Darndest Things" and "Bugles in the Sky", Clyde McCoy and orchestra.
- "Chips Boogie Woogie" and "Chips Blues", Woody Herman's Four Chips.
- "A Chicken Ain't Nothing But a Bird" and "I Know You", Louis Jordan and his Tympany Five.
- "Watcha Know, Joe" and "Beale Street Mama", Erskine Butterfield and his Blue Boys.
- "I'll Come Back to You" and "Take Me Back Again", Bob Crosby's Bob Cats.

BLUEBIRD:

- "You Forgot About Me" and "Moonlight and Tears", Larry Clinton and his orchestra.
- "Keep an Eye on Your Heart" and "San Antonio Rose", Gray Gordon and his Tic-toc Rhythm.
- "Oh, How I Hate to Get Up in the Morning" and "Missouri Scrambler", Abe Lyman and his orchestra.
- "Frenesi" and "My Blue Heaven", Glenn Miller and his orchestra.
- "Scrub Me, Mama" and "Can't Remember", Charlie Barnet and orchestra.
- "Can't Rub You Out of My Eyes" and "Sad, But True", Teddy Powell and orchestra.
- "Abercrombie Had a Zombie" and "Tain't Nobody's Bizness", Fats Waller and orchestra.
- "I'm Nuts About the Good Old U. S. A." and "Hot From Chile", Mitchell Ayres and orchestra.
- "Cocktails for Two" and "Takin' My Time", Benny Carter and orchestra.

VICTOR:

- "You Forgot About Me" and "Whispers in the Night", Artie Shaw and his orchestra.
- "Agua Agua!" and "Visit Panama", Xavier Cugat and his orchestra.
- Concerto for Clarinet (two sides), Artie Shaw and orchestra.
- "Chine" and "Across the Track Blues", Duke Ellington and orchestra.
- "Naughty Waltz" and "Wine, Woman and Song", Wayne King and orchestra.
- "Until Tomorrow Goodnight, My Love" and "Sidewalk Serenade", Sammy Kaye and orchestra.
- "Swing High" and "Swing Time in Harlem", Tommy Dorsey and orchestra.
- "You're the One for Me" and "I Can't Remember to Forget", Hal Kemp and orchestra.

ALBUMS

COLUMBIA:

- A Hot Jazz Classic (four records), Earl Hines and orchestra.
- The Duke (four records), Duke Ellington and orchestra.

DECCA:

- For Dancers Only (five popular records), Jimmy Lunceford and orchestra.
- Hawai Calls (five records), Songs of Hawaii, Harry Owens and Royal Hawaiian Hotel orchestra, and Dick McIntire and his Harmony Hawaiians.

CODA

"God Bless America."

Stage

THE New Year brought substantial proof that vaudeville continues on the up-grade, proving itself the answer to many box office difficulties. In Dayton, Ohio, Colonial Theatre grosses went sky-larking with the New Year's bill headed by Jerry Lester. Singer's Midgets at the Colonial Theatre in Detroit proved one of the top-grossers of the year, going close to an estimated \$8,800 for the week ending January 4th. This figure is near the house record. Another record, \$2,182.59 for three days during the before-Christmas week, usually the dullest of the year, was hung up by Bill Arm's "Gems of 1941", at the Majestic, Johnstown, Pennsylvania. The Irving Theatre, Wilkes-Barre, Pennsylvania, did near capacity business with its show from New Year's Eve midnight through January 4th.

The year 1941 has been marked by outcroppings of vaudeville in localities heretofore showing only straight pictures. The Orpheum, Portland, Oregon, opened with a five-act bill, for a full week starting January 3rd. The new Vogue Theatre, Vancouver, B. C., is set to open March



VIVIENNE SEGAL in George Abbott's New Musical "Pal Joey"

1st as a full week stand, using top-flight bands and units. The Orpheum, Des Moines, Iowa, had its first stage show in four years when Ted Lester and "Screwballs of 1941" began there January 24th. The Wisconsin Theatre, Milwaukee, showed a sudden spurt of interest in vaudeville fare when it booked "Streets of Paris" for the week of January 10th and Ray Noble for the week of January 24th. The luxurious new Beach Theatre of Miami, Florida, celebrated the opening of its season with Tommy Tucker and his band and other stage presentations. The Olympia Theatre also of Miami simultaneously resumed its winter vaudeville season. Each of these two houses has vaudeville four days weekly. The Riverside Theatre in Minneapolis opened just before the New Year with Ken Murray the initial headliner in a vaudeville policy.

Among vaudeville headliners, top-flight bands still stand out in boldest type. For instance, the Westchester County Center, White Plains, New York, began Sunday shows with two top-flight bands and six acts. Tommy Dorsey was there for the initial show January 19th; Benny Goodman, January 26th; Sammy Kaye, February 2nd. The Buckingham Hall, Waterbury, Connecticut, is using the same policy, and the New Haven Arena will step into line March 2nd. The Metropolitan Theatre in Providence, Rhode Island, has recently had Harry James, Charlie Barnet, Benny Goodman, Sammy Kaye, Bobby Byrnes, Artie Shaw and Tommy Dorsey.

TOP-FLIGHT GROSSES New York

BBROADWAY and the New Year seemed to come to terms early, and that added up well for both. The week ending January 2nd, Tommy Dorsey finished 14 days at the Paramount, with a phenomenal \$77,500 gained the last seven. That's the highest the house has grossed in the five years of its pit-band policy. The same week, at the Strand, Abe Lyman, also in his second session, packed the house to the tune of \$50,000.

Both Dorsey and Lyman held over in their respective theatres, the week ending January 9th, the former rating a smash

\$52,500, and the latter an adequate \$29,000. The same week Little Jack Little was swinging it at the State to the more sedate tune of \$20,000. Very nice, at that!

The next week, ending January 16th, Tommy Dorsey in his last week at the Paramount garnered a goodly \$30,000, which made it a terrific \$226,000 for the 28-day run. Sammy Kaye was also up to the pleasing total of \$32,000. Meanwhile Johnny "Scat" Davis at the State spun the turnstiles to the merry tune of \$24,000.

The week ending January 23rd Sammy Kaye at the Strand came through with \$23,000; Art Jarrett at the State totaled \$25,000. Harry James at the Paramount, ending his week Tuesday, January 21st, clocked up a very substantial \$49,000.

Buffalo

WILL BRADLEY'S ORCHESTRA at the Buffalo ran grosses into the deep velvet with \$15,500 brought in the week ending January 16th.

Boston

THE Boston Theatre had John Kirby's Orchestra for four days the week ending January 16th, the seven-day gross showing a luscious \$9,500.

Philadelphia

THE Earle had four good weeks of top-flight bands, from December 27th to January 23rd. The first week, with Larry Clinton presiding, rated a profitable \$24,000; the second week, with Ozzie Nelson batonering, \$22,000; the third week, with Phil Spitalny at the helm, \$19,000; and the fourth week, with Ted Weems drawing them in (but the weather trying to keep them out), a goodish \$18,200.

Pittsburgh

A BOUNCING \$21,500 was the good news at the Stanley, the week ending January 16th, when Ted Weems held forth as the first stage attraction in over six weeks.

Detroit

FOX THEATRE receipts skyrocketed to astral regions, the week ending January 23rd, with Kay Kyser getting most of the credit for the smash \$52,000 taken in. Fox had built up to this success nicely, however, by conducting a poll of audiences for weeks in advance, to determine what tunes Kyser should play.

Chicago

TED WEEMS on the stage of the Oriental proved a real box office asset, with \$22,000 the harvest, the week ending January 2nd.

At the State-Lake, the week ending January 9th, the Fats Waller orchestra gave a good account of itself, turning in \$17,700. Gray Gordon soomed proceeds the following week to all of \$19,300.

The week ending January 23rd Ray Noble's orchestra was on the stage at the Chicago, pulling customers in to the rollicking tune of \$40,000.

Indianapolis

RECEIPTS zoomed to a profitable \$25,500 at the Lyric, the week ending January 16th, with Raymond Scott's orchestra the drawing card.

Cincinnati

AT the Shubert, the week ending December 27th, with no stage show, the receipts were \$2,500. The next week, with a stage show, the receipts were \$15,000. Moral?

Minneapolis

GENE KRUPA on the stage at the Orpheum snatched a bright \$15,000, the week ending January 2nd. Cab Calloway there, the week ending January 23rd, brought in a good \$18,000.



- PLAIN END
- TOP QUALITY
- POPULAR PRICE
- SAVE THE COUPON

NEW YORK BRANCH:
17 West 51st St.
Full Line
BOEHM FLUTES and PICCOLOS
Expert Repairing
Tel. WI 2-3982

WM. S. HAYNES CO.

Makers of HIGH GRADE
Boehm Flutes and Piccolos
108 Massachusetts Ave.
BOSTON, MASS.

These work identically to genuine Haynes products

EST. 1888

Omaha
THE takings were \$18,500 at the Orpheum, the week ending January 2nd, for which Cab Calloway on the stage was more than a little responsible.

San Francisco
THE Golden Gate gave Bob Crosby all the credit for the total of \$14,000, the week ending January 16th.

LEGITIMATE LISTINGS
New York
WITH at least eight musical shows making money on Broadway, January may

6 HOT SOLOS
Style of GOODMAN, JAMES, MILLER, Etc. Chords and Original Melody included. Clarinet, Alto, Trumpet, Tenor. • Mention instrument.

DANCE BAND VOICING
Makes every musician an arranger.

SWINGIN' THE CHORDS
An amazing help to playing hot.

100 Progressive (SWING) Rhythms
Learn to read swing rhythms.

PRICE, 25c EACH ITEM
FREE Transposition Chart With Each Order

NATIONWIDE MUSIC SERVICE
117 WEST 48TH ST., Dep. 1, NEW YORK CITY



FOUR BELLES
In Olsen and Johnson's "Hellzapoppin'"

be said to be a good month. On the 11th "Hellzapoppin'" at the Winter Garden played its 1,000th performance, more than 2,000,000 persons having paid \$3,000,000 to see it, since its curtain first went up on September 22, 1938. At that time most of the critics were not very enthusiastic. In April the current version will be sent to Chicago to make way for the Carmen Miranda show, and thereafter its stars and part-owners, Olsen and Johnson, will do some picture work in Hollywood. Not that this will spell the end of this laugh revue. On the contrary, the team plans a tour in September.

The biggest grosser among musical revues at this writing is "Panama Hattie" and it looks as if it would retain this title for some weeks to come. "Hold on to your Hats" missed performances the week ending January 11th, Al Jolson being ill with the gripe. "Boys and Girls Together" dipped from holiday level but rebounded toward the middle of January. The same trend could be noted for "It Happens on Ice". Speaking of ice shows, Sonja Henie and her 1941 Hollywood Ice Revue opened for an eight-day engagement at the big ice arena at Madison Square Garden on January 20th.

HARMONY

in 12 easy lessons
LEARN TO MEMORIZE
IMPROVE, ARRANGE, COMPOSE!
Write for actual proof and guarantee offer. NO OBLIGATION.
De Lamar Practical Harmony System
1650 Warren Ave. Dept. "H." Chicago, Ill.

MIFF MOLE

TROMBONIST
FORMERLY
NATION'S TOP-FLIGHT BANDS
Now Accepting a Limited Number of Pupils
BR. 9-0233
117 WEST 48TH ST., NEW YORK CITY

CLARKE'S TROMBONE METHOD
PRICE \$2.50
ERNEST CLARKE
167 East 89th St., NEW YORK

CLARINET MOUTHPIECES
CUSTOM-MADE TO MEET YOUR SPECIALIZED need. Special Model 500, for better tone. Free and easy blowing facings. Hand-made Reeds. Refacing. PRICE LIST FREE. Sold only by
WM. LEWERENZ, 3016 Yeaco Ave., St. Louis, Mo.

Needless to say this hour-long spectacle of graceful musical action was greeted by large audiences at every performance. "Crazy with the Heat" opened January 14th, and was given its closing notice by Director Jurt Kasznar on January 16th, to take effect January 18th. His letter posted on the call board just before the performance on the 16th read: "In view of the reception by the critics of the New York papers, it has become impossible for us to continue with the run of the show". However, the show reopened January 30th. "Meet the People" at the Mansfield with its tuneful songs, "The Stars Remain", "A Fellow and a Girl", "In Chi-Chi-Castenango", and "The Bill of Rights", is spin-

ning out healthy grosses. This production was conceived and financed by the Hollywood Theatre Alliance as a non-profit cooperative enterprise. The cast for the most part was drawn from talented young men and women, in Hollywood at the



BERYL CAREW and ROBERT DAVIS Singing "The Stars Remain" in "Meet the People"

time, waiting for their movie luck to break.

Starting January 26th, "Cabin in the Sky" began Sunday performances and omitted those on Monday night. This scheduling proved most profitable; the gross intake for the January 26th performance was \$1,651.

The grosses in the various theatres for the four weeks ending January 18th were:

	Dec. 28	Jan. 4	Jan. 11	Jan. 18
Boys and Girls Together.....	\$21,000	\$23,500	\$20,500	\$30,000
Cabin in the Sky.....	17,000	18,500	14,500	15,000
Hellzapoppin'.....	20,000	25,000	20,000	25,000
Hold on to Your Hats.....	24,000	27,000	24,000	20,000
It Happens on Ice.....	40,000	35,000	24,000	25,000
Louisiana Purchase.....	31,000	27,500	20,000	27,000
Pal Joey.....	18,000	21,000	23,000	23,000
Panama Hat.....	35,000	28,500	32,500	32,000
Ballet Russe.....	30,000	29,000	29,000	29,000
Meet the People.....	10,000	10,500	10,000	10,000

Boston

BOSTON, an usual knowing what it wants and making it clear, gave the thumbs-up to "Lady in the Dark", starring Gertrude Lawrence, which was a smash hit from its opening on December 30th. It was thumbs down, however, to "The Hard Way", which checked out after eight performances. Miriam Hopkins, the star in "Battle of Angels", made it unanimous when she told the press the show was bad. It withdrew January 11th after two weeks. "Crazy with the Heat" got along better and finished a good run before transferring to Broadway. "Flight to the West", anti-Nazi play, below the standard set by "There Shall Be No Night", closed after a single week.

The ratings for the four weeks ending January 18th were:

	Dec. 28	Jan. 4	Jan. 11	Jan. 18
Life with Father.....	\$15,000	\$15,000	\$11,200	\$14,000
Crazy with the Heat.....	10,500	17,000	15,000	.....
Flight to the West.....	8,000	.....	.....	.....
The Hard Way.....	1,500	.....	.....	.....
Lady in the Dark.....	26,000	27,000	.....	.....
Battle of Angels.....	10,000	8,000	.....	.....
The Valley Method.....	.....	.....	10,000	.....

New Haven

PHILIP BARRY'S "Liberty Jones" under guidance of the Theatre Guild at the Shubert, January 10th and 11th, registered a neat \$5,500 on three performances.

On its first road stand following its New York run, Ballet Russe drew \$2,800 for a single performance, January 13th. Good money.

"Male Animal" closed a highly successful week, January 18th, with a big \$15,700

Buffalo

ADVERSE weather was the reason for the only fair \$7,000 rung up by "Time of your Life" at the Erlanger the last half of the week ending January 18th.

Philadelphia

THE beginning of the year saw three shows running simultaneously in Philadelphia, a record for this City of Homes and people who stay in them. The Erlanger relighted for the first time since Thanksgiving week with "First Stop to Heaven" tryout. The Forrest relighted with Dennis King's musical, "She Had to Say Yes". Dante, the magician, was at the Locust but checked out January 4th. "First Stop to Heaven" finished its five-day tryout on the same date, and "She Had to Say Yes" wound up its two-week stay on the 11th. "Yokel Boy" which opened January 6th, was called off January 9th, because of the sudden death of its lead, Joe Penner. The decision was reached to abandon its tour and the cast returned to New York. On January 13th "Liberty Jones", Theatre Guild production, opened at the Forrest for two weeks. The ratings in these four weeks were:

	Dec. 28	Jan. 4	Jan. 11	Jan. 18
Dante the Magician.....	\$ 8,000	\$10,000	.....	.....
She Had to Say Yes.....	.....	22,000	\$11,500	.....
Yokel Boy.....	.....	.....	5,000	.....
Liberty Jones.....	.....	.....	.....	\$ 9,000

Pittsburgh

"THE MAN WHO CAME TO DINNER" was a sure-fire success in its two-week stay, bringing in \$18,000 the week ending December 28th and \$17,000 the week ending January 4th. Then Dante, the magician, arrived, and had the city eating from his hand—which was natural, since this was the first hocus-pocus revue Pittsburgh has had since Thurston's last visit almost ten years ago. Dante's magic fingers drew in \$8,500 the week ending January 11th. After that the house went dark until February 3rd.

Washington

ALTHOUGH critics beat the mighty tom-tom for "Mr. and Mrs. North" they couldn't build the take above a fair \$11,000, the week ending January 11th. "The Cream in the Well" opened January 14th.

Baltimore

"ARSENIC AND OLD LACE" (at the Maryland) and "Yokel Boy" (at the Ford) were in for the holidays, the former rounding out a full two-week tryout. January 8th, getting altogether \$21,800, the latter, in three days ending December 28th, drawing \$6,200. "Rhapsody in Black" got off to a good start, January 11th, but slithered slightly, with \$7,300 to show for the week ending January 18th.

Memphis

THREE performances of "Philadelphia Story", January 17th and 18th, at Ellis Auditorium hung up a near-record gross estimated at \$11,600.

Milwaukee

DESPITE critics' raves and its star's draw, "Ladies in Retirement" with Flora Robson garnered only \$8,500, the week ending January 11th. Ruth Chatterton opened January 13th for a three-day stay in "Pygmalion", realizing a gross of \$6,500, a part of which was given to British War Relief.

Detroit

"HELLZAPOPPIN'", a sister company to the New York show, headed by Billy House and Eddie Carr, rode through the holidays to terrific business. Capacity attendance caused Cass Theatre to add a special Friday matinee and tack a Sunday on the end. During its entire 16 performances, the last January 5th, the show picked up \$56,000, a figure that speaks for itself. "The Time of Your Life" rounded out a nice six-day, eight-performance appearance at the Cass with \$16,000 the intake. Magician Dante flicked \$7,200 from ticket buyers' purses, the week ending January 18th.

Sonja Henle's ice show at the Olympia drew 72,000 spectators and \$106,326 in receipts during its six days, ending January 18th.

Cleveland

GRACE GEORGE'S "Lady in Waiting" ended its stay at the Hanna December 28th, with \$9,000, only fair, in spite of kindly treatment by critics. Proving that there's nothing a good laugh can't cure, "Hellzapoppin'" cleaned

up \$22,000 the week ending January 11th, a gross that eclipsed most of the Hanna's takes for this and last season.

Columbus

CITIZENS turned out enmasse the week ending January 11th to see "The Male Animal", the work of home-towner Jim Thurber and Ohio State grad Elliot Nugent. Excellent press helped the gross to climb to \$14,500 for eight performances. The previous week, "Tobacco Road", back for the eighth time, pulled \$9,600 for nine performances. "Time of Your Life" opened January 13th.

Cincinnati

"LADIES IN RETIREMENT" pulled a strong \$7,500 in five performances ending December 28th. On December 30th, 31st, and January 1st, the Cox had "Male Animal" and a hefty gross of \$11,500. Then the theatre had "Tobacco Road" for the week ending January 11th and a ring-up of \$12,000. After that the house went dark for a week.

Chicago

CHICAGO did pretty well over the holidays, with six theatres plucking plump grosses. However, around the middle of



NANETTE FABARES and JACK GILFORD of "Meet the People"

the month, a series of unfortunate happenings almost brought tragedy to the theatre situation. The Grand Opera House had two quick blows on the chin, first with the cancellation of "Meet the Elite", folded up in the East for repairs, and secondly, with the failure to get "Yokel Boy" which itself folded in the East because of Joe Penner's death. With "Here Today" calling it quits January 11th, the Selwyn went dark. "Pygmalion" at the Harris finished on the same date, and "There Shall Be No Night" ended January 18th with practical capacity throughout its run of two and a half weeks. However, the three steadies, "DuBarry was a Lady", "Life with Father", and "Pins and

Needles" kept going strong with consistently good profits, "DuBarry" having turnaways every night. "Ladies in Retirement" came to the Harris for a fortnight January 13th. The grosses for the four weeks ending January 18th were:

	Dec. 28	Jan. 4	Jan. 11	Jan. 18
DuBarry was a Lady.....	\$20,000	\$20,000	\$24,000	\$24,000
Here Today.....	8,000	8,000	.....	.....
Life with Father.....	15,000	17,500	25,000	14,500
Pins and Needles.....	7,000	10,000	7,000	8,500
Pygmalion.....	6,000	8,000	8,500	.....
There Shall Be No Night.....	15,000	23,000	23,000	23,000
Ladies in Retirement.....	.....	.....	.....	8,000

Indianapolis

"TOBACCO ROAD" in for Christmas week at the English, brought in an okay \$8,500 for four night performances and two matinees. "Male Animal" garnered \$7,000 for three evening performances, January 2nd, 3rd and 4th, and a Saturday matinee, January 4th. Then the house went dark until January 27th, when "Hellzapoppin'" came in for a split week.

Minneapolis

"PYGMALION" grossed a fine \$3,500 at the Lyceum in two evening performances, the week ending January 18th.

St. Louis

"TIME OF YOUR LIFE" finished a one-week stand at the American December 28th with a most pleasing \$12,000 to show. Critics contributed raves. Flora Robson in "Ladies in Retirement" opened a one-week engagement, December 30th, with a complete sell-out New Year's Eve when prices were upped.

Kansas City

A DECEMBER 27th and 28th date of "The Philadelphia Story" with Katharine Hepburn played three performances to a total gross of \$12,500, the best the season had seen. "Pygmalion" came in January 28th.

San Francisco

"LITTLE FOXES" at the Curran got an estimated \$19,000, the week ending January 11th.

Hollywood

"THE SHOW OFF", with Joe E. Brown, wound up a three-week run at the El Capitan, January 11th with a gross of \$6,500 for the last week and headed East for a few coast dates. On January 13th the Biltmore Theatre relighted with Talulah Bankhead in "The Little Foxes" with a bright \$24,000 netted for its one week. "Standing Room Only" revue arrived at the Playhouse January 17th.

Seattle

THE Ballet Russe de Monte Carlo, at the Music Hall for four performances, the week ending January 18th, grossed \$15,000, eclipsing last year's total. House capacity was reached at every show.

Toronto

"THE MALE ANIMAL" chalked up \$6,200 the latter half of the week ending December 28th. The first week of "Man Who Came to Dinner" brought in a goodly \$13,000 and held over, the second week sliding a bit to \$12,000, nicked by the "flu" epidemic and below-zero weather.

International Musician

Entered at the Post Office at Newark, N. J., as Second Class Matter.
"Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 10, 1918."

ADVERTISING RATES:

Apply to FRED W. BIRNBACH, Secretary,
39 Division Street, Newark, N. J.

Subscription Price 30 Cents a Year

Published by FRED W. BIRNBACH, 39 Division Street, Newark, N. J.

INTERNATIONAL OFFICERS

— OF THE —

American Federation of Musicians

PRESIDENT

JAMES C. PETRILLO, 1450 Broadway, New York, N. Y.

VICE-PRESIDENT

C. L. BAGLEY, 900 Continental Building, 408 South Spring St.,
Los Angeles, Calif.

SECRETARY

FRED W. BIRNBACH, 39 Division Street, Newark, N. J.

FINANCIAL SECRETARY-TREASURER

H. E. BRENTON, Box B, Astor Station, Boston, Mass.

HONORARY PRESIDENT AND GENERAL ADVISOR

JOSEPH N. WESER, 646 Woodruff Ave. (Westwood), Los Angeles, Calif.

EXECUTIVE COMMITTEE

A. C. HAYDEN.....1011 B Street, S. E., Washington, D. C.
CHAUNCEY A. WEAVER.....618 Insurance Exchange, Des Moines, Iowa
J. W. PARKS.....Hamilton Hotel, Washington, D. C.
OSCAR P. HILD.....206 Atlas Bank Building, Cincinnati, Ohio
WALTER M. MURDOCH.....22 Royal York Rd., No., Toronto, Ont., Can.



Freedom is so beautiful a word that, even if it did not exist, one would have to believe in it.

—GOETHE.

Do Your Bit

DESPITE the action of the 1940 Indianapolis Convention, and in spite of circular letters and a direct warning from the International Executive Board, 119 locals still have failed to advise the International Secretary's office of the Congressional district in which they are located.

This information is vital to the officers of the Federation in their efforts to have the W. P. A. music projects continued without a decrease in the number of men employed or an increase in the hours of service.

The Federation is banded together into one grand organization for the promotion of the welfare of all the members. If the neglect of any local or locals should result in one member losing his employment, it will be a violation of the principles of the Federation.

WHAT MUST WE DO TO IMPRESS UPON YOU THE NECESSITY OF SENDING THIS VITAL INFORMATION TO THE SECRETARY'S OFFICE BY THE NEXT MAIL?

Beyond Comparison

THE efficiency of railroad transportation, according to M. J. Gormley of the Association of American Railroads, has increased so greatly during the last two decades that there is no real basis for comparison between the railroads today and those of 1918.

Mr. Gormley summons imposing statistics in support of this thesis. Since 1923 some \$9,000,000,000 has been spent for railroad improvements, of which 45% has gone for equipment and 55% for facilities of other kinds. Over 1,800,000 cars and 40,000 locomotives have been destroyed as obsolete since that year. Over 1,146,000 new cars and 16,000 locomotives have been put into service.

Furthermore, a mere comparison of the number of cars and locomotives in use now as against some past period does not by any means give an accurate picture. For instance, the improvements made since 1923 have resulted in increasing the speed of movement of trains by more than 60% and increasing by more than 100% the tons handled per train-hour. Capacity of cars has been increased 16%, on the average, and locomotive capacity 36%. Car shortages, once a big problem, have been entirely eliminated.

In the last year of heavy traffic, 1929, the railroads handled 8,000,000 more carloads of freight than in the war year of 1918. In October, 1939, the peak loading was 55% larger than in May of the same year. This was the heaviest increase in traffic that ever occurred in so short a period of time—yet it was handled without difficulty or delay.

The railroads, in short, are in better shape to do the nation's main transportation job than ever before. They have perfected plans for cooperating with various government departments to the end that service will function with 100% efficiency as preparedness demands increase. Those who have studied the railroads have no fear of the industry's ability fully to meet the country's needs.

The International Executive Board

THE International Executive Board has just completed a session of two weeks. The great amount of business which came before the mid-winter meeting shows the ever-increasing need of assistance by the component locals of the Federation. The problems are many and varied, and solution is in many instances very difficult. Locals should not become impatient and, above all, should never fail to submit requested information to the officers of the Federation or the International Executive Board immediately when requested. This will enable the Board to handle problems promptly and greatly enhance its efficiency to the Federation.

Collective Bargaining Strengthened

EXISTING unions will be strengthened and organization of new unions promoted by the Supreme Court decision upholding the principle that agreements between workers and employers must be signed by the employer.

The decision will, of itself, organize no unions; that job is, as always, up to the workers. But by upholding the right of the National Labor Relations Board to require signing of agreements, it will strengthen the bargaining power of organized labor and give labor increased prestige and stability.

The Labor Relations Act requires that employers bargain in good faith. The law does not say they must enter into agreements with employees. When an agreement is reached, however, they must put it in writing and sign it, under the Supreme Court ruling. Heretofore some have blocked agreements indefinitely by refusing to sign, on one pretext or another, thus "frustrating the bargaining process," in the language of the court. Now that kind of stalling is "out," and effective collective bargaining will be the gainer. As the Washington Post said, in commenting on the decision:

"The cause of genuine collective bargaining can be promoted best by definite written agreements that can be readily understood by both sides. A decision permitting employers to evade an essential step in the bargaining process would have seriously weakened the protection which Congress intended to give working men."

Poor Fire Defense Costly

ONE of the commonest methods used by communities to determine just how adequate their fire protection and fighting facilities are, is to compare their per capita losses with those of other towns. And that is also one of the poorest methods. As a recent bulletin of the National Board of Fire Underwriters said, "Per capita fire losses, to those who have analyzed the subject, are a meaningless compilation of figures and prove nothing."

The reason for that is clear enough. There is a certain amount of luck involved when it comes to any community's fire experience. If it gets the breaks, it may go for years with very low losses, even though its fire protection is far from adequate, and its building code obsolete. And, conversely, a town with good fire protection, because of a series of misfortunes, may experience extremely high losses for a considerable length of time.

There is also grave danger in using per capita fire loss figures as an arbiter of a community's fire defense. If losses are low for a length of time, some will urge that fire department expenditures be sharply curtailed. Thus the groundwork for disaster is laid.

The only true measure of any town's fire protection is whether or not it has the best that can be obtained, irrespective of losses. A fire department, like anything else, must be periodically studied by unprejudiced experts and revised in the light of modern conditions. The alarm system or the water supply or the mechanical equipment that was adequate yesterday may be out-of-date today. And a poor fire defense is about the most costly thing any town can have.

"Pre-Trial" Court Days

THE first month's operation of Chicago's "pre-trial" court has saved the city treasury at least \$12,000, the American Municipal Association reports. The court was created to speed justice, and save costs for both litigants and taxpayers in cases involving small damage suits, broken contracts and unpaid wages.

Under the pre-trial court system, litigants are called into conference before their cases come to trial to see if the issues can be settled through conciliation and agreement. Municipal Judge Oscar S. Caplan, who presides over the unusual court, said about 31% of the 2,250 cases called have been disposed of, and that action has been taken on all but 479 of the cases.

The association said the practice of calling cases in advance of trial for the settlement of issues has been of great aid in Cincinnati, Detroit and Los Angeles in bringing about settlements and in stabilizing dockets so that judges may be kept busy trying cases that deserve and are ready for trial.

Your Government and Mine

THE Declaration of Independence gives to all Americans the right to "Life, liberty and the pursuit of happiness." These are regarded as our natural rights. But in the course of events some things which were regarded by many as "rights" have been restricted or limited. This was natural, as our civilization became more complex.

We long ago decided that there is no absolute individual right to do any particular thing, or to conduct one's business, or to use one's property, as one pleases, if such license is in conflict with the law of public necessity. Furthermore, we decided that we may exercise our personal liberty only insofar as the exercise of that right does not interfere with the liberty, safety or comfort of others. As the number of people in the community increased, as a matter of necessity each man's personal liberty decreased. The question of personal liberty was a comparatively simple matter when all men lived in sparsely settled areas, but, as others arrived, personal liberty was decreased.

However, each new arrival made an added contribution to the common good, so that life and happiness for all were enlarged and enriched. All of which means that there is no such thing as a "simple democracy." The simplest form of government is that of an autocracy, which gives one man the absolute right to rule the lives of all the people. Against this form of government Americans have persistently rebelled.

Complex as our American Democracy may be, and limiting as it may the rights of all of us, nevertheless, in actual practice, we place all of our rights into a common pool, from which each of us draws as occasion may require and by the common consent of all the people. This is the American ideal, the value of which has been demonstrated by 150 years of national experience, as against the revolution and turmoil of autocracies in other lands, which are controlled by dictators.

Under the American form of government no man is superior to any other man excepting as he may be placed in a position of authority by the consent of the governed. And, under the Constitution, Americans may amend their government any time that they wish to do so. Furthermore, they do not need to engage in a revolution to bring this about. All they need to do is to persuade the required number of their neighbors that the kind of government they want is the best kind of government for all the people.

By DR. CHARLES STELZLE

Democratic Business

LIFE insurance is the one and only way that the average man can adequately provide for his family if he dies—and for his non-productive years if he lives. That's a sweeping statement, but it is easily proven. Nowadays it takes about \$100,000 of invested capital to produce a certain and safe income of \$200 a month. And the number of men who can hope to save that much money, or one-quarter as much, during their working years, is obviously extremely small. Yet a moderate monthly payment, started when a man is relatively young, will provide such an income in later years.

Life insurance has been justly termed the most democratic of businesses—it offers security to the man of moderate income, as well as to the man of great means. The great bulk of policyholders are people with average incomes. It exists primarily for the masses, to provide a protection which all men desire.

The Union Labor Life Insurance Company, owned and controlled by unions affiliated with the American Federation of Labor, is among the safest and best of the life insurance companies.

Built for Service

THE consumer looks for two things in the retail stores he patronizes. He wants honest value. And he wants good service. The patron of the modern store gets those two things. The customer in the little town gets the same kind of goods at the same price as the customer in the big cities. And he gets the same kind of service. Hit-and-miss methods went out of merchandising with the passing of the one-store monopoly in smaller communities. Today the consumer has a choice of stores, products and prices.

Mass merchandising is like mass production—it is one of the ways of providing the people with more goods and better quality goods for less money. Mass merchandising was pioneered by the chains, and they have brought it to a high degree of perfection. But the independent stores have not fallen behind the march of progress. They have followed similar principles, even to the extent of forming central purchasing organizations.

It's no wonder our standard of living in even the most sparsely settled districts is the envy of other nations.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

IN PRAISE OF WINTER

Gold is the sun in an icy sky
And the still lake gleams like a mirror of gold.
White is the path where the fir-cones lie,
The blackbird is silent, his story told.
Into the sunlight, like sharp black lace,
Trees stretch up eager and empty palms;
The hillside is blessed with the snow's white
grace,
And sparrows wax noisy, demanding aims.
Dark is the night when the shadows wake
And the moon, a pale wayfarer, swiftly
climbs
The knoll: washed in silver now sleeps the
lake
And the air is a tinkle with silver chimes...
Poets may sing of the youth of the year,
Beauty walks also when winter is here.

—CLAIRE GODDELL

Announced by all the trumpets of the sky,
The snow arrives.

—RALPH WALDO EMERSON.

Yes, Waldo, and then some!



Chauncey Weaver

WE are in the midst of February—the attenuated unit of the calendar year—the month which nine people out of ten pronounce without sounding the first "r" in the name. But the comparatively dwarfish stature of the month has not prevented a notable personality contribution to the world. In the galaxy of fame of those who in this month first opened their eyes

upon this wonderland of mortal existence, we observe the names of Horace Greeley, William Allen White, and Henry Watter-son, editors; Henry Wadsworth Longfellow, the poet whose lyrical collection contains an "Afternoon in February"; Moody, the evangelist; Lindbergh, the aviator; Edison, the inventor; Charles Dickens, the novelist; Cardinal Newman, the churchman; General Winfield Scott Hancock, soldier and statesman; George Washington, who closed an illustrious career as soldier and eight years in the Presidency by admonishing his fellow-countrymen to avoid involvement in European wars; Abraham Lincoln, "the greatest memory of our world", but also a constellation of musicians whose names are registered among the immortals. Beginning with the first day of the month and ranging down through the period of 28 days we find Victor Herbert, Adelina Patti, Mary Garden, Handel, composer of the great Christmas oratorio, and Enrico Caruso—two instrumentalists and three vocalists, who in the days of their years, enriched the world. Against such background of individual contribution we can ease our irritation over excessive snow and ice, the slush-producing thaw, the cold which we did not "catch", but which "caught" us; and whether the shadow-boxing of the ground-hog on the second day of the month is vindicated or not—find comfort and satisfaction in the reflection that beneath the blanket of snow the seeds are pulsating which in a few short weeks will bud and blossom on hillside and over prairie to the gratification of the eye and satisfaction of the esthetic soul of man.

George Bartholomaeus, charter member of Local 217 of Jefferson City, Mo., recently passed away. He was also a Union printer and newspaper contributor. He enjoyed the respect of all who knew him.

The Sioux Falls News-Reporter, Local No. 114, announces the accidental death of Roy W. Bailey, a member of the Federation of long standing and a valuable member of the fine municipal band of that city. The body of the deceased was discovered in his garage and it is believed monoxide gas was the cause of death.

"Tis stormy times round Mt. ASCAP—
Somebody's in a jam;
Perhaps just spooling for a fight,
With dear old Uncle Sam.

Sam Simmons, recording secretary of Local 125, Norfolk, Va., has been in the music game a long time. He has reached a point where he is interested in looking back, noting the changes which have taken place in custom and style, and in the strange evolution in public taste. He not only has some music in his soul but a disposition to express himself in poetic

rhythm. He accordingly hands us the following:

RETROSPECTIVE REVERIE

To me life has been an adventure,
Clear days, with now and then rain.
But who would be worthy of living,
With never a twinge of pain.
Down through the mem'ry land journey,
We recall many things to relate.
I pause for a moment of musing,
And say to my public—please wait.
Music? Ah, yes; I remember—
My how we did love to boast.
There was no one as great as our Sousa,
When his band played the Washington Post.
I remember when the word "dancing",
Stood for rhythm, poise and grace;
But today we have wonderful prancing,
Turning handspings all over the place.

In those days we had some rare beauties—
Like Elliot, Lillian Russell, and Held;
The rich golden voice of Caruso—
Nothing like them have we since beheld.

Those were the days of May Irwin,
Della Fox, so sprightly and neat;
Charming the handsome Prince Edward,
Till he lost his head complete.

Then came along Floradora,
And the gay Merry Widow to charm;
Rose Marie brought forth Mary Ellis,
Then the Three Musketeers arm in arm.

Pickford, Swanson, and Garbo,
Jean Harlow—a wonderful hit;
Remember that winsome one—Clara?
And the picture? Oh, yes, she was it.

It has been a life really worth living;
The gloom we have kept on the run;
If we had it again to live over,
We feel sure there'd still be lots of fun.

We have read somewhere that "There are poetic pains, which only poets know." We feel sure our friend Sam felt better when he got that out of his system. We have had similar experiences.

(II)

When the elder Beethoven died, the officiating clergyman, evidently more concerned with truth than poetry, observed that the old man's passing would doubtless have a marked effect upon the local tax returns on spirituous liquors; but from that hour young Ludwig became freed from one of the most disturbing factors of his earlier years.

Sometimes out of the bleakest and most barren stretches of countryside, where all vegetation seems dead, the green shrub will appear—eventually expanding into a great tree, among whose branches birds will gather to sing and underneath whose foliage man will love to linger and to rest.

One of Tennyson's most beautiful poems was inspired by a flower which bloomed out of the crevice in a stone wall. Shakespeare's father was a poor butcher and his mother could neither read nor write. From such unpromising environment came a son of whom it has been said, "He was not of any age, but for all time—our myriad-minded Shakespeare".

You never know where the flowers of genius may chance to bud and blossom.

At the age of 17 an important event in Beethoven's life occurred. Opportunity opened for a first visit away from his native town of Bonn. After much anxiety, planning and sacrifice, he found himself in the city of Vienna. Shortly after arrival fate chanced to bring him in contact with a piano. There were listeners near whom he did not know. A stranger gave him a theme to improvise. With such astounding originality did the youth respond that the stranger cried out to the company assembled in the adjacent room, "Keep an eye on this young man; the world will hear from him some day!"

The stranger who uttered the prophetic words was Mozart.

More anon.

Wherever in the field of music our Bostonian friend W. A. Barrington-Sargent is called upon to function we may expect to find adaptability, thoroughness, understanding and scholastic promotion of the art. The Federal Work Projects administration is doing some really notable work in Massachusetts. We have before us three specimen program outlines of what is being accomplished. It should be said, however, that government auspices might expect to find a rich field in the old Bay State of which Boston is the historic hub. The promoters do more than simply have the music played. To artistic interpretation and entertainment they emphasize the educational feature by adding printed program notes—biographical in character and acquainting listeners with the personalities from whom the composition originated. The delighted listener is made to know something about the life and work of Brahms, Chamnade, Ponchielli, and other compositional stars.

Then a lexicographical section is added in which such terms as Ballet, Habanera,

REVEAL YOUR COMPLETE TALENT

Play
'MY MASTERPIECE'
WORLD'S FINEST REED

YOU TOO,
WILL PLAY
BETTER WITH "MY MASTERPIECE"

Ask your regular dealer—or write us
FRENCH AMERICAN REEDS MFG. CO. INC.
148 BROADWAY NEW YORK

JOIN THIS GROWING LIST

Carl Levan	Eddie Miller	Jimmy Dorsey	Toots Mendelle	Jerry Jerome	Bue Bassy	Burr Evans	Kirby Campbell	Marry Gordon	Bill Prussia	Julius Jacob	Frank X. Miller	Vito Musso
Colt Levan	Gil Rodin	Yea Bencke	Hai Melatru	Eddie Wall	Sped Murphy	Arthur Redial	Frank Ruffo	Bennie Bonasio	Sam Musher	Clint Nangley	Sam Donahue	Harry Palsinger
Blaney Brown												

AND MANY OTHERS

Symphony, Bolero, are defined. In connection with the foregoing observations it will be interesting to know that the WPA furnishes Barrington-Sargent with a good band of 45 musicians. The field of operation is the public schools of Boston and suburbs. Time consumed in program rendition varies from 45 to 50 minutes. These concerts are featured under the caption "Appreciation of Music". The director follows the practice of adapting the program to the age of the class. Pupil attendance is around 1,000 per concert. On one of the programs we note a "Drum March", composed by our friend above mentioned, and entitled "The Drummer Boy". Mr. Howard Gould who plays this number is well on toward 76 years of age. We heard a concert by the Barrington-Sargent band in Boston some years ago and memory of the event has never lost its thrill. Long may our Federation brother live to render the kind of service which has marked the days of his years for a life-time.

P.S.: How do you suppose Barrington-Sargent celebrated his eightieth birthday which recently came to pass? The occasion took the form of an earthquake in which all New England participated. There were no fatalities or serious accidents. The event was not without its unique musical feature. The violent rattling of dishes, the slam-banging of doors, hurly-burly pandemonium incidental to seismic disturbance seemed to create a decidedly jazz-band effect which would have been a novelty on any Barrington-Sargent program. The affair was the talk of all New England and will not soon be forgotten. "Bill" will continue to lead the band!

Fortieth anniversaries are notable occasions in the life of humans or worthwhile organizations. Hampton County Musicians' Association, Local No. 171, Springfield, Mass., was the scene of that kind of an event on Sunday, January 19th. More than 300 members and guests gathered at the banquet board. The genesis of the organization occurred in 1901. The gathering served as a farewell to the retiring president, Cyril J. Francis, and ten other members soon to leave with the 104th Infantry for Camp Edwards. President James L. Falvey presided and officiated as toastmaster.

Mr. G. Bert Henderson, assistant to President James C. Petrillo, came from New York and gave a much appreciated address.

In a copy of the Springfield Republican we note the familiar faces of George Gibbs of Boston, Frank B. Field of South Norwalk, and George Keene, New England representative; William Haddon, Massachusetts WPA Supervisor; J. Edward Kurth, president of the New England Conference, and Local Secretary Edward H. Lyman.

Local No. 171 recently held its annual election with the following results: President, James L. Falvey; Secretary, Edwin H. Lyman; Treasurer Robert W. Cizek.

As a fine testimonial to faithful and efficient service, Brother Edwin H. Lyman was elected to his twenty-seventh year as secretary and as delegate to the national convention at Seattle, his twenty-fifth recognition.

Local No. 171 is one of the substantial pillars of the Federation in the old Bay State. Our congratulations to all concerned and assurance of regret we could not be present at the anniversary festivities.

We are in receipt of a note from H. E. Van Surdam of Local No. 802, New York, one time secretary of Local No. 366 of El Paso, Texas, now holding the position of Secretary with the Hotel Roosevelt. We had lost track of him for several years past. He reports that his father,

H. S. Van Surdam, president of Local No. 217, Hoosick Falls, for many years, and for half a century leader of military and other bands, is very ill. The elder Van Surdam was a trumpet player of fine ability and wide reputation. We hope he may survive winter severity and find restorative tonic in the milder zephyrs of the coming spring.

The virtue of unselfishness has not completely died out in the world. William Wallace Phillely of Local No. 732, Valparaiso, Indiana, might have attended the Seattle A. F. of M. National Convention, next June—as he has been doing for several years. But he has conceded the honor to Don L. Richards, the able and worthy Local secretary, whose eighty year old father lives in the far north-western city, and the delegateship will incidentally afford an opportunity for reunion between father and son. Brother Phillely will continue his philosophical scintillations through the medium of the local press.

We are in receipt of a Bulletin issued by Local No. 215, Kingston, New York, which sounds an exhilarating tone which we are glad to help re-echo across the plains and over the mountains of our far-flung Federation jurisdiction. Let your eye read and your reflective apparatus meditate upon the following paragraphs:

"Another year has passed into history. Our Local is still going ahead, making a place for itself in the community. Our position is getting stronger every year due to the constructive policy of your Board of Directors.

In the past, we have brought the nightclub situation under control, our orchestras play all the good club-dates, the relations with the Broadcasting Station is quite satisfactory, we control the theatre situation if and when they decide to put flesh on the bill. Hotels have been advised that music for all functions must be union after January 1, 1941.

The summer engagement situation is improving each year, the time is not far off when the non-union musician will be driven out of this field.

Due to the attendance of our Delegates at all State Conferences-Hudson Valley Conferences and the National Convention, we are keeping in close touch with other Locals and the National Office. It is this contact with the officers of the Federation and the officers of the various Locals, that makes it possible to do much for our members, especially those that wish to go into other fields."

In the paragraphs quoted there is reflected a purpose to accomplish, an appetite for worthwhile adventure, and the golden fruitage of real achievement. Local No. 215 starts the new year with the following official staff: President, Jacob Mollott; Vice-President, Edward P. Ward; Treasurer, Robert F. Stending; Secretary, John A. Cole; Trustees, William Stending, Frank Greco and Eugene Clark; Executive Committee, Paul A. Zucca, John M. Valentine, Jack Frigo, Arnold Stanley and Donald Pierson. Assistant to the President, Michael Marchuk.

The Happy New Year seems to open under auspicious circumstances—to which chorus of felicitation we cordially add our own.

Perhaps the revival of business promised for 1941 will bring back a few theatres.

Congress, which seems to be taking on the character of a continuous performance, is providing some interesting features. The galleries are constantly filled.

The European war has raised Cain with the Heckel bassoon trade—not the least of tragic sequences.

Grand Opera

THE second month of the Metropolitan has passed into history, leaving a definite impression of greatly increased vitality in the world's foremost opera company.

Developments of the season have been many. One of these has seen the formation of two teams who give fresh, vital performances delightful to hear. The first consists of Lily Pons and Raoul Jobin, singing together in "Daughter of the Regiment" and "Lakme". La Pons is having an unusual number of performances this year, and she has never been in better voice. "The Daughter of the Regiment" contains some of the most difficult of all coloratura music. However, Miss Pons negotiated the high F sharps seemingly without effort. Jobin, playing the country bumpkin who later becomes her soldier sweet-heart, demonstrated that he is much more suited to parts of this type than to Pelléas in "Pelléas et Mélisande" in which he seemed to "no savvy". Speaking of "The Daughter of the Regiment", we cannot refrain from commenting on the beautiful playing of Arthur Lora, the first flutist at the Metropolitan, whose obbligatos to Miss Pons' aria were among the finest we have ever heard.

The other team consists of Ezio Pinza and Bidu Sayao. The delightful singing and clowning in "The Marriage of Figaro" build this performance to a delightful combination of comedy and music. Stella Roman, Rumanian soprano, made her debut in the New Year's performance of "Aida". Hers is a marvelous instrument with wide range and dramatic power not too often heard. At times she ap-

of Verdi's "Aida". Although it presented Stella Roman, Rumanian soprano, in her American debut, and although it had Alexander Sved as Amonasro, it still fell a bit below scale of entertainment which this immortal work should bring to audiences. Miss Roman was a fresh and exuberant Aida with a voice of extensive power and scope. She displayed her ability as a capable artist and found enthusiastic favor with the greater part of her audience. The surprise of the evening however, was Karin Branzell, who substituted for Bruna Castagna. With little more than 24 hours' notice Miss Branzell acquitted herself admirably in the role of Amneris, and displayed a tone of fine opulence and color.

Mr. Martinelli, our veteran Radames, showed sincerity, experience and respect for tradition together with a fine voice that improved steadily as the performance progressed. The High Priest of Mr. Pinza was the most authentic bit in the production. Intelligence marked Mr. Gurney's interpretation of the King and the score was adequately performed under the baton of Ettore Panizza.



STELLA ROMAN

pears to be not quite certain of her control; however this might be attributed to nervousness in her first performances. We shall be better able to judge after she becomes familiar with conditions at the Met.

The early impressions created by Francesco Valentino, Salvatore Baccaloni, Norina Greco and Annamary Dickey have been enhanced by second performances. Baccaloni continues to be the ideal singing comedian in every role he assays. Valentino's voice is very beautiful and he is a competent thespian. Miss Greco and Mr. Valentino did some of their finest singing in the broadcast of Saturday, January 11. They seem to improve with each performance. While Miss Dickey has not been given the opportunity to sing any stellar roles, her voice is young and fresh and her appearance delightful.

With the exception of "Pelléas et Mélisande" every performance seems to indicate a higher standard than has been the case for several years past. Mr. Johnson is certainly to be congratulated on the artists he acquired during the past summer.

The production of "Samson et Dalila" this year has reached a new high. Rise Stevens continues to grow in her interpretation of Dalila and Rene Maison has never been in better form than in his singing and acting of the role of Samson. Julius Huehn as the High Priest, Norman Cordon as Abimelech and Nicola Moscona as the Hebrew Messenger in the principal supporting roles are more than satisfactory. The combination results in the best performance of "Samson" since the days of Leo Slezak.

"Aida" Initiates

The new year started off with a rather sleepy performance at the Metropolitan

an excellent Maddalena, exhibiting all the little inflections and characteristics so necessary to the part. Gennaro Papi conducted.

Team Work In "Tannhaeuser"

TO find one or two outstanding performances in a production of Wagner's "Tannhäuser" is gratifying, but when one encounters excellence in the entire cast, orchestra, and chorus, one has truly experienced an operatic rarity. Such was the production of this opera on the Saturday afternoon performance of January 4th. Every singer was in excellent vocal condition and the orchestra, under Erich Leinsdorf's direction, contributed a substantial, but never overbearing, accompaniment. The chorus master, Konrad Neuger, is also to be congratulated for his fine work.

Mr. Meichlor, in rare form, executed the difficult passages with full rounded tones, and was throughout in complete command of the score.

Kerstin Thorborg, as Venus, proved herself a fine actress with a superb voice, especially commendable in the passages depicting rage, vindictiveness and despair. Although she has always been vocally sublime in the role of Elisabeth, Kirsten Flagstad never before revealed such profoundly touching tenderness and simplicity.

"Daughter" Delights

A ROLLICKING side-splitting, fast-moving musical spectacle just about describes Donizetti's "Daughter of the Regiment", a remarkable performance of which was given on January 6th. This gay little comedy of military life calls for two important ingredients, a capable coloratura soprano and a comic basso, both of whom were more than adequately supplied in the persons of Lily Pons and Salvatore Baccaloni. Miss Pons as Marie, the young girl, who would rather scrub an army mule than marry a nobleman, was light, gay, attractive, and as always in brilliant voice. Mr. Baccaloni, as the Sergeant, was a capable and versatile comedian, and gave a performance that was in every way distinctly remote from his Don Pasquale. Miss Petina, as the Marquise de Berkenfeld, also proved herself to be a comedian of high calibre, showing taste and good timing. The role of Tonio was well sung and acted by Mr. Raoul Jobin, and the gay, colorful settings did much to convey the mood and pace of the performance. Gennaro Papi conducted.

The "Ball" Goes On

ON January 8th another performance was given of the popular Verdi revival "Un Ballo in Maschera". The cast remained the same as in the previous performances except for the substitution of Francesco Valentino in the place of Alexander Sved, who was ill. Mr. Valentino in his rendition of "Eri tu", Renato's famous aria of the fourth act, was so well received that the entire performance was halted for two minutes while the audience applauded, hurrahed, and in general expressed its approval of this remarkable young American baritone. It was the fourth production of the "Ball" this season.

Double Feature

THE double-bill of "Cavalleria Rusticana" and "Pagliacci" was given on January 9th for the first time in the Metropolitan since January of 1939. The performances for the most part dragged considerably. Stella Roman, who made her debut earlier in the month, sang Santuzza. Her top tones were clear and clean for the most part, but those in the lower register were uncertain. The most satisfying bit of vocal art was contributed by Frederick Jagel as Turiddu, who made the most of his opportunities in the final aria. Lawrence Tibbett, as Tonio, was in rare voice and delivered the memorable prologue with sensitive feeling and tragic power. Giovanni Martinelli sang Canio with gusto and evenness of tone, and Francesco Valentino's Silvio was admirably portayed and laudably sung. Ferruccio Calusio conducted.

"Manon"

THE Friday afternoon matinee on January 10th presented Massenet's tragic opera, "Manon". Jarmila Novotna portrayed the charming heroine with reserve and authenticity. She is an accomplished actress and displays intelligent musicianship. Vocally she is vividly expressive. Credit must go to Desire Defrere for his deft stage direction and good taste throughout, and to Conductor Wilfred Pelletier, Richard Crook's Des Grieux was not always praiseworthy, but he sang with fervor and warmth, and did well in his rendition of "Le Reve". Richard Bonelli, who at times over-acted, made a rich-voiced and virile Lescaut. Ezio Pinza, appearing for the first time here in the role of the elder Des Grieux, was adequate

A New Sieglinde

"DIE WALKUERE" given on the second of January disclosed some juggling around of roles much to the advantage of both score and singers. Kirsten Flagstad, the usual Brünnhilde, was cast in the role of the ardent Sieglinde. It was indeed a pleasure to hear this oft-mistreated part given the full scope and rich beauty that it received in the skillful hands of such a consummate artist as Madame Flagstad.

The Brünnhilde was Marjorie Lawrence, also a fine actress. She made a strikingly youthful and handsome warrior maiden with a grace and expressiveness that was remarkable. Her voice, however, did not compare with her fine acting. Her higher tones especially in the memorable "Ho-yo-to-ho" suffered through forcing, but there was much of the score, especially in the lower range, that was given beautiful treatment by the soprano, noticeably in such phrases as "Zu Wotan's Wille sprichst du, sag was du willst".

Mr. Schorr, recently recovered from a serious illness, was not in his finest form; but, from a purely histrionic standpoint, his was a portrayal of noble and sensitive quality.

Kerstin Thorborg, who replaced Karin Branzell, made an excellent Fricka. Her lines were delivered with fervor and wealth of tone. She was every inch the outraged goddess, not merely the scolding wife as she is so often depicted. Mr. Meichlor was in his usual fine form as Sigmund; Mr. List as Hunding made a rather mild villain. A word of praise is due to the sensitive and greatly matured interpretation of the score by Erich Leinsdorf and to the supporting singers, among whom were: Mmes. Stellman, Votipka, Jessner, Doe, Petina, Besuner, Olheim and Kaskas, who were outstanding Valkyrie.

"Rigoletto"

"RIGOLETTO" was presented the night of January 3rd. Lawrence Tibbett, returning after a long illness, sang cautiously and up to a certain point satisfactorily, but the role of Rigoletto is a taxing one and calls for all the gusto and verve that a baritone can muster. Some of the earlier scenes may be adequately handled with gentleness, but in the third act the sweeping melodrama asks for much more. His "Ebben plango" of this act had beautiful line, but lacked sufficient impact to put it across. This has always been one of Mr. Tibbett's greatest roles and undoubtedly it will continue to be as time goes on.

Miss Pons, who was Gilda, sang with charm and exuberance, completely winning her audience with her "Caro Nome". The portrayal of the Duke by Charles Kullman displayed a rare warmth and enthusiasm.

The finest minor role of the evening was played by John Gurney as Monterone. Noteworthy was Anna Kaskas, who made

CHIRON VIBRATOR REEDS

(Reg. U. S. Pat. Off.)



FOR SAXOPHONE

FOR CLARINET

VIBRATOR is a distinctive reed made of the finest cane and gives perfect tonal performance.

ASK YOUR DEALER!

H. CHIRON CO., Inc.
1650 Broadway New York City

Cheers For Valentino

THE Saturday matinee of January 11th was a thrilling performance of Verdi's "Il Trovatore". From the first rising of the curtain to its final drop there breathed an air of mystery and suspense. Mr. Moscona in his opening aria set the mood and was always well supported by the fine chorus. Norina Greco as Leonora proved herself a capable singer, especially



FRANCESCO VALENTINO
In "Don Pasquale"

commendable in the lower register. Mar-rico was sung by Jussi Bjoerling, young Swedish tenor whose voice has a fine clear quality. Bruna Castagna gave a brilliant performance and was cheered enthusiastically by the capacity audience. Maxine Stellman did well as Inez, and, although his was a small part, Arthur Kent made a definite impression as one of the band of gypsies. The really outstanding performance of the afternoon, however, was given by Francesco Valentino, young American baritone, whose rich, well-balanced voice made the part of the Count live. He has also a definite flair for drama. Mr. Calusio gave fine support to the singers.

Wagner Wains

THIS has been a somewhat timid season for Wagner opera due in part to the situation now prevailing in Europe. However, there does not seem to be any evident antagonism among audiences toward the Teutonic genius. Wagner lovers displayed grateful attention at the performance of "Siegfried" on January 10th; at present active Wagner operas at the Met

total four. The other three were "Tristan and Isolde", "Die Walküre", and "Tannhäuser".

The Metropolitan orchestra exhibited a vibrance and spontaneity that truly revealed the heart of the Wagnerian music. The singers, however, were not to be outshone, and all contributed sparkling performances, from Lauritz Melchior in the title role right down to the most obscure member of the chorus.

Mr. Melchior sang with stirring tone and companioning him every step of the way was the Brünnhilde of Marjorie Lawrence. She sang exuberantly, with passion and capable artistry. Her acting, as always, was a convincing and pleasing supplement to her fine voice.

Good performances were given by Karl Laufkoetter as Mime, Walter Olitzki as Alberich, Karin Branzell as Erda, Emanuel List as Fafner, Eleanor Steber as the Forest Bird and Friedrich Schorr as the Wanderer. Erich Leinsdorf conducted.

The "Met" Marches On

THE seventh week of the season was indeed a bright one at the "Met". On Monday, January 13th "Pelleas et Melisande" was given with Helen Jepson as Melisande, Raoul Jobin as Pelleas, John Brownlee as Golaud, Alexander Kipnis as Arkel, Doris Doe as Genevieve, Natalie Bodanya as Little Ynold and Nicola Moscona as a physician. Erich Leinsdorf conducted.

"Aida" with Stella Roman, Kerstin Thorborg, Frederick Jagel, Leonard Warren and Elio Pinza, was given January 16th. The orchestra was under the direction of Ettore Panizza.

"Die Walküre", which was to have been given on January 17th, was replaced by "Tannhäuser" because of the illness of Helen Traubel, scheduled to sing Brünnhilde. The debut of Elsa Zebranska, the new Latvian soprano, was not interrupted, however, as she made her debut as Venus in the substituted opera.

Saturday brought brilliant performances of "Otello" and "Faust". The former given at the matinee presented Giovanni Martinelli in the title role and Lawrence Tibbett as Iago, the same roles they played when the opera was restored to the repertoire three seasons ago. The orchestra was under the able baton of Ettore Panizza. "Faust" in the evening cast Helen Jepson as Marguerite and Charles Kullman in the title role. Wilfred Pelletier conducted.

The outstanding event of the eighth week of the opera season was the performance, January 24th, under the musical direction of Ettore Panizza, of Gluck's "Alceste", never before presented in New York. Those in the cast were Rene Maillon as Admetus, Marjorie Lawrence as Alceste, Leonard Warren as the High Priest of Apollo, Arthur Kent as the Voice of Apollo, George Cehanovsky as The Herald, and Alessio De Paolis as Evander. In smaller roles were Marita Fayell, Maxine Stellman, Helen Olheim and Wilfred Engelman. As far as could be learned this is the first professional performance of this opera to be given in the United States. A production, however, was presented at Wellesley College, Wellesley, Mass., on March 11 and 12, 1938, under the direction of Malcolm Holmes and Edward B. Greene with casts composed mainly of students of Wellesley and Harvard Colleges. In 1936 Mr. Panizza conducted a presentation in Buenos Aires. A dress rehearsal was held for members of the Metropolitan Opera Guild on Tuesday morning, January 21st.

On January 20th a performance of "Siegfried" was given with Mmes. Flagstad, Thorborg and Steber and Messrs. Melchior, Schorr, Laufkoetter and Olitzki. The orchestra was under the direction of Mr. Leinsdorf.

"Tannhäuser" was given January 22nd with Mmes. Traubel and Branzell and Messrs. Melchior, Jannsen and List. Mr. Leinsdorf again conducted.

Another performance of Strauss' "Der Rosenkavalier" was given Thursday night, January 23rd, with Rise Stevens, Lotte Lehmann, Virginia Steber, Emanuel List, and John Carter. Erich Leinsdorf conducted.

Puccini's "Madame Butterfly" was presented on Saturday afternoon, January 25th, followed in the evening by Donizetti's "La Fille du Regiment". This performance was preceded by a ballet all in conjunction with the annual benefit for the Free Milk Fund for Babies. Wilfred Pelletier conducted for the ballet and the opera was under the baton of Genaro Paul.

Salvatore Scores

AFTER the splendid reviews of "Don Pasquale" the "Met" box office was swamped with phone calls and personal requests for information regarding the next appearance in that role of Salvatore Baccaloni who had triumphed so amas-

There's nothing finer in brass than a

BACH

A few of the many
HOLLYWOOD STUDIO AND RADIO ARTISTS
Who prefer the BACH

Ask for the new
BACH Trumpet or Trombone Catalog

VINCENT BACH CORP.

618 East 216th Street, New York, N. Y.

ingly as a singing actor and comedian. Opera veterans could not recall any previous male comedian at the Metropolitan who was a box office attraction in his own right. The success of the Italian basso-buffo has convinced Mr. Johnson of the necessity of obtaining more buffo operas for the repertory. As he promised he will accent comedy this season, for he believes that since the world is in such a tragic state, it needs laughter to ease the heartaches.

"Barber's" Birthday

A PRE-WAR French film version of Rossini's "Barber of Seville" will be released in New York this month on the 125th anniversary of the opera's composition.

Wotan at the Board

JULIUS HUEHN, who often portrays Wotan, chief of the Gods, upon the Metropolitan stage is in private life just simply Mr. Huehn, a young man who happens to be of draft age and has a very low draft number. He has already received his questionnaire, but being a married man will probably not have to go. Still it is interesting to contemplate the shock to the authorities, if he should ever show up at the board in full Wotan regalia.

Recently in Carnegie Hall a frankly experimental performance of "Pagliacci" was given under the auspices of the National Orchestral Association for the purpose of discovering whether or not the orchestra would be more advantageous to the singers behind a gauze drop than it is in its customary place in the pit. "Summing up the lessons of 'Pagliacci'", said Mr. Howard Bay, Broadway designer, who designed the production, "I am convinced that the key set-up of audience, singers, gauze drop, orchestra, neutral cyclorama, is logical not only as created for Carnegie Hall inadequacies, but feasible for the properly equipped stage and admirable for touring purposes."

"Met's" Loss

GERMAINE LUPIN, French soprano, for whom Metropolitan opera enthusiasts have been waiting with evident impatience, is being detained in occupied France indefinitely. This comes as a grave disappointment to Madame Lupin, as well as to her followers, as stated in a recent letter which she sent to Edward Johnson, general manager of the "Met". "I am heartbroken that it is impossible for me, for the moment, to leave occupied France. Let me hope that I may be able to sing at the Metropolitan Opera next season."

The title role in Gluck's "Alceste" which was to have been hers was filled by Marjorie Lawrence.

Philadelphia

DONIZETTI'S "Lucia di Lammermoor" was revived by the Philadelphia La-Scala Opera Company on December 12th. For this production general manager Francesco Pelosi had assembled a cast of prominent artists as a follow-up of the statement of his policy to bring noted

professional singers in favorite operas at prices within the reach of Philadelphia music lovers. As has often been the case, principals of established New York Metropolitan Opera Associations receive a hearing under the LaScala banner. Two such prominent singers were heard in "Lucia", Hilde Reggiani in the title role and Bruno Landi as Edgardo.

On January 16th general manager, Francesco Pelosi presented the dual bill "Cavalleria Rusticana" and "Pagliacci" with a brilliantly distinguished cast. It has been often thought unwise for larger companies to play these two works because of their extreme popularity. Mr. Pelosi does not agree with this, however, and esteems them worthy of revival each year in response to popular demand. This was the only production of these operas to be given in Philadelphia this season.

Fate Steps In

ONE of those lucky accidents that sometimes changes the fate of opera singers was experienced recently by Miss Margit Bokor, Hungarian mezzo-soprano, when she stepped into the title role of "Der Rosenkavalier" on 24 hours' notice due to the illness of Rise Stevens.

Both Kerstin Thorborg and Jarmila Novotna had studied the role, but neither was available and things looked pretty black until Edward Johnson remembered having heard Miss Bokor sing Octavian in Salzburg five years ago and was told that she was in New York. He offered her the opportunity, and thus she made her first appearance with the Metropolitan Opera Association in Philadelphia's Academy of Music.

Chicago

THE Chicago Opera season which closed recently was from all angles a tremendous success. Never before has this city responded so readily and with so much enthusiasm. There were nine sold-out performances, and, although the 1941 season has not yet been announced, more subscribers have now asked to renew their subscriptions than at any time in the last ten years.

According to Mr. Weber, general director, the season proved that the operatic trend in this country is toward the English versions of comic operas. Outstanding was the English production of "Falstaff" starring John Charles Thomas; 1,000 persons were turned away from the final performance of the English version of "Martha". Next season Mr. Weber is planning to give Rossini's "Barber of Seville" also in English.

Cleveland

HERE is another American city that has organized its own opera company. Usually the site of record-breaking attendances for the Metropolitan Opera every Spring, Cleveland has now ventured on its own. This organization intends to use Cleveland artists and musicians for its productions and to give operas in English at popular prices.

Boris Goldovsky of the Berkshire Music Center opera department is artistic director and is aided by Associate Director

SURE SYSTEM of Improvising

★ By Samuel T. Daley

Latest, Greatest, Most Modern, SIMPLIFIED, Illustrated and Most Complete Rapid Course of Improvising.

SAX and CLARINET.....	\$1.50
TRUMPET	1.50
TROMBONE	1.50
VIOLIN	1.50
Complete for All Lead Instruments.....	3.00

A foundation method for the development of technique and improvising. Contains consist of numerous examples of embellishment, fill-ins, cadences, articulation, showing various form combinations for breaks, how to improvise the same theme in various rhythms, whole tone scale, chord formations, diminished and augmented chords and many other tricks so necessary to the successful musician.

FREE 1941 complete catalog sent on request

ALFRED MUSIC CO., Inc.
145 WEST 57TH ST., NEW YORK

Richard Rychtarik, who has been commissioned by the Metropolitan to design sets for its new production of Gluck's "Alceste". He will also create the settings and costumes for the Cleveland company. Elmer A. Wiener, concert manager in the Ohio city, is managing director. Harold Adams and Clarence Metcalfe, active in previous operatic organizations in Cleveland, will also take part in the planning of productions.

The first performance which was given on January 27th was "The Bartered Bride" of Smetana as a benefit for the infantile paralysis drive conducted annually under the patronage of the President. This will later be followed by Donizetti's "The Elixir of Love" and "Carmen".

Modern Opera

SOMETHING new in the way of opera has been conceived by Ernest Krenek and Emmet Lavery and has materialized in the form of a work entitled "Tarquin". Mr. Krenek, professor of music at Vassar College, has made an attempt to combine modern music and modern drama in a new form designated as "singing theatre".

The author of the script, Mr. Lavery, is known for his plays "Monsignor's Hour" and "The First Legion". "Tarquin" is the story of a 20th century Coriolanus, who returns to his home to view the sack of his native city. Although the play in theme intones some of the conditions prevailing in the world today, it never becomes topical.

The work is scored for a cast of seven and an orchestra of six in a manner containing a wholly new production approach to the problems of modern opera. Three of the roles are speaking parts and the remaining four require excellent voices of professional calibre. Although this work little resembles opera as we know it today, it may possibly become as familiar to us as the long-accepted Italian, German and French schools.

» » **TRADE** « «
TALK

The big news this month is the return to the columns of the **INTERNATIONAL MUSICIAN** of the Chicago Musical Instrument Company of Chicago, Ill. Distributors of the Olds brass instruments, the Chicago Musical Instrument Company also handles a fine line of accordions, woodwind instruments and accessories.

Welcome back!

Russ Morgan Uses Amperite Mikes

The photograph below shows the string section of the Russ Morgan Orchestra. Morgan puts his music over in the "Morgan Manner" with the aid of Amperite Kontak Mikes. You will note that each



violin is fitted with the microphone connection which enables leader Morgan to achieve some of his outstanding effects. Amperite Kontak Mikes are manufactured by the Amperite Company, 561 Broadway, New York, N. Y.

Cicccone Symmetricut Reeds

Cicccone Symmetricut Reeds are distributed by the Chicago Musical Instrument Company. They are an American-made reed originated by an outstanding woodwind player, Tony Cicccone, to meet the exacting requirements of the artist musician.

Symmetricut Reeds are made from the finest quality cane obtainable, carefully dried and seasoned under American climatic conditions for many months. Most important, all Symmetricut Reeds are practically identical and instantly playable, because they're actually shaped by an exclusive process which assures uniform perfection. If you are the type of musician who gives every advantage to his natural ability, you'll never be satisfied with any other reed.

These reeds have been endorsed by Harold Freeman, Jimmy Lunceford and Lawrence Welk.

Selmer U. S. Padless Saxophone

The photograph below illustrates the keys of the new Selmer Padless Saxophone invented by Eugene Sander who has never played a saxophone in his life. U. S. Patent No. 2,227,230 was issued on this saxophone on December 31st.

A comparison of the conventional type saxophone keys with pads (below) with



the new "tone booster" discs used on the padless sax (above) shows a radical departure from the old method.

Conventional construction introduces about 22 inches of absorbent material into the bore because of the heavy pads over each tone hole. Tone boosters eliminate this absorbing effect by adding over 13 per cent more resonating material to the bore. Tests have shown that airtightness is also increased approximately 120 per cent.

A Service for Musicians

NATIONWIDE MUSIC SERVICE offers a series of books to fit the needs and purse of the youthful swing musician. The recently organized firm, headed by Lew Arfine and Dick Jacobs, has just released the first seven publications of its speciality material catalog for various instruments.

Some of the Best Reeds You've Ever Played Will Come Out of This Bin...



I KEEP my private stock in that bin. Gradually my helpers and I are sorting through those big shipments of fine French cane we received before import shipments stopped. We pick out the best pieces... the ones with close fibre structure, uniform grain, and the clearest color. They go into the bin. That private stock is saved for my Roy J. Maier Signature Reeds. The rest of the cane is used for making good commercial reeds.

How My Reeds Are Made

After those golden cane tubes are thoroughly cured, we split them into segments. Then they are formed into reeds by machines that I designed right down to the last gear and cam.

My machines handle the cane gently. The cutters are so sharp they form the reed without crushing or compressing the delicate fibres. Naturally, reeds made this way retain all the natural vitality of the cane.

That's one reason why Roy J. Maier Reeds have so much life and zip. The other reason, of course, is the prime French cane from my selected stock.

What to Expect from a Maier Reed

When you buy Maier Reeds, you can expect extra-good performance from the very first one

you put on your mouthpiece. When you play, you'll get a lively response and the kind of tone you want to hear. Furthermore, you can expect that reed to last longer for several reasons. The cane has an exceptionally close fibre structure. The razor-sharp knives of my cutters leave a glassy-smooth finish. And my special cut has more wood in the heart of the tip to insure long life.

Sold by Music Dealers

I only try to do one thing... make the best reed I can make from the most beautiful stock of choice cane anywhere in the world today. All of my reeds are distributed by Selmer through local music dealers.

If your local dealer doesn't carry Roy J. Maier Reeds yet, he can order them for you from Selmer. Try a few of my reeds this week and you'll find out why Selmer already has contracted for my entire 1941 production.

Roy J. Maier **SIGNATURE REEDS**



My reeds are packed in a silver-foil box of 25. They're graded into five strengths by a machine that finishes the tip and gauges the strength at the same time. Clarinet, 25c. Alto sax, 35c. Tenor sax, 45c. Lower in quantities.

Distributed Through Music Dealers Exclusively by

Selmer
ELKHART, INDIANA



This picture shows some of my skilled operators loading a cutting machine. Cane is inspected between every operation so we can throw out every piece that doesn't meet or exceed my specifications.



In 17 years of reedmaking, I've never seen cane equal to this. I'm using right now for Roy J. Maier Signature Reeds!

Six hot solos are offered in each of four books for trumpet, tenor sax, alto sax, and clarinet. In addition the company publishes "100 Progressive Swing Rhythms", "Swingin' the Chords" and a new book "Dance Band Voicings", which will prove helpful to every young musician desiring to become an arranger.

Artie Shaw Clarinet Book Published

Artie Shaw, whose desire to pursue a literary career prompted him to seek temporary retirement two years ago to write a book, has realized his ambitions this month with the publication of "Artie Shaw Clarinet Method", issued by Robbins Music Corporation.

"For the past several years", commented Shaw, "I've been confronted with queries from student-musicians who deplored the lack of modern clarinet information in most study books. In this new clarinet study, I've tried to combine an academic study with the modern style interpretation."

Arnold Brillhart, designer of Enduro

Reeds and the Brillhart Mouthpieces and one of radio's greatest saxophonists, has spent the last few months editing the book, checking Artie Shaw's recordings for etudes and solos and assisting in its compilations.

"This collaboration", said music publisher Jack Robbins, "insures the student the most expert studies and exercises yet devised for style development, tonguing, fingering, scales, chords, improvisation and other technical advancements unobtainable elsewhere."

"Artie Shaw Clarinet Method" is the latest addition to Robbins Series of Modern Methods, which includes "Gene Krupa Drum Method", "Jimmy Dorsey Saxophone Method", "Bob Haggart Bass Method", "Joe Venuti Violin Rhythm", "Jack Teagarden Trombone Studies", "Harry James Studies and Improvisations for Trumpet", and other writers such as Bud Freeman and Bunny Berigan.

A special addition to the new Artie Shaw clarinet book is the inclusion of Shaw's clarinet solos, among them "Deep Purple", "Rose Room", "Just You—Just Me", "I'm Coming, Virginia", and "My Blue Heaven".

SWING PIANO! HOME STUDY DOES IT

Learn to play popular tunes with a real pulsating Swing Rhythm—with professional bass and breaks. Axel Christensen's New Instruction Book with clear, concise directions for Home Study together with his monthly Bulletin of original breaks for "building up" current song hits, makes everything easy for you. Prices very low. SPECIAL OFFER TO TEACHERS. POSTAL BRINGS FREE FOLDER.

AXEL CHRISTENSEN Studios
754 Kimball Hall, Chicago, Ill.

TRUMPET INSTRUCTION
CHAS. COLIN
TEACHER OF TRUMPETERS WHO AIM FOR THE TOP WITH AMERICA'S NAME BANDS
111 West 48th St., New York City, BRyant 8-0894

WHEN WRITING OUR ADVERTISERS FOR INFORMATION, PLEASE MENTION THE INTERNATIONAL MUSICIAN

HERE WE GO, CAST AN EYE— LOOK BELOW, SEE 'KNEE HIGH'

WHY DO OPTICS EVERY WHILE,
GAZE WHERE SILK REPLACED THE LISLE?

By JACK REBOCK

Here comes a "babe" with a beautiful smile,
Struttin' up the street;
Dressed in the very latest style,
From her head down to her feet.

Nature helps this "doll" remain
Attractive to the eye;
But nature never told this "Jane"
To wear her skirts "Knee High".

However, it's a current charm
That everywhere one sees;
And stylists say it does no harm
If a damsel shows her knees.

I've seen them sit at a fountain,
With a cigarette and a "coke";
That's when your "thoughts" start
mountin',
If they're dressed in the present vogue.

Even the boys who wear bi-focals,
Some pretty well along;
Slyly "squint", then use their vocals,
And I don't mean for a song.

Young or old—show me a guy
Who wouldn't take a look,
At a girl who wear her skirts "Knee
High";
It isn't in the "book".

They roll their eyes around the place,
And in a little while,
Again their optics stop to gaze
Where the silk replaced the lisle.

Attract attention—create desire—
That's the purpose of every ad;
It applies to the dames who wear 'em
higher
And to my "stuff"—good or bad.

At my suggestion, cast an eye
On something sure to please;
Look down below—you'll see "Knee High",
Now don't call ME a "tease".

Watch the March INTERNATIONAL MUSICIAN for "JANE FROM SPAIN".

KNEE HIGH

Jack Rebock

Tempo Ad Lib

Staccato

LAST

TRIO

Copyright, JACK REBOCK, 168 Manhattan Avenue, Bridgeport, Conn.

<p>ORIGINAL — MODERN</p> <p>Special Choruses</p> <p>SWEET — SWING — HOT</p> <p>Any Style You Want For</p> <p>Saxes · Clarinet · Trumpet · Violin · Xylophone</p> <p>4 for \$1.00</p> <p>Send the parts you play from, or pencil copies of them, I'll write your special choruses and mail them back with your parts in forty-eight hours.</p> <p>JACK REBOCK, 168 MANHATTAN AVENUE, BRIDGEPORT, CONN.</p>	<p>ORIGINAL — MODERN</p> <p>Swing Solos</p> <p>8 1/4 by 12 1/4 For</p> <p>SAXES · CLARINET · TRUMPET · VIOLIN · XYLOPHONE</p> <p>'Notes on Time' • Short Waves • Etude in Swing • Take-Off • Swinging 'Minor'</p> <p>5 for 50c</p> <p>See "KNEE HIGH" in This Issue</p>
--	---

When writing our Advertisers for information, please mention
The International Musician

LES BROWN

HOT CLARINET
and DIRECTOR,
OWN BAND



USES
CONN CLARINET EXCLUSIVELY

Post Card Picture of Les Brown sent From Write C. G. Conn, Ltd., 58 Conn Bldg., Elmhurst, Ind.

BOOKS OF THE DAY

HOPE STODDARD

TERESA CARRENO "By the Grace of God," by Marta Milinowski. Illustrated. 410 pages. Yale University Press. \$3.50.

Less than 50 years ago throats were made hoarse with shouting, gloves were split and palms blistered with enthusiastic applause for a pianist whose very name today is unfamiliar to most. Yet Teresa Carreno, born only eight years before Paderewski, in her day quickened audiences and aroused popular interest quite as thoroughly as the latter master of the keyboard, the difference being—Carreno died 24 years ago and we are quick to forget.

Marta Milinowski, professor of music at Vassar College, has written the first authoritative biography of this great pianist, and, since she was her close friend, has recreated the woman as well as the musician. Four times married, the mother of six children most of whom she reared under considerable difficulty, Carreno's life is worth detailing for its heroism, its warmth and its color.

One husband deserted her on the eve of a child's birth; another threatened her with death, and left chuckling at the success of his "joke"; a third expected his wife to make a home for him, to bolster his self-respect and to shut her eyes to his philandering. When she insisted on a divorce, this latter husband (the pianist D'Albert) first tried to have her pronounced insane and then tried to annul the marriage on the grounds (false) that she was still married to her previous husband.

The children of these marriages, as might be expected, individually presented his particular problem, and forced Carreno, like Clara Schumann before her, to live a life of slaving work that each might face the future with assurance.

The author, being a woman, inevitably presents the woman's picture (the husbands' stories, dealing with a woman's hysteria and an artist's arrogance, might have been differently delineated), yet her picture is one in which fiction is never allowed to impinge on truth. Moreover, she is generous in her praise of the final husband, Arturo Tagliapietra, giving him the credit he certainly deserves for "managing" at once a famous concert pianist and a temperamental wife.

For those who like their heroines etched against a background of fact, this is reading to suit the taste. It will also be an

example for finer feeling and fuller living set by a woman who was both brave and great-hearted.

THE VALKYRIE, Edited and Devised by Albert E. Wier. Full Score. 288 pages. Longmans, Green and Co., Inc. \$3.00, paper binding; \$5.00, cloth binding.

This, Volume II of the Ring of the Nibelungen series, presents "The Valkyrie" for conductors, instrumentalists and perusers of scores in general. Since the arrow system is used to mark the theme in the instrumental parts and the pointing hand is employed to identify the vocal lines, fledgling conductors who usually "practice" from the listener's end of the radio or phonograph may gain a truer, more explicit comprehension of the score. Further clarity is achieved by the fact that the motifs are throughout indicated by encircled numbers. Finally, the stage directions, usually printed in German, are herein found in English, and the text is given both in English and German. Wagner devotees and music lovers in general will thus find in this book a closer synchronization of idea and music than can be obtained through any other medium, aside from actual opera presentation.

MURDER ENDS THE SONG, by Alfred Meyers. 304 pages. Reynal and Hitchcock. \$2.00.

Why was "Caro Nome" scrawled in blood across the mirror of Madame Grazie's dressing room at the opera? Why was she stabbed in the neck just as she assayed the high note? Why, after she slumped over the piano keys, did the phonograph record take up her song where she left off? Why was a sheet of the Rigoletto score clutched in her dead hand? The musically minded will enjoy solving this riddle for its operatic innuendos, its artistic quirks, just as Tony Graime, the tenor, enjoyed it, in as fantastic a 24 hours as any discoverer of blackmail, intrigue, jealousy and revenge ever experienced.

Lightning quickness of comprehension—second nature to instrumentalists—is a necessity in following the breathless action of this tale, and it will need a musician's song froid to whistle off the denouement. Altogether just the book to make the problem of musicians' appearances before critical audiences inconsequential by comparison.

MACCAFERRI ISOVIBRANT REEDS

TO YOU WHO PLAY— THESE FACTS ARE VITAL



FOUR MACCAFERRI "ISOVIBRANT" REEDS ARE CAREFULLY INSPECTED AND SELECTED

QUALITY AND PLAYING STRENGTH GUARANTEED

YOU Remove the Seal

THE REEDS ARE PACKED IN A TRANSPARENT UNBREAKABLE HYGIENIC TUBE AND SEALED FOR YOUR PROTECTION



Slip Top Off



YOU SEE EACH REED BEFORE YOU BUY

BREAK THE SEAL AND ENJOY THE UNIFORM HIGH QUALITY OF THESE REEDS

Play the Guaranteed Sanitary Reed

Ask your regular dealer—or write us
FRENCH AMERICAN REEDS MFG. CO. INC.
117 WEST 48th ST. NEW YORK

AL GALLODORO

Teacher of
Clarinet & Saxophone
Principal Reed Instrumentalist.
Paul Whiteman Orchestra
Coaching—Double & Triple Tonguing

Residence:
48-34 49th St., Long Island City, N. Y.
Telephone IRonsides 6-8948
New York Studio:
117 West 48th St. (Sixth Floor)

Look for the New

**VIBRATOR
Sound Wave
MOUTHPIECE**
(Reg. U. S. Pat. Off.)

GREAT PRESIDENTS PATRONS OF MUSIC

(Continued from Page One)

and the people of the United States were divided into parties, some thinking that policy and duty required us to take part with France, others being in favor of our uniting with England, under the belief that she was the great preservative power of good principles and safe government. The violation of our rights by both belligerents was forcing us from the just and wise policy of President Washington, which was to take part with neither but to keep a strict and honest neutrality. The prospect of a rupture with France was exceedingly offensive to that portion of the people which espoused her cause; and the violence of the spirit of party has never risen higher than it did at that time on that question. A company

The Technique of the French Horn

By LORENZO SANSONE

BEGINNING SUGGESTIONS

The two most important points when starting a French Horn student are:

1. The correct EMBOUCHURE.
2. The PROPER POSITION of the right hand in the HORN BELL.

This responsibility rests definitely WITH THE TEACHER.

The correct position of the Horn mouthpiece should be in the CENTER of the LIPS, a little more on the upper lip, which is stronger and steadier than the lower lip.

Practice OFTEN before a mirror until the embouchure is CORRECTLY SET.

The RIGHT HAND MUST BE STRAIGHT IN THE BELL, with the four fingers and thumb CLOSE TOGETHER, pressed against the FAR SIDE of the bell, in order to permit a free passage of the tone. The right hand can also be used to regulate the intonation of certain sharp or flat notes: by closing the hand a little the pitch is LOWERED; by opening the hand the pitch is RAISED.

Normally, the hand in the bell should never be cupped, as the tone produced in this manner sounds choked, which especially causes defective high notes, and much pressure here is needed to produce those high notes which spoils the horn tone quality.

If the hand is closed too much, the bell length is shortened. This lowers the pitch, and the normally beautiful horn tone quality is dimmed, which produces a poorer tone quality.

When the hand is tightly closed in the bell, the pitch sounds ONE-HALF STEP HIGHER. In order to play in pitch the performer must transpose one-half tone LOWER. In this manner many effects, such as ECHO, STOPPED, BOUCHE, can be obtained.

THIS RULE APPLIES ONLY TO THE HORN IN F.

When using the Bb horn, in the above manner, the pitch is RAISED THREE-QUARTERS of a tone. This is impossible to transpose exactly in pitch. But if this procedure is followed, using the SANSONE Bb FIVE-VALVE SINGLE HORN, the fifth (thumb) valve used for this purpose will put the horn exactly in pitch WITHOUT any transposition.

On this horn, the tubing of the thumb valve is exactly the same length as that of the one-half tone slide on the F horn, and corresponds to the three-quarter tone difference on the Bb horn.

It is most important for the student to be well accustomed to the various muted sounds, as well as to the production of clear notes exactly in pitch.

The teacher should pay the strictest attention to these details when the student has arrived at this point in his study.

The Sansone style mouthpiece is the best for all the high, medium and low register notes. I find the conical bore to be the very best. The rim should be as narrow as possible—and should have a sharp edge, both on the inside and outside. Between these points the rim should be slightly rounded.

Many hornists believe that the sharp rim cuts the lips. On the contrary the narrow rim with sharp edges does not slip from the lips as others do, and naturally requires less pressure. Moreover, it does not cut the lips and the tone quality is much better and less tiring.

The wide rimmed mouthpiece with round rim slips easily from the lips and needs much pressure to keep it in position, which tires one's lips quickly. The large rimmed mouthpiece gives a bigger tone, yes, but the horn tone quality is not so beautiful.

was then playing in our city, and a young man named Fox, belonging to it, whose talent was good as a singer, was about to take his benefit. I had known him when at school. On this acquaintance, he called on me on Saturday afternoon, his benefit being announced for the following Monday. He said he had no boxes taken, and his prospect was that he would suffer a loss instead of receiving a benefit, but that if he could get a patriotic song adapted to the tune of the President's March, then the popular air, he had no doubt of a full house. He added that the poets of the theatrical corps had been trying to accomplish it, but were satisfied that no words could be composed to suit the music of the march. I told him I would try it. He came the next afternoon, and the song, such as it is, was ready for him. It was announced on Monday morning, and the entire house was crowded to excess, and so continued night after night, the song being encored and repeated many times each night, the audience joining in the chorus. It was also sung at night in the streets by large assemblies of citizens, including members of Congress. The enthusiasm was general, and the song was heard in every part of the United States. The object of the author was to get up an American spirit which should bring about the interests, passions and policy of both belligerents, and look and feel exclusively for our honor and our rights. Not one allusion was made either to France or England, or to which was most in fault in their treatment of us. Of course, the song found favor with both parties throughout the entire country: it was truly American and nothing else and the patriotic feelings of every American heart responded to it. It has endured infinitely beyond my expectation and beyond any merit it can boast of, excepting that of being truly patriotic in its sentiment and spirit."

The chorus of "Hail Columbia" expresses a sentiment it might profit the country as a whole to ponder, in this year of our Lord 1941. It goes:

"Firm united let us be,
Rallying round our liberty,
As a band of brothers join'd,
Peace and safety we will find."

Lincoln had more musical advantages than Washington, one of them being the

services of the United States Marine Band which came into existence with Thomas Jefferson. Lincoln insisted that the Marine Band continue its out-door concerts during the war and frequently called it to play at the White House. These concerts did a lot to buck up morale in the North. The band was present at the historic Gettysburg address and played "God Save Our President" when Lincoln and Johnson were inaugurated March 4, 1865.

Many tales are told of Lincoln's love of music and probably the best account is given in Browne's, "Everyday Life of Lincoln":

"His musical tastes," writes Browne, "were simple and uncultivated, his choice being old airs, songs and ballads, among which the plaintive Scotch songs, "Annie Laurie", "Mary of Argyle" and especially "Auld Robin Gray" never lost their charm for him, and all songs which had for their theme the rapid flights of time, decay and recollection of early days were sure to make a deep impression. The song which he liked above all others was one called "Forty Years Ago", a simple air, the words of which are supposed to be uttered by a man who revisits the playground of his youth. It is not likely that there was much in Lincoln's lost youth that he would wish to recall; but there was a certain melancholy and half-morbid strain in that song which struck a responsive chord in his heart.

Two months before his death, at a White House meeting, Philip Phillips, well known song writer, played one of his new efforts. The President listened spell-bound and then sent a note to Stewart, his secretary, which said: "Near the close of your meeting, you might have that song repeated by Mr. Phillips; but don't say I called for it."

Lincoln gave himself completely to music. If, walking through the streets of Washington, head bent, hands clasped behind his back, he heard a band, he straightened immediately and the heavy lines of care gradually left his face. The emotions expressed in a song would pass across his face as it was being sung, and tears would frequently run down his cheeks. But he didn't care. He had a heart as big as the whole world.

Two great Americans we salute this month. They did much for their country. They did something for music, too.

PRESTO!

- And Old Mouthpieces

Become
LIKE NEW AGAIN!
In the
WOODWIND
REPAIR
DEPARTMENT



REWARD YOUR OLD MOUTHPIECE for its faithful service and we'll rejuvenate it in a jiffy for you.

Refacing and Refinishing by Experts.
Send it or bring it in today!



Write for Booklet on our Complete Line of QUALITY STEEL EBONITE MOUTHPIECES

THE WOODWIND COMPANY
131 West 45th St. New York, N. Y.

LEKTROFONE 'VIBRO'

RECOMMENDED BY CAB CALLOWAY



The contact microphone that electrifies, amplifies and enriches the tone quality of any string instrument.

Anyone can install it without previous experience.

May be connected to any amplifier or to the audio channel of many radios.

No. 100. Standard..... \$9.00

No. 101. With Volume Control \$12.00

No. 201. De Luxe Chromium Plated with Volume Control..... \$15.00

Ask your jobber for "VIBRO". If he has none in stock he will order it for you.

Illustrated folder mailed on request.

LEKTROFONE PRODUCTS
117 West Street New York

TRUMPET PLAYERS

How Great Is Your

ENDURANCE?

YOU may have a brilliant technique—know your fingering and music perfectly—but without strong ENDURANCE you'll never be a great player. There's no need to handicap your playing. You can easily learn to build up a powerful endurance by the same methods taught to scores of outstanding trumpeters by HAYDEN SHEPARD, famous instructor and player. His complete methods and exercises are all in his new book on ENDURANCE and TONGUING. You can't afford to be without this valuable book. Order one today. You'll be amazed at the ease with which you can develop an enviable ENDURANCE.

SEND ONLY \$1.50 FOR YOUR COPY TO

HAYDEN SHEPARD
112 WEST 48th ST. NEW YORK, N. Y.

Read Hayden Shepard's Article on Page 28

WHEN WRITING OUR ADVERTISERS FOR INFORMATION, PLEASE MENTION THE INTERNATIONAL MUSICIAN

REOPEN AVENUES OF EMPLOYMENT

(Continued from Page One)

- City High School Auditorium, Monroe, La.
- Ouchita Parish Jr. College, Monroe, La.
- Happy Hour Theatre, West Monroe, La.
- Elm Theatre, Portland, Maine.
- Empire Theatre, Portland, Maine.
- Jefferson Theatre, Portland, Maine.
- Strand Theatre, Portland, Maine.
- Lehman's Hall, Baltimore, Md.
- Central Theatre, Boston, Mass.
- Park Theatre, South Boston, Mass.
- Thompson Square Theatre, Charlestown, Mass.
- Crown Theatre, Lowell, Mass.
- Rialto Theatre, Lowell, Mass.
- Victory (now Tower) Theatre, Lowell, Mass.
- Humboldt Theatre, Roxbury, Mass.
- Bell Square Theatre, Somerville, Mass.
- Capitol Theatre, Somerville, Mass.
- Central Theatre, Somerville, Mass.
- Temple Theatre, Bay City, Mich.
- Adams Theatre, Detroit, Mich.
- Broadway Theatre, Detroit, Mich.
- Burton Theatre, Grand Rapids, Mich.
- Fairmount Theatre, Grand Rapids, Mich.
- Family Theatre, Grand Rapids, Mich.
- Fulton Theatre, Grand Rapids, Mich.
- Park Theatre, Grand Rapids, Mich.
- Rialto Theatre, Grand Rapids, Mich.
- Roosevelt Theatre, Grand Rapids, Mich.
- Savoy Theatre, Grand Rapids, Mich.
- Southlawn Theatre, Grand Rapids, Mich.
- St. Cecilia Auditorium, Grand Rapids, Mich.
- Stocking Theatre, Grand Rapids, Mich.
- Vogue Theatre, Grand Rapids, Mich.
- Michigan Theatre, Saginaw, Mich.
- Soo Theatre, Sault Ste. Marie, Mich.
- Temple Theatre, Sault Ste. Marie, Mich.
- Astor Theatre, Hibbing, Minn.
- Alamo Theatre, Jackson, Miss.
- Booker Theatre, Jackson, Miss.
- Junior College, Meridian, Miss.
- Senior High School, Meridian, Miss.
- Nelson Theatre, Pascagoula, Miss.
- A & G Theatre, Bay St. Louis, Miss.
- Crystal Theatre, St. Joseph, Mo.
- Lewis Charwood Theatre, St. Joseph, Mo.
- Royal Theatre, St. Joseph, Mo.
- Ashland Theatre, St. Louis, Mo.
- Baden Theatre, St. Louis, Mo.
- Bremen Theatre, St. Louis, Mo.
- Bridge Theatre, St. Louis, Mo.
- Circle Theatre, St. Louis, Mo.
- Jane Theatre, St. Louis, Mo.
- Lee Theatre, St. Louis, Mo.
- Lowell Theatre, St. Louis, Mo.
- O'Fallon Theatre, St. Louis, Mo.
- Park Theatre, St. Louis, Mo.
- Queens Theatre, St. Louis, Mo.
- Robin Theatre, St. Louis, Mo.
- Salisbury Theatre, St. Louis, Mo.
- Smith Cotton High School Auditorium, Sedalia, Mo.
- Ronam Theatre, Fairbury, Neb.
- Park Theatre, Nashua, N. H.
- Irvington Elks Club, Irvington, N. J.
- Transfer Theatre, Jersey City, N. J.
- Orpheum Theatre, Amsterdam, N. Y.
- Capitol Theatre, Auburn, N. Y.
- Little Theatre, Brooklyn, N. Y.
- Halsay Theatre, Brooklyn, N. Y.
- Society Theatre, Brooklyn, N. Y.
- Old Vienna Theatre, Buffalo, N. Y.
- Sag Harbor Theatre, Sag Harbor, L. I., New York.
- Sea Cliff Theatre, Sea Cliff, L. I., N. Y.
- Southampton Theatre, Southampton, L. I., New York.
- Academy of Music, Newburgh, N. Y.
- Cameo Theatre, Newburgh, N. Y.
- Belmont Theatre, New York City.
- Benson Theatre, New York City.
- Elenheim Theatre, New York City.
- New York Coliseum, New York City.
- Provincetown Playhouse, New York City.
- Tremont Theatre, New York City.
- Washington Theatre, New York City.
- Hippodrome, Niagara Falls, N. Y.
- Starlight Theatre, Pawling, N. Y.
- Pelham Theatre, Pelham, N. Y.
- Broadway Theatre, High Point, N. C.
- Center Theatre, High Point, N. C.
- Paramount Theatre, High Point, N. C.
- Carolina Pines (changed to Rendezvous), Raleigh, N. C.
- Hugh Morson High School, Raleigh, N. C.
- Needham Broughton High School, Raleigh, N. C.
- New Armory, Raleigh, N. C.
- Washington High School, Raleigh, N. C.
- Lincoln Theatre, Winston Salem, N. C.
- Ohio Theatre, Alliance, Ohio.
- Fremont Opera House, Fremont, Ohio.
- Elsane Theatre, Martins Ferry, Ohio.
- Ritz Theatre, Chickasha, Okla.
- Odeon Theatre, Shawnee, Okla.
- Holly Theatre, Medford, Ore.
- Hunt's Criterion Theatre, Medford, Ore.
- Rialto Theatre, Medford, Ore.
- Gaiety Theatre, Portland, Ore.
- Star Theatre, Portland, Ore.
- Colonial Theatre, Erie, Pa.
- Goldenrod Showboat, Pittsburgh, Pa.
- Capitol Theatre, Providence, R. I.
- Hollywood Theatre, East Providence, R. I.
- Hope Theatre, Providence, R. I.
- Liberty Theatre, Providence, R. I.
- Uptown Theatre, Providence, R. I.



TESTED



"MICRO"

Quality REEDS

CONSISTENTLY IN DEMAND Because Of Their CONSISTENT HIGH QUALITY

The production of "MICRO" Reeds begins with a vastly superior cane especially grown for that purpose. Then follows scientific machine and hand work, completing the job of cutting and finishing to produce the reeds that have been a consistent favorite among better musicians everywhere. "MICRO" Reeds come in two types, MICRO "BLACK-LINE" and MICRO "TRU-ART". They are conveniently packed twelve in a box, each reed accurately graded and marked in one of five different strengths.

Always demand MICRO "SHASTOCK" Mutes and other genuine "MICRO" Products when buying your musical accessories. It will prove a great saving in time, money and effort. For sale at all Leading Music Stores.

SEND FOR YOUR COPY OF THE NEW "MICRO" CATALOGUE. It's Free!

MICRO MUSICAL PRODUCTS CORP.

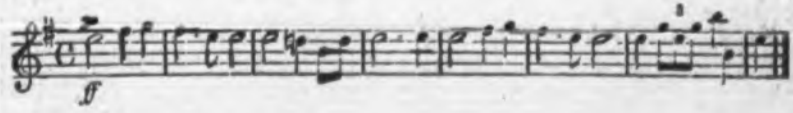
DEPT. No. 2

10 West 19th Street

NEW YORK, N. Y.

- Roxy Theatre, Mitchell, S. D.
- Palace Theatre, Fountain City, Tenn.
- Scottish Rite Temple, Nashville, Tenn.
- Austin Senior High School, Austin, Texas.
- High School Auditorium, Breckenridge, Texas.
- Queen Theatre, Brownwood, Texas.
- Little Theatre, Fort Worth, Texas.
- Texas Theatre, Lufkin, Texas.
- Liberty Theatre, Longview, Texas.
- Lytic Theatre, Port Neches, Texas.
- Ranger Recreation Hall, Ranger, Texas.
- City Auditorium (Municipal), San Angelo, Texas.
- Ritz Theatre, San Angelo, Texas.
- Texas Theatre, San Angelo, Texas.
- High School Auditorium, Temple, Texas.
- Municipal and High School Auditorium, Tyler, Texas.
- V. P. I., Blackburg, Va.
- City Auditorium, Danville, Va.
- Newport News High School Auditorium, Newport News, Va.
- American Theatre, Roanoke, Va.
- Lakeside Swimming & Amusement Park, Roanoke, Va.
- Park Theatre, Roanoke, Va.
- Rialto Theatre, Roanoke, Va.
- Roanoke Theatre, Roanoke, Va.
- New Palace Theatre, Winchester, Va.
- Lynwood Theatre, Grundy, W. Va.
- Commencement Hall, Morgantown, W. Va.
- Loop Theatre, Chippewa Falls, Wis.
- Rivoli Theatre, Chippewa Falls, Wis.
- Stella Theatre, Montreal, Que., Canada.
- Center Theatre, Ottawa, Ont., Canada.
- Rideau Theatre, Ottawa, Ont., Canada.
- Collegiate Auditorium, Peterborough, Ont., Canada.
- Regent Theatre, Peterborough, Ont., Can.
- Granada Theatre, Sherbrooke, Que., Canada.
- Century Theatre, Toronto, Ont., Canada.
- Shrine Temple, Victoria, B. C., Canada.
- Beacon Theatre, Winnipeg, Man., Canada.
- Garrick Theatre, Winnipeg, Man., Canada.
- Rialto Theatre, Winnipeg, Man., Canada.

MUSICAL QUIZ

1. What is the nationality (according to birthplace and parentage) of the following conductors?
 - (a) Dimitri Mitropoulos.
 - (b) Leopold Stokowski.
 - (c) Alexander Smallens.
 - (d) José Iturbi.
 - (e) Eugene Goossens.
 - (f) Artur Rodzinski.
 - (g) Eugene Ormandy.
 - (h) Hans Kindler.
 - (i) Bernardino Molinari.
2. What are the given names of the following opera stars?
 - (a) Tetrzzini.
 - (b) Melba.
 - (c) Schumann-Heink.
 - (d) Galli-Curci.
 - (e) Gigli.
 - (f) Jeritza.
 - (g) Patti.
3. From what symphony is the following theme taken?
 
4. Give the names of the following (all skilled musicians) who were in their day chiefly known as:
 - (a) a painter (of the Renaissance).
 - (b) a religious reformer.
 - (c) a shoemaker (of the Middle Ages).
5. How were the following musicians affected by the European wars of their day?
 - (a) Franz Josef Haydn.
 - (b) Ludwig van Beethoven.
 - (c) Giuseppe Verdi.
 - (d) César Franck.

(Answers on Page 31)

PEDAGOGICS

THOUGHTS ABOUT TROMBONE TECHNIQUE

BY MIFF MOLE

STACCATO



MIFF MOLE

WHEN the player inhales sufficient breath to execute a staccato passage, the tongue is immediately placed on the lower part of the upper teeth, which confines the breath in the mouth with pressure behind it. When the tongue is released, the flow of air is forced into the mouthpiece and this vibrates the lips and makes the staccato attack. In other words it starts the tone or note to be played. This is the natural method of attack and gives satisfactory results if practiced and executed correctly.

In the process of attack, the trombonist should concentrate chiefly on his breath going into the instrument, as this is how he gets the attack. Each time the tongue is released, the air flow or breath is forced into the horn. If the tongue is manipulated properly and sufficient amount of breath is forced into the mouthpiece, a good attack should occur. The greater the pressure used to force the breath into the horn, the sharper the attack will be.

The attack should start simultaneously with the receding of the tongue. If the attack is late in sounding, the player is not using his breath and tongue in the proper manner. This should be corrected immediately.

Scales should be practiced very slowly at first as in Exercise 1. This is the best method of practice to obtain a good, brisk, round staccato. When this style of attack has been mastered, exercises in a faster tempo should be studied as in Exercise 2. Fast staccato should not be attempted until the exercise can be played correctly in slower tempos.

There should be concentration on the breath, as if playing a long sustained tone. Then the tongue moves forward and backward, acting as a petcock, opening and closing the air passage. During this procedure, when the tongue shuts off the flow of air, the performer still tries to blow (although breath is confined in mouth) and when the tongue is released, there is sufficient amount of pressure behind the breath to produce a brilliant staccato attack.

The velocity of tonguing that a player wishes to acquire depends entirely on the manipulation of the tongue. Just the tip of the tongue is used in very fast staccato passages. If too much tongue is used in trying to play fast, it will have a tendency to slow down the speed or tempo.

If a trombonist has difficulty in tonguing fast staccato, Exercises 3 and 4 should be practiced daily. This accomplished, scales as in Exercise 5 should be practiced in the same or faster tempo.

EX I TO BE PRACTISED WITH JUST THE TIP OF THE TONGUE

EX II

EX III

EX IV

EX V

THESE EXERCISES SHOULD BE PRACTISED CHROMATICALLY DOWN THE SCALE TO THE KEY ENHARMONIC.

If any musicians would care to ask questions about trombone playing or about their own particular problems, I will be glad to have them write me in care of the INTERNATIONAL MUSICIAN, 39 Division Street, Newark, N. J.

.... VIOLIN DEPARTMENT

CONDUCTED BY *Sol Babitz*

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

SCALE STUDIES

FOR most violinists, scale studies nowadays are usually a matter of lip service. Few of us play them and, of those who do, few do so seriously.

The importance of scales as a basis for technical improvement is universally acknowledged; no other musical form offers as efficient a basis for practice as the series of ascending and descending notes. Why then neglect so important a subject?

There are two important reasons:

1. The ordinary diatonic scale is musically monotonous when repeated many times. Nor can complex bowings make it more interesting either to the ear or the fingers.
2. The average book of scale studies does not present material which is in advance of the violinistic difficulties which confront the player in his daily work. They are too easy.

These two things must be corrected if the violinist is to benefit from scale study; and to rectify one means to rectify the other.

Musical and digital monotony can be rectified by playing scales with new musical interest: whole tone scales and so forth. However, before trying these, let us see what can be done with an ordinary C Major scale.

EXAMPLE I.

Fingering a.

Fingering b.

The fingers move through the familiar pattern (fingering "a") so automatically that there is almost no need for any mental work. To try to play this scale carefully, concentrating on intonation, seems as unnecessary as trying to prove that two and two make four. Although both of these tasks are basic, they are too easy. Before one can begin to concentrate on a major scale, it must be made less familiar to the fingers and the ear.

How to do this?

One way is to begin on a note other than the tonic. Try starting this scale on D instead of C and immediately greater digital care is required, especially in fast playing.

EXAMPLE II.

In practicing the various scales, starting at random each day on a different step of the scale will increase the benefits derived and relieve monotony. Another aid is to start each time with a different finger and to work out a logical fingering on that basis. The real reason for the difficulty encountered in starting the scale on different steps lies in the fact that the diatonic scale has come to life. In Example 1: the interval between the third and fourth note was a half step. To repeat this many times makes the fingers mentally "lazy".

In Example 2, this interval as well as others has been changed and the fingers must henceforth be on the alert. This type of practice will cause the fingers to think diatonically. Before going any further along this track, let us try a practical application of diatonic thinking of the fingers. In the following example, the same notes are played three times, each time with more ease:

EXAMPLE III.

A. Instinctive fingering: Stretching 4th finger when limit of first position is reached.

B. The ordinary fingering: Reaching the higher note with the aid of position jump.

C. Diatonic fingering: Uses the diatonic intervals plus the stretch. Can be executed with or without leaving the first position.

By using the entire elbow for each half position slide it is possible to play the three octave scale without any position jumps. (See Example 1, fingering b.) (This fingering is offered not as a substitute for the regular one, but to supplement it. The violinist should familiarize himself with the half position shift and have it at his command.) The passage presented as "Problem No. 1" can best be fingered with the aid of this method.

MONTHLY PROBLEM No. 1

Readers are invited to submit a simple well-sounding fingering for the following passage. The best one submitted will be printed in this column. Send solution by postcard to 980 Menlo Avenue, Los Angeles, California.

Part of bars 62 and 63 from the Arnold Schoenberg Violin Concerto, First Movement. Schirmer Edition, 1939.

What's What and Who's Who in Drumming

By VINCENT L. MOTT
National Executive Chairman Contests A. D. A.



Vincent L. Mott

FAITH and tenacity are indispensable to the successful drummer. The word succeed means—to follow in order: and that is exactly what is meant by Rudimental Drumming. A drummer's style of playing should show unmistakably that he believes in himself and in what he does with his instruments. He must realize the importance of scientific foundations. Timidity and hesitation mean defeat—self-confidence and the feeling that he is doing the right thing will spell success.

This month's tip is on the Flam Paradiddle.



Many drummers have trouble in playing the second flam in the above notation, especially if played at a fast tempo. I have seen and heard drummers playing it this way:



Leaving out the second flam, which is a left-hand flam.

Good results are obtained by practicing the flam doublet:



Which is an offspring of the Flam Tap.



Try it in this manner:



and say to yourself while playing it, Flam Doublet, Flam Doublet, Flam-a-doublet, Flam-a-doublet.

The Flam Paradiddle is indeed a beautiful rudiment and when mastered many of the other rudiments will appear much easier. Bear in mind that the Flam Paradiddle, like the rest of the 26 rudiments, should be done with machine-like precision. Two Flam Paradiddles should sound like the "two peas in a pod" look, exactly alike. Remember you are displaying rhythm of motion and rhythm of sound at the same time. You'll note that the accents occur on the first beat of each group.

For further aid that will make your drumming better we refer you to George Lawrence Stone's book called "Stick Control". Stone tells us that a chain is no stronger than its weakest link and likewise a drummer is no better than his weaker hand.

"Stick Control" has no set system but contains plenty of callisthenics for daily practice. They are what five-finger exercises are to the pianist. You will find it profitable to spend some time with "Stick Control".

MUSIC WEEK TO BE OBSERVED NEXT MAY

(Continued from Page One)

common language through which we can express and best advance our common aspirations and promote the spirit of unity.

The committee announced that through the cooperation of the broadcasting companies there would be special shortwave transmission and re-broadcasting in this country of programs from the more distant nations of the hemisphere and that schools, colleges, music clubs, women's clubs and fraternal organizations are expected to give special attention to Inter-American Music Day.

It was emphasized, however, that, in keeping with the voluntary character of the observance of Music Week, which each year is celebrated in more than 3,000 American cities, many groups will naturally wish to hold Inter-American music observances on any day during the week.

To facilitate intelligent participation by all groups who wish to be identified with it, Mr. Tremaine announced that a list of Latin-American music appropriate to the occasion is in preparation and will be made available to state, county and city committees.

He pointed out that cordial support of the movement had been received from government officials of various South American republics and Canada, which indicated that similar observances would be held in many countries. He also announced that a special advisory committee of national music leaders and educa-

tors would shortly be appointed to facilitate the interchange of ideas.

The letter from President Roosevelt, which was made public today by Mr. Tremaine, follows:

"I have followed with interest and real appreciation the work carried on by your committee through the National Music Week program. It has done a great deal to encourage and stimulate an ever-increasing enjoyment and understanding of music throughout the country.

"The decision of your committee to set aside one day of National Music Week as Inter-American Music Day is indeed gratifying to those of us who have been so keenly interested in bringing about a deeper understanding between the peoples of the Americas.

"I believe that Inter-American Music Day will make a real contribution toward this end and encourage the study of the hemisphere's rich and varied cultural heritage in the field of music. In so doing you are serving the cause and ideals of democracy throughout the Americas in these critical times."

President Roosevelt is Honorary Chairman of the National Music Week Committee, which consists of 33 music, educational, civic, religious, fraternal and labor organizations. David Sarnoff, president of the Radio Corporation of America, is chairman of the active committee.

Among the organizations affiliated with National Music Week are: American Federation of Labor, American Legion, Federal Council of Churches of Christ in America, General Federation of Women's Clubs, National Education Association of the United States and National Federation of Music Clubs.

Symphonic Recordings Review

By DICK WOLFE

"Don Quixote", Richard Strauss, Victor Red Seal Album M-720. Five 12-inch records, 10 sides, played by the Philadelphia Orchestra under the direction of Eugene Ormandy with Emanuel Feuermann, solo 'cello; Alexander Hillsberg, solo violin, and Samuel Lifschey, solo viola.

The fantastic variations on the theme of Cervantes' classic tale is the sixth of Richard Strauss' famous tone-poems. The humor is rich, poignant and graphic, yet happily balanced with a sense of deep pathos and sympathy with the man in his endless endeavors, hopes and failures.

Emanuel Feuermann is one of the greatest 'cello virtuosos; the Philadelphia Orchestra is one of our greatest symphony orchestras. Mr. Ormandy has a splendid grasp of the many phases of this Strauss tone-poem. This combination results in a magnificent performance, clean-cut and beautiful to the nth degree. It is one of the finest recordings that we have heard in recent years and should be a "must" for your symphonic library.

Symphony No. 1 in C Major by Bizet, Victor Red Seal Album M-721. Four 12-inch records, eight sides, played by the London Philharmonic Orchestra, conducted by Walter Goehr. This early work of Bizet—he was only seventeen when he composed the Symphony—is not a great symphony in any sense of the word. Nevertheless it contains much that is fresh and delightful. It receives an excellent performance by the London Philharmonic Orchestra, under Mr. Goehr's direction. The Symphony occupies only nine sides. The tenth side is given over to "Danse Bohemienne" from Bizet's "The Fair Maid of Firth".

Eleven Piano Pieces, Victor Red Seal Album M-722, five 10-inch records, ten sides. These eleven piano pieces were composed and are played by Sergei Rachmaninoff, famed Russian pianist who is now making his home in America. His revised version of four Preludes, two Etudes, "Melodie in E Major", "Humoresque", "Moment Musical", "Daisies" and "Oriental Sketch" are played in his inimitable manner. Few pianists combine great technical gifts with a feeling for tone and color to the same extent. Listening to these recordings, one may well understand why the New York and Philadelphia audiences are so enthusiastic over performances by the Russian master.

"Il Trovatore"—Act III: "Ah, Yes! Thou Art Mine" and "Tremble, Ye Tyrants", Victor Red Seal Record 2136, sung by Jussi Bjorling, tenor, with an orchestra under the direction of Nils Grevillius. Bjorling has become one of the most popular artists of the Metropolitan Opera Company. This record presents some of his best singing in the two arias from "Il Trovatore" which was heard on the Metropolitan Opera broadcast of January 11. A very fine record.

Sonata No. 6 in A Major, Boccherini, Victor Red Seal Record 17513, played by William Primrose, viola, with Joseph Kahn at the piano. Primrose is a great violist. This recording presents him in his best form. Joseph Kahn's piano accompaniments are always sympathetic and satisfying.

"Little Jack Horner" and "Ah! Willow", Victor Red Seal Record 2135, sung by Alexander Kipnis, basso, with piano accompaniment by Ernest Victor Wolff. Kipnis, a distinguished basso, lends dignity to every performance. However, his travesty on "Little Jack Horner" (with apologies to Handel) is a little out of his line. "Ah! Willow" on the other side is beautifully sung. There are too few Kipnis records; so you will desire this one for your library.

"May Night" by Rimsky-Korsakov; Aria "It is Near to Midnight" from "The Queen of Spades" by Tchaikovsky, Victor Red Seal Record 17559, sung by Irene Jessner with the Victor Symphony Orchestra under the direction of Bruno Reibold. Miss Jessner does some fine singing in these seldom-heard compositions. The orchestral accompaniment under Dr. Reibold is ample and satisfying.

"Saxo-Rhapsody", Victor Black Label Record No. 36375, played by Sigurd Rascher, saxophone, with Symphony Orchestra directed by Eric Coates, the composer. About a year ago Sigurd Rascher appeared with the New York Philharmonic Orchestra as saxophone soloist and was favorably received by the symphony audience. This recording of the "Saxo-Rhapsody", written especially for Mr.

Inspired by PIETRO

After months of experimenting we have produced and present for your enjoyment the

ACME SUPER "A" ACCORDION

Sole Agents for New York and Philadelphia:
PIETRO DEIRO ACCORDION HEADQUARTERS
 48 Greenwich Ave. 1237 West Girard Ave.
 New York, N. Y. Philadelphia, Pa.

Acme ACCORDION CO., INC.

43 West 16th St. New York City
 • FREE BROCHURE SENT ON REQUEST •

Learn "HOT" PLAYING

Quick course to players of all instruments—make your own arrangements of "HOT" breaks, chcruses, obligatos, embellishments, ligurations, blue notes, neighboring notes, etc. Professionals and students find this course INVALUABLE FOR PUTTING VARIETY INTO THEIR SOLOS.

Modern Dance Arranging

Duets, trios, quartettes and ensembles—special choruses—modulating to other keys—suspensions—anticipations—organ points—color effects—swinging backgrounds. • Write today.

Elmer B. Fuchs 370 LEWIS AVENUE
 BROOKLYN, N. Y.

Rascher, discloses some fine saxophone playing that will astonish lovers of all types of music.

"Loch Lomond" and "Land of My Fathers", Victor Black Label Record No. 27227, sung by Paul Robeson, bass, with orchestral accompaniment. This is a fine recording, presenting the colored singer in his best vocal form.

Hungarian Gypsy Music, Decca Album No. 173. Six 10-inch records, twelve sides, played by Magyari and his Hungarian Gypsy Orchestra. Magyari Imre, until his death a short time ago, was one of the most famous Gypsy musicians of Europe. He never visited the United States, but thousands of tourists brought back tales from Hungary of his wonderful Gypsy Orchestra. This album includes "The One Little Girl in the World", "The Blue Danube", two Csardas, "The Broken Fiddle" and seven other delightful Gypsy melodies. It will be appreciated by lovers of both classical and swing music.

Symphony in D Minor by Cesar Franck, Columbia Masterworks Album M-436. Five 12-inch records, ten sides, played by the Minneapolis Symphony Orchestra under the direction of Dimitri Mitropoulos. Mitropoulos' appearance as guest conductor with the New York Philharmonic Orchestra made him an overnight sensation. This recording is played by the orchestra which has been under the direction of Maestro Mitropoulos for the past three years.

The Franck Symphony is a powerful work, and this performance is soul-stirring. Played with superb clarity and body of tone, it is one of the truly fine recordings of the year.

"Invitation to the Dance", Weber-Stokowski, Columbia Masterworks Record No. 11481-D, played by the All-American Youth Orchestra under the direction of Leopold Stokowski. This is one of the classics appealing to all types of music lovers. Stokowski's sensitive and scintillating reading endows the old favorite with new life and color. It should be a best seller.

Capriccio Espagnol by Rimsky-Korsakov, Columbia Masterworks Album X-185. Two 12-inch records, four sides, played by the Philharmonic-Symphony Orchestra of New York under the direction of John Barbirolli. The Capriccio Espagnol has enjoyed immense popularity ever since its first performance. It is a brilliant composition and receives fine treatment in this recording by the Philharmonic-Symphony.

Twelve Contra-Dances, Beethoven, Columbia Masterworks Album X-184. Two 10-inch records, four sides, played by the Columbia Broadcasting Symphony Orchestra under the direction of Howard Barlow. The term "contra-dance" as applied to these Beethoven pieces has been found to be a corruption of the English "Country Dance". There is little difference between them and the English originals. In this performance Howard Barlow and the orchestra present these dances with verve and delicacy, giving full sweep to the infectious rhythm and naive charm of the music.

"Endurance in Trumpet Playing"

By HAYDEN SHEPARD



Hayden Shepard

I HAVE received a great number of letters, requesting information vital to trumpet players the world over, and think my readers will be interested in reading some of these letters and my replies to them, which I am incorporating in this month's column.

P. I., Memphis, Tenn., writes: "Three years ago I started to take lessons on an old cornet. Last year I bought a new trumpet, which I play now. As long as I have been playing I have never been able to play high C. I am now playing with a jazz orchestra, or swing, but after the first half hour my lips swell and start hurting me. My tone is sloppy and weak and I cannot play E or F on the last line. I hardly think this condition is from not playing enough, because I play with an orchestra, and rehearsals and practice at home amount to four to five hours daily. What do you think the trouble is and can you tell me how I can overcome it? Do you think the formation of my teeth and lips have any effect on my trumpet playing? I was told that due to my teeth and my lips I will never be a good trumpet player. Do you think I might have to change to a different instrument? If any, what would you advise?"

Answer: It is very evident that you are suffering from a bad case of over-worked, tired lips. Your lips, no doubt, were never properly developed. This would account for their being unable to stand up under the excessive work that you are now giving them. Your only hope for a strong embouchure is to give your lips a complete rest, if possible, for at least a month and then build them up gradually. This is done by the playing of the proper exercises and by being extremely careful to rest upon the slightest indication of fatigue. It will be impossible for me to pass an opinion as to whether the formation of your teeth is a serious drawback without having seen them. However, only a very few cases of bad teeth formation are to blame for lack of endurance.

J. M. S., Spokane, Wash., writes: "I have received many valuable tips from your column and wondered if I may hope for an answer to the following: I have played a trumpet, rather at intervals, for seven years and steadily for the last year. Lately, however, my lips have a tendency to protrude slightly into the mouthpiece. When this occurs I have difficulty in getting true vibration. Sometimes, after playing about an hour, I have difficulty in getting lip vibrations at all, above C on the staff. I lose control of my lower lip and my tonguing, and my upper lip feels 'blown and dry' and burns slightly. I have difficulty in getting A and B above the staff. I wonder if my attempt to change from pressure to non-pressure a year ago would have effected this trouble."

Answer: I have often wondered if my readers do not tire of my reiterated advice to trumpet players with "blown tired" lips, which is so patently your trouble due to an under-developed embouchure. If you will follow the course of exercises outlined in the book I have sent you I feel sure you will overcome some of your present trouble. A good teacher to guide you in your practice would also be of great benefit to you.

C. B. K., Waterbury, Conn., writes: "What is the correct procedure in drawing up the muscles of the face prior to playing the trumpet? I have played the trumpet for some years and I have lately become aware of the fact that I do not have any method in particular as to lip work. I remember that my lip always held out pretty well under strain, but now I have the utmost difficulty in playing one stretch of band or orchestra rehearsal lasting one hour. That is in regard to the high notes. As long as the note does not go beyond 'E' on the staff I find no difficulty, but the next note, high 'F', is an obstacle to me. My lip does not hurt but it has a sensation of refusing to do the task required of it. Please tell me, if you can, what is the obvious difficulty and how I may remedy the failing."

Answer: There is no such thing as drawing up the muscles of the face prior to starting to play the trumpet. Your trouble is fatigue and weak lips. The answers to letters preceding yours will answer your query as well.

A. D. V., Rochester, N. Y., writes: "I have read that if the throat moves when I am tonguing it is being done wrong. Why is this so? When I tongue quarter notes my throat moves, but when I tongue sixteenth notes it stops. My throat also moves when I play vibrato."

Answer: Do not worry about your throat moving, inasmuch as it concerns staccato tonguing, if you are tonguing correctly. That is, behind the upper teeth. When using a vibrato the throat should not move, as this produces a tone much resembling the bleat of a nanny goat, so common among amateur players. If you do not have a natural vibrato I would suggest that you discontinue it altogether until it is taught to you by a competent teacher.

P. S. T., Buffalo, N. Y., writes: "A short while ago I had occasion to put some vaseline on my lips because they were chapped. Later I sat down to play, forgetting about the vaseline. I found myself playing much better than I ever did, and from then on I have used a little vaseline on my lips while playing. Is there any harm in this method? Will it make hair grow?"

Answer: If you find that you play better with vaseline on your lips by all means use it as it cannot harm you in any possible way.

M. W. R., Los Angeles, Calif., writes: "I have played the cornet for a year and a half. Lately I have had trouble in getting good high notes. The upper lip and the roof of my mouth get dry when I take in air, and I can hardly make a noise. I would like to know, also, if it is all right for a cornet player to lead an orchestra. I have had some people tell me that it is not proper, and I would like your advice on both of these matters."

Answer: Dry mouth is very often caused by a condition of the stomach. To relieve this watch your general physical condition a bit closer. For temporary relief, suck a mint or life-saver. This will generally stimulate the flow of saliva. Anyone, regardless of what instrument he may play, may lead an orchestra. Harry James and Charley Spivak seem to be doing all right in this field at the present time.

SUSPENSIONS, EXPULSIONS REINSTATEMENTS

- SUSPENSIONS**
- Arling, Mass., Local No. 457—Norman Berrier, Martin Bernick, Andrew Piccittelli (suspended), Ray Dawson, Arthur Corbett, George Fay, Walter Murtin, Wilfred Houseville, Aurora, Ill., Local No. 181—Noel Austin, Ray Walsh.
 - Alhambra, Pa., Local No. 661—Albert V. Anthony, Carl F. Bleber, Andrew Bontik, Frank J. Daub, Howard M. Koppfstein, Edward Quareute, Roland F. Hilbert, Albert L. Hoffman, Jr., Cleve L. Kennedy, Alphonse Kollar, Arnon W. A. Lohman, Stanley H. Marx, Wilfred J. Marks, Thomas A. Quinn, Ruth F. Reding, Edw. W. Windsor, Harold L. Sellers, Robert M. Zimmerman.
 - Atlanta City, N. J., Local No. 661—John B. Augustine, Roy R. Comfort, Luigi De Marti, Nathan Friedman, Joe Gerrelli, Walter Pfamatter, Samuel Portner, Edmund Richardson, Harold Roberts, Sidney Rose, Victor Schumann, Jack Smith, Herbie Vitell.
 - Boston, Mass., Local No. 6—John A. Azevedo, John J. Baluchon, Hughie Bartlett, Leonard Bernstein, Fred J. Berghaar, John A. Cautley, James F. Clark, John W. Coffey, Jr., Anthony Colucci, Edward J. Cutler, Salvatore DeFrancesco, Vincent DeRamusis, August DePaolo, Arnie A. DeWilling, (E. L. Edler, Oscar Elzari, Leonard T. Evans, Edward Fagin, Samuel Farber, Edward J. Farrell, Peter J. Fitzgerald, Abraham Fletman, Herbert J. Foley, James H. Foley, Arthur Lohrner, Giovanni V. Gerardi, Salvatore Giordano, Hart K. Graham, Jr., Louis V. Haffner, George W. Hanelius, John E. Hildreth, James J. Hooley, Richard F. Hunt, Andrew A. Jackson, Edna Jane, William Katz, Theodore Kretsch (Ted Atlas), Raymond R. Langhille, Arnold Levent, Alexander Lewis, Robert A. Levy, Murdoch J. Macdonald, Samuel J. Marcus, James Melillo, Leo Monomi, Arthur J. Mitchell, Anthony L. Mondillo, Frederick M. Harris, Clifford E. Nardella, Edmund O'Brien, J. Leon O'Neil, Benigno Gomez, Philip Palmer, James V. Pasquale, Verne W. Powell, Louis Pulverator, Karl L. Roubide, Michael S. Ross, George E. Row, Frank J. Ryan,
- Morey Raze, Gordon H. Reabury, Clifton E. Reeman, George Setzinger, Max Siegel, Arnold N. Sturria, Peter Stevens, Ralph Torrance, Frank Turzello, Oscar Tuzello, Frank Tuzello, Salvatore Tuzello, Joseph Viola, Joseph L. Vogt, Leonard A. Welch, William H. Whites, Loring H. Williams (thru), Edward N. Wilson, A. Gertrude Woodman.
- Butte, Mont., Local No. 241—Eddie Cohen, Wm. McGee, Biddowad, Wainas, Local No. 408—John Chazamati, George W. Scott, Jr.**
- Braintree, Mass., Local No. 467—Otto Munson, Harold Gutcheim, Halsh Grunin, Ray Lewis Baker, Happy Meade, Basil Lewis, Earl Yronson.**
- Bonaw Falls, Pa., Local No. 82—R. H. Andrews, Harold Briddis, Joe Brizzi, Don Bufalini, W. O. Curwin, Carl Crofts, Eugene Dault, August DiMarzio, Joe Elmer, W. P. Euerle, Betty Plunkert, Martin Harger, Richard Kennedy, Marie Luciente, Arthur Miller, Louis Moore, George Moore, Anthony Maratite, S. W. McNeese, Mary Nannoh, Harry Perrotta, Nicholas Perrotta, Sullivan Perrotta, Usaid Pollack, W. J. Powell, Gus Radewicz, Hubert Butler, Melvin Robinson, Steve Ruttner, Donald Hueb, Jack Schiff, Paul E. L. Steele, Eugene Shannon, John Tomala, Foster Thompson, Wm. White, Roy Younes.**
- Cedar Rapids, Iowa, Local No. 137—Orlio Workman, Corpus Christi, Texas, Local No. 644—Antonio Arvelles, Jack Bissett, Rogelio Caceros, Orvaldo Canoso, Lindy Coons, Thos. H. Flurem, Oscar J. Guerra, Mrs. Mommie Hamilton, Peter Kehler, R. E. Kern, C. Allen Keith, Joe A. Montalvo, Hilz Neubury, W. R. Roberts, Jr., C. Salazar, Alphonso Villarreal, Ted Simpson.**
- Colorado Springs, Colo., Local No. 134—Verona Wilber, Cleveland, Ohio, Local No. 326—Eddie Meyer, Dan Bettles, Bruce Murphy, Adolphus Morris, Hoosh Lewis, Eric Smith, Wm. T. Somers, James W. Hawkins, John Thompson, George Joseph Dan Mihalche.**
- Dover, N. J., Local No. 237—Monroe Bergallo, Henry Darr, Richard Skinner, Aurelio Corino.**
- Elizabeth, N. J., Local No. 153—John Korta, Kenneth, Mich., Local No. 663—Roy Belanger, Elmer C. Burns, Raymond Steele, Alvin Steele, Charles Johnson, David Wolfram.**
- Grovelly, Colo., Local No. 305—Irvin Taylor, Adrian Stinson, Lenore Skinner, Rosemary Reynolds, Florence**

- Lee, Louis A. Layton, Florence Greer, Wm. H. Gaines, Harriet Hendry, Jack Orwell.
- Hartford, Conn., Local No. 406—Carl Camarata, Alphonse Loslbo, Doye O'Dell.**
- Hot Springs, Ark., Local No. 270—John Bell, Angelo Caputo, Leon Frijoli, Ray Moore.**
- Hammond, Ind., Local No. 383—John Carnagee, Albert Castetter, Robert Davidson, Gerald Goodlander, Robert C. Perrotta, Charles Bobb, Kenneth White, Louis Wolf, Jr., Charles F. Wulshoff.**
- Idaho Falls, Idaho, Local No. 412—Glen Ballsbury, Leon Merkle, Preston Olson, Glen Ross.**
- Lancaster, Pa., Local No. 294—John E. Hamp, Harold R. Halsey, Henry Van Brookhoven, Norma Van Brookhoven, William F. Hough, Howard J. Hartley, Charles J. James, James Davis, John Hurst, John May, Wallace Bork, Jos. Coates, Betty Jane Hensular, Richard Slote, Harold Hebel, Mahlon A. Frey, John A. Lantz, Herbert G. Waite, M. W. Young, J. Earle Anton, Ellen Wignall, Harold B. Hartman, Samuel Lucks, Amanda Stetler, Stephen Aumont.**
- Lebanon, Pa., Local No. 750—Harry L. Brommer, James J. Blauch, Clyde Blinn, Wm. Capriotte, George Drum, Richard Dente, Louis D. Nunnis, James Funch, James Garrett, Jr., Roy Gascet, John A. Gingrich, Edgar E. Kreiser, Max Landis, Martin W. Morgan, Edgar Steinbaugh, Harry Uhler, Robert Walter, Ralph Witman, Harold Yeagley, Frank Zimmerman, John Zimmerman.**
- Memphis, Tenn., Local No. 71—Edw. E. Reels, Russell Carlow, Tal Henry, Jos. D. Mayer, Julius Mendelsohn, Bob Miller, E. P. Muria, H. J. McFass, Jr., Arch M. White, Jack Woodmansee, Wm. O. Mosler, Washington Rhee, Wm. Marsh, A. D. Hamber, E. Horton, Clark Tal, Russell Richardson, H. F. Reul, Joe L. Young, Jr., J. J. Simpson, Jr., Dick Elliott, Harry Tomar, David Love, James H. Deal, Nash Baker, Lee Hale, T. J. Irvine, Bill Ashworth, Keppen Hiza, Paul C. Westler, George P. Korman, Robert M. Foley, Malcolm Brinkley, John Hunter, James Washington, Forest Brown, Jr.**
- MI. Vernon, N. Y., Local No. 663—Robert T. Hill, Jr., Joseph Cavallo, Ben R. Mirabelle, John F. Simpson, Albert Willard.**
- Merrittstown, N. J., Local No. 177—Joseph Blumette, Adolph Reihman.**
- Minneapolis, Minn., Local No. 73—Gordon C. Allen, Bradatech, Edgar A. Charles, Anthony Castello, H. A. Crawford, Bob (Gene) Farrell, Joe Pillerman, Nyles E. Grafton, Melvin J. Grant, William H. Hansen, Kenneth Marshall, A. P. Hammer, B. Hornum, E. L. Holmberg, Arthur E. Johnson, Cliff Johnson, Roger Johnson, Wm. A. Kunze, Leon Lewis, Blake Loomis, Erik H. Lundquist, Jack McNamara, Allen Markie, Harold Mosler, Jack Moran, L. O'Rourke, Russell Olson, George O'Connell, Clifford Samson, Harry M. Taylor, Arthur Tuelier, Don Van Metre, C. C. Warmelin, Foster L. Weidon, James Whitlock, Marvin M. Whitman, A. Widergren, John M. Wiese, Emil Stralsky, Jr.**
- Milwaukee, Wis., Local No. 6—John Bauman, Frank Beldelstein, Sr., Ray E. Beiter, Gilbert Dickinson, Sam Falbo, LeRoy Fitch, Herbert Geckhardt, Thomas F. Horni, L. Kibitz, Edith A. Kautner, George P. Laue, J. McGiven, Raymond Orchalski, Ernie E. Pollet, Leonard Raddatz, Dave Rautbort, Edw. Richard, Robert D. Riedel, Roland F. Reiss, Benno Serra, Rich J. Shurtz, Erie E. Nisley, Fred Red Stangel, Nick Taula, Joseph Tutino, John J. Zerk.**
- Muskogee, Okla., Local No. 477—Claudia Bector, Dorothy Tauer, Kenneth Kittington.**
- Mineral, Pa., Local No. 405—Samuel Cohen, Lucien Lacare, Jean Hertrand.**
- Marshalltown, Iowa, Local No. 176—Dale Arnold, William Remis, Robert Hoy, C. W. Hausauf, John Hollingsworth, Rex Ross, Max Isthibon, John Sandvig, Carl Shaffner.**
- Mendocino, Cal., Local No. 344—J. E. Stuart.**
- Marquette, Mich., Local No. 218—Eugene Burman, Claire Esley, Evelyn Elliott, Clyde Steele, Wilho Laine.**
- Marquette, Mich., Local No. 218—Eugene Burman, Claire Esley, Evelyn Elliott, Clyde Steele, Wilho Laine, Fred Kochapski, Howard Hilliker, Edward Cerault, Milton Miller.**
- Marwick, N. J., Local No. 16—Leonard E. Cousins, Steve Hines, William J. "Doc" Goret, Harting, Edward S. McCrum, Jackson McQueen, Jr., Niria Mascolo, Jack Pariso, Samuel Pollard, Vincent Rafalonaki, Bob Schenck, Robert Shoemaker, Aldego St. Martin, Samuel A. Terstiel, John T. Thomas, George T. Tompkins, Joseph A. Wood, Virginia Fair, Paul Milligan, Elmer Bierner, Earl Ferguson, Wm. Stewart.**
- New Haven, Conn., Local No. 234—Fred Dynia, Walter Davis, Edw. Grifone, Joseph J. Grifone, Clifford Samson, Oshkosh, Wis., Local No. 46—Beth Larson, Max Puchs, Alois Sommerer.**
- Oklahoma City, Okla., Local No. 375—Richard E. Needie, H. L. Bacon, W. L. Benson, Clarence Gayle, Raymond H. Coffman, Homer C. Gossett, Patrie Coleman, Ray M. Cross, Jack Culler, Charles W. Gentry, (Scotty) F. Harrel, Clifford D. Johnson, Joseph H. Knob, Robert M. McCombs, V. A. Priskin, B. H. (Dick) Reinhardt, Joseph C. Strahl, D. M. C. Thompson, Lewis C. Waibull.**
- Pleasantfield, N. J., Local No. 746—Gene Juliano, Irving Berkowitz, Joe Domenick.**
- Portsmouth, N. H., Local No. 373—Frank A. Covino, James Decker, Joseph E. Galt, Henry Henry, Henry Holzmeier, Wm. Reigel, George L. Stuart.**
- Paterson, N. J., Local No. 248—LeRoy Glick, Bob Donnelly.**
- Pawnee, Ill., Local No. 25—Wiley L. Brackett, Larry J. Burckley, J. Edon, Jr., Clifford J. Feulner, Dale Mosler, Wilfred Rimington, Bernard Trimp.**
- Pittsburgh, Pa., Local No. 50—Felix P. Adamiak, Mark Tulin Clement, Fred Dixon, Philip Nye, George Pellegrini, Anthony P. Pissel, Regis A. Schuster.**
- Reading, Calif., Local No. 113—Albert Forrest, Bill Lott, Darrel Long.**
- Roseburg, O., Local No. 313—Joe Garofalo, Pete Capone, Dorothy Bachhuber, Alberta Salerno.**
- San Antonio, Texas, Local No. 25—Joe Cortes, Stanton Crocker, Dick Crowner, Sheldon Goldberg, Alizes Gores, Lasso Hernandez, Ramiro Hernandez, A. J. Jones, Olive Mayo, Jack Norlera, Douglas, Charles Hainsek, Rudolph Sanchez, Dolly Welton.**
- Stanford, Conn., Local No. 628—Joseph F. Burnett, Santo Casoria.**
- Stratford, Ill., Local No. 151—Elmer Blasco.**
- St. Paul, Minn., Local No. 30—Elior (Budd) Davis, Robert F. Byrnes, Wm. R. (Billie) Sly.**
- Springfield, Ill., Local No. 675—Robert Crowder, James Hertz, Wm. Howell, Lewis Johnson, George O. Wainbo, James George Roberts, John Smith, Theodore Winston.**
- Toronto, Ont., Canada, Local No. 149—Sam Brown, Oscar Burnside, Charles M. Cantner, Vincent Corcoran, James Cosmich, Robert Curran, William Decker, Wm. E. Eldridge, Christine Evelyn Fyler, Vincent Fyler, W. J. Faudia, Paul L. Firman, Perry Forthum, Howard E. Gray, Harold D. Grice, E. Hulton, Thos. Irene, T. H. Jack, Albert H. Kennard, V. Kelly King, Leo L. King, H. W. Oran, Robert Oswald, Robert A. Post, Frank Perri, R. E. Post, Wm. Shankman, J. Standen, John Stores, Frank (Bud) Sullivan, George Urquhart, George Welch, Len Whitcomb.**
- Tucson, Ariz., Local No. 771—Remick Buchanan.**
- Wheeling, W. Va., Local No. 143—Edna May Ambruster, Frank Burch, Helen Bell, Thos. H. Brown, Phoebe Bartlett, E. Bruer, Frank B. Bradford, Wm. E. Dierke, Hugo Dicenzo, Wm. D. Deany, Albert Don, Harold Friessmuth, Thos. J. Flocker, Wm. McKean Frantz, Robert Fisher, Eddie J. Gornik, Leo Roman Harns, Wray T. Hill, Lawrence Hammer, Melvin J. Hupp, Lester M. Lott, Jerry Miller, Joe T. Mottner, Andrew Mark, Eddie Mosberg, Eugene Neldert, James Onko, Harry Schramm, LeRoy Stump, Victor Showalter, Arthur Samuelis, Haret Stevens, Frank Schwartz, John T. Stolka, Alfred Verano.**
- Westwood, Calif., Local No. 585—Ernest Alleydy, Arthur Murray.**
- Wilkes-Barre, Pa., Local No. 140—Lewis F. Sawles, Wm. H. Sawyers, Joseph Sano, Lester Ringard, Fred Ringard.**
- Wisconsin Rapids, Wis., Local No. 610—Onan Vaudell, Lawrence Hill, Robert How, Al Thomas.**
- Winnipeg, Man., Canada, Local No. 196—R. Crossin, J. Debie, R. Kenwood, V. Luff, E. C. Hill, Paul Dawson, C. P. Barber, C. L. Clutterbuck.**
- Winnipeg, Minn., Local No. 453—George Frey.**
- Winterset, N. Y., Local No. 734—Earl H. Blessey, Clyde B. Higgins, Wm. R. Kinne, Wm. Krupkin, Carlo Fisher.**

FREE OFFER

FOR RECORDING MACHINE OWNERS

to prove that SELMER DISCS give better MUSIC and VOICE REPRODUCTION!

If you own a recorder, send only 6c postage... we'll send you one 25c Selmer Recording Disc without charge or obligation. Just fill in and return coupon today. Offer expires February 1, 1941.

ONLY SELMER DISCS have all these features: Stroboscopic Label checks turntable speed. Clean cutting. Long lasting. Less surface noise. Approved by re-examination service, Underwriters' Laboratories. Used in testing professional band instruments.

Selmer Dept. 1221 Elkhart, Indiana
Send for Selmer Disc and name of nearest dealer. 1 encloses 6c in stamps.

Name.....
Address.....
City & State.....
My Disc Dealer's Name.....

LIP-FLEXER is now used by Symphony Men to Build and Pop-up Embouchure. ED. MASACE and F. HOLZ, Trumpeters of Chicago Sym; C. PARLANTE, 1st Trumpet of Baltimore Sym., are all well-pleased users.

LIP-FLEXER IS A HANDY VEST POCKET MACHINE necessary to Brass and Wind Players.

Price Only \$2.00.

Einhorn Bros. 3833 NORTH 18th St. PHILADELPHIA, PA.

- Beaver Falls, Pa., Local No. 82—Lewis Ferrell, Emmet Glial, Patsy Mansuetti.**
- Concord, N. H., Local No. 374—Edward Boulay.**
- Cleveland, Ohio, Local No. 4—Guilino Antonelli, William Herman, William Wood, William J. Yalvo, E. L. Nichols, John Doran, Anne Hood, Philip Sant Emma, C. Woodbury, Boyd Grant, Agnes Kachring, Joe L. Thomas, Edwin T. Linton, Gerry (Smith) Gward, Herbert L. Shirley, Anne Rossi.**
- Casper, Wyo., Local No. 381—Cora Brodine, Gust Gordon, June Anderson, Decker, John Gunter, Al Junkin, Juanita Lopez, Guy Wright.**
- Chicago, Ill., Local No. 40—Joe (Wings) Manione, Orlando Moreno, M. J. Doyle, Arthur W. Hunt, Ebbroce Henry, Lewis W. Preston, Harry D. Joseph, Jack Jones, James E. Stein, Stephen (Lajo) Lukaszewski, Paul Kelly, Mendicino.**
- Corpus Christi, Texas, Local No. 644—Jose A. Munizaga, Osvaldo Cavazos.**
- Dunkirk, N. Y., Local No. 108—Peter Indelicato, Hammond, Ind., Local No. 147—Dwight H. Brown.**
- Detroit, Mich., Local No. 5—Katherine Pridgen, Walter B. Robertson, Bishop Rutland (Jerry) Smith, Thomas Smith (Melville Moran), Stanley Keller, Cassie Welch, Morton Floss, George C. Hanson, Wallace Gail, Wm. J. Goshell, Eric Hildebrandt, Theodore Hulbert, George Foster, Sam Simpson, Eugene Callaway, Emerson (Bud) Davis, Ed. H. Fries, Frank Marzo, Everett McCarty.**
- Greenville, S.C., Local No. 28—Cliff Hocking, Robert Carroll, Charles Kaplan, James Reed.**
- Elizabeth, N. J., Local No. 151—John Shulering, Raymond Gosmalie.**
- Grovelly, Colo., Local No. 305—Norton M. Payer, James Evans, Ralph W. Levy, Edith Foster, Clara Welch, J. Oakland Stidell.**
- Hopedale, Mass., Local No. 319—Charles Ghringhill, Raymond G. Thompson.**
- Hammond, Ind., Local No. 203—Louis Eluff.**
- Idaho Falls, Idaho, Local No. 412—Cliff Letland, Oscar Hanson, Ray Harding, Louis Thompson Bell, James. Anack, Local No. 672—Olin (Olinus) Bell, Los Angeles, Calif., Local No. 757—Tommy Olive, Oliver Reeves, Henry Prince, Joe Mendosa, Percy Johnson, Nat Jones.**
- Lima, Ohio, Local No. 320—Harry Berber, Leo Warnock, Memphis, Tenn., Local No. 71—H. H. Harp, Jr., Minneapolis, Minn., Local No. 73—Eroll Syrsky, Jr., E. L. Eckermeier, Anthony Costello, Fred Bradstetter, Larry Arnold, Arthur M. Johnson, John M. Wiese, H. A. Crawford, Ralph Hinkley, Jack J. McNamara, Jacob Heiderlich.**
- Montreal, Que., Canada, Local No. 406—Henjamin Rittenberg.**
- Milwaukee, Wis., Local No. 357—Wm. Joseph, Charles Oshannon.**
- Norwood, Mass., Local No. 343—J. Patton, P. Kravitz.**
- Northampton, Mass., Local No. 220—Ira A. Dunham.**
- New Haven, Conn., Local No. 234—E. Campbell Good, Joseph Guindon, Donald Meyer.**
- Newark, N. J., Local No. 214—Stanley Rosalie, Howard Zacker, Larry Iiren, Herbert (Duke) Parham.**
- Newark, N. J., Local No. 214—Stanley Rosalie, Howard Zacker, Larry Iiren, Herbert (Duke) Parham.**
- Holder, Joseph F. Eckert, Nathan Sodian, Charles E. Holder, J. Robert Ham.**
- Napa, Calif., Local No. 54—D. O. Ross.**
- New Orleans, La., Local No. 174—Chester Craig.**
- Philadelphia, Pa., Local No. 77—James Clark, Frank Consoli, Nazario Fantini, Aaron Orkin, John F. Goran, Walter Grigalita, Jr., Albert Leopold, Marcella Lee, Loum Tracer, Otto C. Schmidt, John Steiner, Michael Dittor, Gene, William Sommer, Blanche E. Green, John M. Curtell, Jack Mottel, Isaac Milton Sommer.**
- Pacific, Ill., Local No. 76—Wm. L. Rose.**
- Paterson, N. J., Local No. 151—Wm. F. Willard, Joe De Perle, Harold Holmes, Harold Settle, Wm. B. French, Edward Young.**
- Pittsburgh, Pa., Local No. 60—Jim Aron, Jim J. Franc, Kenneth Kapphan, Alcey Martin, Vincent Scardamalia.**
- Pontiac, Mich., Local No. 784—Harold Chamberlain, Myron Fancher.**
- Reading, Pa., Local No. 113—Larry Craig, Lee E. McGee, Vincent McCrohan, Wm. Walker.**
- Rehoboth, N. Y., Local No. 60—Harold H. Harper, Nora Fell Shakespeare.**
- St. Paul, Minn., Local No. 36—Joseph H. Flanagan (Jay Flicke), Charles Wharton, Corinne Jordan, Jack Foster.**
- St. Louis, Mo., Local No. 2—Don Hutchinson, James Paul C. Parker, Herman Lihovos, Guy James Strosack, Joseph Plimpton, Russell Kettler, Raymond R. Ross.**
- St. Cloud, Minn., Local No. 536—Mrs. Gerard Vagner, Wm. Miller.**
- Spokane, Wash., Local No. 105—Curt Stollenberger, Jack Wharf.**
- St. Thomas, Ont., Canada, Local No. 633—Salem Ferguson, Harold Corio.**
- St. Thomas, N. J., Local No. 38—Gerald M. (Jerry) Brown, Charles E. (Eddie) Tuller, John H. French, Holladay W. O. Kearney, Ed Rintington, Frances Peter, Grace Young.**
- St. Thomas, Ont., Canada, Local No. 626—Louis Schuchat, Walter Nyberg, Charles Ross, Basil Munnin, Joseph Glasgow, Harold Marino, Nick Lauriat.**
- St. Petersburg, Fla., Local No. 427—Thomas Fitch, John Riley.**
- Tucson, Ariz., Local No. 771—Boss Clark.**
- Torr, Harv. Ind., Local No. 25—Marion Ward.**
- Tuscon, Mass., Local No. 234—Frank Bullock.**
- Tuscon, Ga., Local No. 148—Wm. Andrew, Robert W. Bond, James Hyson, Douglas B. Fitch, Alfred Hantigan, Margret McEachern, W. A. (Bud) Malm, Uniontown, Pa., Local No. 596—Irvin Morris, Paul Anderson.**
- Washington, D. C., Local No. 161—Jan Garber, Martin Rubin, C. E. Carr, M. DeWitt, Don Clements, H. Garner.**
- Wisconsin Rapids, Wis., Local No. 610—Phonix Piller.**
- Worcester, Mass., Local No. 143—J. Alphonse, Matthew Winslow, Man., Canada, Local No. 196—G. Balz, J. Hastie, W. McPherson, N. Estick, M. Shannon, M. Wilson, F. Shannon.**
- Wilkes-Barre, Pa., Local No. 140—Albert Roth, Ralph Kabler, Thos. Heenan.**

Defaulter's List OF THE AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES and GARDENS
 Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich.
 Dinty's Terrace Garden, Cohoes, N. Y.
 Madison Gardens, E. M. Carpenter, Mgr., Flint, Mich.
 Sni-A-Bar Gardens, Kansas City, Mo.
 Sunset Park, Baumgart Sisters, Williamsport, Pa.
 Terrace Gardens, E. M. Carpenter, Mgr., Flint, Mich.
 Woodcliff Park, Poughkeepsie, N. Y.

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

ALABAMA
BIRMINGHAM:
 Sellers, Stan.

ARIZONA
PHOENIX:
 Emile's Catering Co. Murphy, Dennis K., Owner, The Ship Cafe.
 Newberry, Woody, Mgr. and Owner, The Old Country Club.
 Ship Cafe, The, Dennis K. Murphy, Owner.
 Taggart, Jack, Mgr., Oriental Cafe and Night Club.

ARKANSAS
ELDRADO:
 Shivers, Hob.
NOT SPRINGS:
 Sky Harbor Casino, Frank McCann, Manager.

LITTLE ROCK:
 Bass, May Clark.
 Bryant, James B.
 Du Val, Herbert.
 Oliver, Gene.

TEXARKANA:
 Gunt, Arthur.

CALIFORNIA
GALT:
 Sparks, James B., Operator, Spanish Ballroom.

HOLLYWOOD:
 Cohen, M. J.
 Dempster, Ann
 Hanson, Fred.
 Maggard, Jack.
 Morton, J. H.
 Robitachek, Kurt
 Wright, Andy, Attraction Company.

LOS ANGELES:
 Bonded Management, Inc. Brumbaugh, C. E., Prop., Lake Shore Cafe.
 Hanson, Fred.
 Maggard, Jack.
 Newcorn, Cecil, Promoter.
 Paonessa, Ralph
 Sharpe, Helen.
 Williams, Earl.

MANTECA:
 Kaiser, Fred

OAKLAND:
 De Asevedo, Suarez.
 Fauret, George.

SACRAMENTO:
 Cole, Joe.
 Lea, Bert.

SAN FRANCISCO:
 Bramy, Al.
 Kahn, Ralph.

STOCKTON:
 Sparks, James B., Operator, Spanish Ballroom, residing in Stockton.

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

YREKA:
 Legg, Archie.

COLORADO
DENVER:
 Oberfelder, Arthur M.
 Yohe, Al.

MANITOU:
 Hellborn, Louis

CONNECTICUT
HARTFORD:
 Kantrovitz, Clarence (Kay).
 Kaplan, Yale
 Kay, Clarence (Kantrovitz).
 Russo, Joseph
 Shayne, Tony

NEW HAVEN:
 Nixon, E. C., Dance Promoter.

WATERBURY:
 Derwin, Wm. J.
 Fitzgerald, Jack.

DELAWARE
LEWES:
 Riley, J. Carson.

WILMINGTON:
 Chippey, Edward B.
 Crawford, Frank
 Johnson, Thos. "Kid".
 Kaye, Al.

FLORIDA
JACKSONVILLE:
 Sellers, Stan.

MIAMI:
 Evans, Dorothy, Inc.
MIAMI BEACH:
 Galatia, Pete, Manager, International Restaurant.
 Naldi, Frank

ORLANDO:
 Wells, Dr.

ST. PETERSBURG:
 Barso, Jack.

SARASOTA:
 Louden, G. S., Manager, Sarasota Cotton Club.

TAMPA:
 Junior Woman's Club.
 Pegrum, Sandra.

WEST PALM BEACH:
 Walker, Clarence, Principal of Industrial High School.

GEORGIA
AUGUSTA:
 Garden City Promoters.
 Minnick, Joe, Jr., Minnick Attractions.
 Neely, J. W., Jr.

SAVANNAH:
 Hotel DeSoto Bellmen's Club.

VALDOSTA:
 Wilkes, Lamar.

ILLINOIS
CHICAGO:
 Birk's Super Beer Co.
 Eden Building Corporation.
 Fine, Jack, Owner, "Play Girls of 1938."
 Glucksman, E. M., Broadway on Parade.
 Markee, Vince
 Quodbach, Al.
 Ross, Sam
 Sipchen, R. J., Amusement Co.
 Sistare, Horace.
 Stanton, James B.
 Taffan, Mathew, Platinum Blond Revue.
 Thomas, Otis.
EFFINGHAM:
 Rehl, Dan.

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

FREESPORT:
 Hill, Kenneth & Fred.
 Lotta, Bill.
 Lotta, Chris.
 Lotta, Joe.
 Lotta, Sam.
 March, Art.

GALESBURG:
 Clark, Horace G.

LAGRANGE:
 Viner, Joseph W.

PEORIA:
 Betar, Alfred.

QUINCY:
 Hammond, W.
 Vincent, Charles E.

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

STERLING:
 Flock, R. W.

INDIANA
EVANSVILLE:
 Kieley, Lorin H.

FORT WAYNE:
 Fisher, Ralph L.
 Mitten, Harold R., Manager, Uptown Ballroom.
 Reeder, Jack.

GARY:
 Shelton, O. T.

INDIANAPOLIS:
 Dickerson, Matthew.
 Dickerson Artista Bureau.
 Hardins, Howard.
 Kane, Jack, Manager, Keith Theatre.
 Richardson, Vaughn, Pine Ridge Follies.

MISHAWAKA:
 McDonough, Jack.
 Rose Ballroom.
 Welty, Elwood.

ROME CITY:
 Kintzel, Stanley.

SOUTH BEND:
 DeLeury - Reeder Advertising Agency.

IOWA
AUDUBON:
 American Legion Auxiliary.
 Hollenbeck, Mrs. Mary.

BURROAK:
 Ward, Rex, Silver Creek Pavilion.

CECIDA RAPIDS:
 Jurgensen, F. H.

DES MOINES:
 Hughes, R. E., Publisher, Iowa Unionist.
 LeMan, Art.
 Young, Eugene R.

EAGLE GROVE:
 Orr, Jesse.

IOWA CITY:
 Fowler, Steve.

LEWARD:
 Wagner, L. F., Manager, Whitewave Pavilion.

MARION:
 Jurgensen, F. H.

OTTUMWA:
 Baker, C. G.

WHEATLAND:
 Griebel, Ray, Mgr., Alex Park.

KANSAS
LEAVENWORTH:
 Phillips, Leonard.

MANHATTAN:
 Sandell, E. E., Dance Promoter.

TOPERA:
 Breezy Terrace, Pete Grego, Manager.
 Grego, Pete, Mgr., Breezy Terrace.

WICHITA:
 Redinger, John.
 Lane, Rudolph.

KENTUCKY
HOPKINSVILLE:
 Steele, Lester.

LEXINGTON:
 Harper, A. C.
 Montgomery, Garnett
 Wilson, Sylvester A.

LOUISVILLE:
 Greenwell, Allen V., Prop., Greenwell's Nite Club.
 Greyhound Club
 Norman, Tom.
 Offutt, L. A., Jr.
 Shelton, Fred.
 Walker, Norval.
 Wilson, James H.

MIDDLEBORO:
 Green, Jimmie.

LOUISIANA
NEW ORLEANS:
 Hyland, Chauncey A.
 Mitchell, A. T.

SHREVEPORT:
 Adams, E. A.
 Farrell, Holland.
 Hostler, J. W.
 Williams, Claude.

MAINE
PORTLAND:
 Smith, John P.

SANFORD:
 Parent Hall, E. L. Legere, Manager.

MARYLAND
BALTIMORE:
 Alber, John J., Continental Arms, Old Philadelphia Road.
 Delta Sigma Fraternity.
 Demley, Emil E.
 Earl Club, Earl Kahn, Prop. Erod Holding Corporation.
 Mason, Harold, Proprietor, Club Astoria.
 New Broadway Hotel.
 The Summit, J. C. Lipsey, Manager.

BETHESDA:
 Hodges, Edwin A.

MASSACHUSETTS
BOSTON:
 Bromley Corporation.
 Bromley, Paul, operator of Marlonette Room.
 Grace, Max L.
 Losses, William.
 Paladino, Rocky.
 Sullivan, J. Arnold, Bookers' License No. 150.

CAMBRIDGE:
 Montgomery, A. Frank, Jr.

DANVERS:
 Batastini, Eugene.

LOWELL:
 Porter, R. W.

NANTASKET:
 Sheppard, J. K.

NEW BEDFORD:
 Rose, Manuel

NORTH WYMOUTH:
 Pearl, Morey.

SHREWSBURY:
 Bal-A-Lair Ballroom.
 Colonial Inn.
 Thomas Smith, Manager

MICHIGAN
BATH:
 Terrace, The, Park Lake.

DAY CITY:
 Alpha Omega Fraternity.
 Nieselski, Harry

DETOIT:
 Advance Theatrical Operation Corp., Jack Broder, President.
 Ammor Record Company.
 Herman, S. R.
 Hologna, Sam, Imperial Club.
 Houmarillo, Joe.
 Cavanaugh, J. J., Receiver, Downtown Theatre.
 Downtown Casino, The.
 Malloy, James
 O'Malley, Jack.
 Paradise Cave Cafe.

FLINT:
 Carpenter, E. M., Mgr., Terrace Gardens.
 Godfrey Brothers, including Elton A. Godfrey
 McClarin, William

GRAND RAPIDS:
 Huban, Jack

KALAMAZOO:
 Knapper Sheet Metal & Mfg. Co.

LANDING:
 Hagen, Lester, Manager, Lansing Armory.
 Metro Amusement Co.
 Norris, Elmer, Jr., Palomar Ballroom.
 Tholen, Garry.
 Wilson, L. E.

MILLIKEN:
 Bodetto, Clarence, Manager, Jet's.

MONMIE:
 Doran, Francis, Jordan College.

NORWAY:
 Valencia Ballroom, Louis Zadra, Manager.

ROUND LAKE:
 Gordon, Don S., Manager, Round Lake Casino.

MINNESOTA
REMEDI:
 Foster, Floyd, Owner, Merry Mixers Tavern.

CALEDONIA:
 Elton, Rudy.

FARMONT:
 Graham, H. R.

GARDEN CITY:
 Conkling, Harold C.

HIBBING:
 Pitmon, Earl.

LUVERNE:
 Bennett, J. W.

OWATONA:
 Bendorf, Clarence R., Box 452.

SMITH ORA T.

PIPESTONE:
 Bobbin, A. E., Manager, Playmor Dance Club.

ST. PAUL:
 Fox, S. M.

WINONA:
 Caspiawski, Harry J., Owner, Manhattan Night Club.

MISSISSIPPI
JACKSON:
 Perry, T. G.

MISSOURI
CAPE GIRARDEAU:
 Gilkison, Lorene.
 Moonglow Club.

KANSAS CITY:
 Antonello, John.
 Cox, Mrs. Evelyn
 Fox, S. M.
 Holm, Maynard G.
 Lucile Paradise Nite Club, Sam D. and Lucille Webb, Managers.
 Thudum, H. C., Asst. Mgr., Orpheum Theatre.
 Watson, Charles C.

MEXICO:
 Gilbert, William.

NORTH KANSAS CITY:
 Cook, Bert, Manager, Ballroom, Winnwood Beach.

ROLLA:
 Shubert, J. S.

ST. JOSEPH:
 Thomas, Clarence H.

SIKESTON:
 Boyer, Hubert.

NEBRASKA
COLUMBUS:
 Molat, Don

GRAND ISLAND:
 Scott, S. F.

LINCOLN:
 Johnson, Max.

OMAHA:
 Davis, Clyde E.
 Omaha Credit Women's Breakfast Club.

NEW JERSEY
ARCOLA:
 Corriston, Eddie.
 White, Joseph.

ASBURY PARK:
 White, William

ATLANTIC CITY:
 Atlantic City Art League.
 Jones, J. Paul.
 Larosa, Tony.

ATLANTIC HIGHLANDS:
 Kaiser, Walter.

BLOOMFIELD:
 Brown, Grant.

CAMDEN:
 Towers Ballroom, Pearson Lesay and Victor Potamkin, Managers.

CLIFTON:
 Silberstein, Joseph L., and Etelson, Samuel.

LONG BRANCH:
 Shapiro, Mrs. Louis Rembar, Hotel Scarborough.

NEWARK:
 Clark, Fred R.
 Kruvant, Norman.
 N. A. A. C. P.
 Robinson, Oliver, Mummies Club.
 Royal, Ernest.
 Santoro, V.
 Skyway Restaurant, Newark Airport Highway.
 Smith, Frank.
 Stewart, Mrs. Rosamond.

SCHLESINGER, M. S.
 Polish People's Home, Inc.

PRINCETON:
 Lawrence, Paul.

SOMERS POINT:
 Bay Shore Cafe
 Dean, Mrs. Jeannette
 Gateway Casino
 Leigh, Stockton

TRENTON:
 Laws, Oscar A.

UNION CITY:
 Head, John E., Owner, and Mr. Scott, Manager, Back Stage Club.

WEST COLLINGSWOOD HEIGHTS:
 Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.

NEW MEXICO
ALBUQUERQUE:
 Maertz, Otho.

NEW YORK
ALBANY:
 Bradt, John.
 Flood, Gordon A.
 Kessler, Sam.
 Lang, Arthur.
 New Abbey Hotel.
 New Goblet, The.
AMHERST:
 Embassy Associates.

BINGHAMTON:
 Bentley, Bert.

BONAVENTURE:
 Carlson, D. L.
 St. Bonaventuro College.

BROOKLYN:
 Graymont A. C.
 Hared Productions Corp.
 Puma, James.

BUFFALO:
 Erickson, J. M.
 Kaplan, Ken., Mgr., Buffalo Swing Club.
 King, Geo., Productions Co.
 Michaels, Max.
 Shultz, H.
 Watin, Charles J.

CAROL LAKE:
 Christiano, Frank, Hollywood Cafe.

COHOES:
 Fine, Raymond

EASTCHESTER:
 Starlight Terrace, Carlo Del Tujo and Vincent Formicella, Props.

ELLENVILLE:
 Cohen, Mrs. A., Manager, Central Hotel.

ELMIRA:
 Goodwin, Madalyn.

GLENS FALLS:
 Tiffany, Harry, Manager, Tree Inn.

NIAGARA LAKE:
 Mayfair, The.

LACKAWANNA:
 Chic's Tavern, Louis Clearreil, Proprietor.

LARCHMONT:
 Morris, Donald
 Theta Kappa Omega Fraternity.

LONG ISLAND, N. Y.
NICKSVILLE:
 Seever, Mgr., Hicksville Theatre.

LINDENHURST:
 Fox, Frank W.

NORTH CAROLINA
ASHEVILLE:
 Pitmon, Earl

DURHAM:
 Alston, L. W.
 Ferrell, George.
 Mills, J. N.
 Pratt, Fred.

FAYETTEVILLE:
 Bethune, C. B.

HIGH POINT:
 Trumpeters' Club, The, J. W. Bennett, President.

KINSTON:
 Courie, E. F.

WINSTON-SALEM:
 Payne, Miss L.

NORTH DAKOTA
BISMARCK:
 Coman, L. R. Coman's Court.

OHIO
AKRON:
 Brady Lake Dance Pavilion.
 Millard, Jack, Manager and Lessee, Merry-Go-Round.

CANTON:
 Bender, Harvey.

CHILLICOTHE:
 Rutherford, C. E., Manager, Club Bavarian.
 Scott, Richard.

CINCINNATI:
 Jones, John.
 Kolb, Matt.
 Lantz, Myer (Blackie).
 Overton, Harold.
 Rainey, Lee.

WILLIAMSON, HORACE G.
 Manager, Williamson Entertainment Bureau.

CLEVELAND:
 Tutstone, Velma.
 Weinsimmer, Harry, "Pony Boy" Owner, Avalon Club.
 Weisenberg, Nate, Mgr., Mayfair or Euclid Casino.

CLEVELAND HEIGHTS:
 Weinsimmer, Harry, "Pony Boy" Owner, Avalon Club.

COLUMBUS:
 Askins, Lane.
 Askins, Mary.

DAYTON:
 Stapp, Phillip B.
 Victor Hugo Restaurant.

ELYRIA:
 Cornish, D. H.
 Elyria Hotel.

KENT:
 Sophomore Class of Kent State University, James Ryback, President.

MARIETTA:
 Morris, H. W.

MARION:
 Anderson, Walter.

MEDINA:
 Brandow, Paul.

OKFORD:
 Dayton-Miami Association.
 Wm. F. Drees, President.

PORTSMOUTH:
 Smith, Phil.

SANDUSKY:
 Boulevard Sidewalk Cafe, The.
 Burnett, John.
 Wonderbar Cafe.

SPRINGFIELD:
 Prince Hinkle Lodge No. 469, A. B. P. O. E.

TOLEDO:
 Caverder, E. S.
 Dutch Village, A. J. Hand, Operator.
 Frank, Steve and Mike, Owners and Managers, Frank Bros. Cafe.
 Johnson, Clem.

WARREN:
 Windom, Chester.
 Young, Lin.

YOUNGSTOWN:
 Lombard, Edward.

OKLAHOMA
ADA:
 Hamilton, Herman.

TULSA:
 Angel, Alfred
 Gohry, Charles
 Mayfair Club, John Old, Manager.
 McLunt, Arthur.
 Moana Company, The
 Oil Capital Club.
 Tate, W. J.

PENNSYLVANIA
ALTIQUIPPA:
 Cannon, Robert.
 Young Republican Club.

ALLENTOWN:
 Connors, Earl.
 Sedley, Roy.

BUFFALO:
 Bradford, Francis A.
 La Societe des 40 Hommes & 8 Chevaux (the 40 & 8 Club).

BROWNVILLE:
 Hill, Clifford, President, Triangle Amusement.

BRYN MAWR:
 Foard, Mrs. H. J. M.

CHESTER:
 Rending, Albert A.

COLUMBIA:
 Hardy, Ed.

CONNELLY LAKE:
 McGuire, T.
 Yaras, Max.

CONNELLVILLE:
 A. B. C. Club, John Ross, Manager.
 Ross, John, Manager, A. B. C. Club.

DRUMS:
 Green, Gables.

EASTON:
 Brugler, Harold, operator of Lafayette Hotel Restaurant and Bar.

ELMHURST:
 Watro, John, Mgr., Showboat Grill.

EMPORIUM:
 McNarney, W. S.

ERIE:
 Oliver, Edward.

HUSTON:
 Trianon Club, Tom Vlachos, Proprietor.

LANCASTER:
 Parker, A. R.
 Weinbrom, Joe., Manager, Rocky Springs Park.

LATROBE:
 Yingling, Charles M.

LEBANON:
 Fishman, Harry K.

MARSHALTON:
 Willard, Weldon D.

MT. CARMEL:
 Mayfair Club, John Pogeaky and John Ballant, Mgrs.

NEW OXFORD:
 Shutz, H. W., Proprietor, Cross Keys Hotel.

PHILADELPHIA:
 Arcadia, The International Restaurant.
 Berg, Phil.
 Garcia, Lou, formerly held Bookers' License 2620
 Glass, Davey.
 Hirst, Izy.
 Philadelphia Federation of the Blind.
 Rothe, Otto
 Street, Benny.
 Willner, Mr. and Mrs. Max.

PITTSBURGH:
 Bland's Night Club.
 Matesic, Frank.

READING:
 Nally, Bernard

RIDGWAY:
 Benigni, Silvio

SHARON:
 Marino & Cohn, former Operators, Clover Club.

STRAFFORD:
 McClain, R. K., Spread Eagle Inn.

UPPER MARY:
 Abmeyer, Gustave K.
 Johnson, Edward.

WILKES-BARRE:
 Cohen, Harry.
 Kosley, William.
 McKane, James.

WYOMING:
 Lunnie, Samuel M.

VATEVILLE:
 Bianco, Joseph, Operator, Club Mayfair.

YORK:
 Weinbrom, Joe.

RHODE ISLAND

RHODE ISLAND
PROVIDENCE: Goldsmith, John, Promoter. Kronson, Charles, Promoter. Moore, AL
WARWICK: D'Antuono, Joe. D'Antuono, Mike.

SOUTH CAROLINA

SOUTH CAROLINA
GREENVILLE: Hamilton, E. A. and James.
ALLAN: Allen, E. W. Fields, Charles B. Goodman, H. E., Manager. The Pines. Jackson, Rufus
ROCK HILLS: Rolax, Kid. Wright, Wilford.

SOUTH DAKOTA

SOUTH DAKOTA
DEBESFORD: Muhlenkort, Mike.
LEBANON: Schneider, Joseph M.
TRIPL: Maxwell, J. E.
YANKTON: Kosta, Oscar, Manager, Red Rooster Club.

TENNESSEE

TENNESSEE
BRISTOL: Pipehurst Country Club, J. C. Bates, Manager.
CHAATTANOOGA: Duddy, Nathan. Reeves, Harry A.
JACKSON: Clark, Dave.
JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club.
MEMPHIS: Atkinson, Elmer. Avery, W. H. Hulbert, Maurice.
NASHVILLE: Carter, Robert T. Eakle, J. C.

TEXAS

TEXAS
ABILENE: Sphinx Club.
AMARILLO: Cox, Milton.
AUSTIN: Rowlett, Henry.
CLARKSVILLE: Dickson, Robert G.
DALLAS: Goldberg, Bernard. Johnson, Clarence M. Malone, A. J., Mgr., Trocadero Club.
FORT WORTH: Bowers, J. W. Carnahan, Robert. Coo Coo Club. Merritt, Morris John. Smith, J. F.
SALVESTON: Page, Alex. Maple Circle Social Club.
HOUSTON: Grigsby, J. B. Merritt, Morris John. Orchestra Service of America.
Richards, O. K. Robinowitz, Paul.
PORT ARTHUR: Lighthouse, The. Jack Meyers, Manager. Silver Slipper Night Club. V. B. Berwick, Manager.
TEXARKANA: Gant, Arthur.
WACO: Williams, J. R.

UTAH

UTAH
SALT LAKE CITY: Allan, George A.

VERMONT

VERMONT
BURLINGTON: Thomas, Ray

VIRGINIA

VIRGINIA
NORFOLK: DeWitt Music Corporation. U. H. Maxey, president; C. Coates, vice-president.
NORTON: Pegram, Mrs. Erma.
ROANOKE: Harris, Stanley. Morris, Robert F., Manager. Radio Artists' Service. Wilson, Sol., Mgr., Royal Casino.
VIRGINIA BEACH: Terrace Beach Club. Terrace Night Club Corp.

WASHINGTON

WASHINGTON
WOODLAND: Martin, Mrs. Edith.

WEST VIRGINIA

WEST VIRGINIA
BLUEFIELD: Florence, C. A.
CHARLESTON: Brandon, William. Hargreave, Paul. White, R. L., Capitol Booking Agency.
FAIRMONT: Carpenter, Samuel H
PARKERSBURG: Club Nightingale, Mrs. Ida McElumphy, Manager; Edwin Miller, Proprietor.
WHEELING: Lindelof, Mike. Proprietor. Old Heidelberg Inn.

WISCONSIN

WISCONSIN
ALBION: Bernatos, George. Two Lakes Pavilion.
APPLETON: Konzelman, E. Miller, Earl.
ARCADIA: Schade, Cyril.
BARABOO: Dunham, Paul L.
BAROTA: Passarelli, Arthur.

HEARTFORD JUNCTION: Killinski, Phil, Prop., Phil's Lake Nakomis Resort.
JUMP RIVER: Erickson, John, Manager. Community Hall.
LA CROSSE: Mueller, Otto.
MALONE: Kramer, Gale.
MERRILL: Battery "F," 120th Field Artillery. Goetach's Nite Club, Ben Goetach, Owner.
MILWAUKEE: Cuble, Iva. Thomas, James.
MT. CALVARY: Sijack, Steve.
MINNEAPOLIS: Khoury, Tony.
ROTHSCHILD: Rhyner, Lawrence.
SHEBOYGAN: Bahr, August W.
BLINGER: Buc, Andy, alias Buege, Andy.
SPLIT ROCK: Fabitz, Joe., Manager, Split Rock Ballroom.
STRAFFORD: Kraus, L. A., Manager. Rosellville Dance Hall.
STURGEON BAY: DeFoe, F. G.
TIGERTON: Mechlake, Ed., Manager. Tigerton Dells Resort.
TOMAM: Cramm, E. L.
WAUSAU: Vogt, Charles.
WAUTOMA: Passarelli, Arthur
WEAUCHEGA: Waupaca County Fair Association.

WYOMING
CASPER: Schmitt, A. E.
DISTRICT OF COLUMBIA
WASHINGTON: Berenguer, A. C. Hurrroughs, H. F., Jr. Flagship, Inc. Furedy, E. S., Manager. Trans Lux Hour Glass. Hayden, Phil. Hodges, Edwin A. Hule, Lim, Mgr., Casino Royal, formerly known as La Paree. Lynch, Buford. Melody Club. O'Brien, John T. Reich, Eddie. Trans Lux Hour Glass. E. S. Furedy, Manager.

CANADA
ALBERTA
CALGARY: Dowaley, C. L.
ONTARIO
CORONNA: Pier, William Richardson, Proprietor.
HAMILTON: Dumbells Amusement Co.
TORONTO: Andrews, J. Brock. Central Toronto Liberal Social Club. Chin Up Producers, Ltd., Roly Young, Mgr. Clarke, David. Cockerill, W. H. Eden, Leonard. Henderson, W. J. LaSalle, Fred. Fred LaSalle Attractions. Urban, Mrs. Marie.

QUEBEC
MONTREAL: Sourkes, Irving.
QUEBEC CITY: Sourkes, Irving
VERDUN: Senecal, Leo

MISCELLANEOUS
American Negro Ballet. Azerki, Larry. Bigley, Mel. Blake, Milton (also known as Manuel Blanke and Tom Kent). Blanke, Manuel (also known as Milton Blake and Tom Kent). Blaufox, Paul, Manager, Pee Bee Gee Production Co., Inc. Brau, Dr. Max, Wagnerian Opera Co. Carr, June, and Her Parisienne Creations. Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows. Curry, K. C. DeShon, Mr. Edmonds, E. E., and Ills Enterprises. Farrance, B. F. Fitzkee, Darrel Foley, W. R. Freeman, Jack, Manager, Foillies Gay Paree. Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Frolics. Hanover, M. L., Promoter. Hendershott, G. B., Fair Promoter. Ilyman, S. International Magicians, Producers of "Magic in the Air". Kane, Lew, Theatrical Promoter. Katz, George. Kaunonga Operating Corp., F. A. Scheffel, Secretary. Kent, Tom (also known as Manuel Blanke and Milton Blake). Kessler, Sam, Promoter. Keyes, Ray. Lasky, Andre, Owner and Manager. Andre Lasky's French Revue. Lawton, Miss Judith. Lester, Ann.

London Intimate Opera Co. McFryer, William, Promoter. McKinley, N. M. Monmouth County Firemen's Association. Monoff, Yvonne. Mosher, Woody (Paul Woody) Nash, L. J. Plumley, L. D. Richardson, Vaughn, Pine Ridge Foillies. Robinson, Paul Rogers, Harry, Owner, "Frisco Foillies." Russell, Ross, Manager, "Shanghai Nights Revue." Shavitch, Vladimir. Snyder, Sam, Owner, International Water Foillies. Sponsler, Les.

The Great Raymond (Maurice F. Raymond). Thompson, J. Nelson, Promoter. Todd, Jack, Promoter. "Uncle Ezra Smith Barn Dance Frolic Co." Welesh Finn and Jack Schenck, Theatrical Promoters. White, Jack, Promoter of Style Shows. Willey, Walter C., Promoter of the "Jitterbug Jambores." Wolfe, Dr. J. A. Woody, Paul (Woody Mosher) Yotel, Alex. Theatrical Promoter. "Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES
Arranged alphabetically as to States and Canada
MICHIGAN
DETROIT: Downtown Theatre.
NEW YORK
NEW YORK CITY: Apollo Theatre (42nd St.). Jay Theatres, Inc.
LONG ISLAND, N. Y.
HICKSVILLE: Hicksville Theatre.
PENNSYLVANIA
MAZETON: Capitol Theatre, Bud Irwin, Manager.
PHILADELPHIA: Apollo Theatre. Bijou Theatre. Lincoln Theatre.

Dewey, James, Promoter of Expositions.
PATTON: Green Lantern.
PRINCETON: Bureau County Fair.
QUINDY: Eagle's Hall (including upper and lower ballrooms). Quincy High School Auditorium. Three Pigs, M. Powers, Manager. Ursa Dance Hall, William Korvia, Manager. Vic's Tavern. Western Catholic Union Roof Garden and Ballroom.
INDIANA
EVANSVILLE: Adams, Frank. Fox, Ben GARY: Young Women's Christian Association.
INDIANAPOLIS: Marrot Hotel. Riviera Club. Spink Arms Hotel.
KOKOMO: Kokomo Senior Hi-Y Club. Y. M. C. A.
MUNCIE: Craus Tavern. Muncie Central High School. Offera Moore Athletic Club, A. A. Moore, Mgr. Southern Grill.
SOUTH BEND: Green Lantern, The.
TERRE HAUTE: Hoosier Ensemble. Uimer Trio.
VALPARAISO: I. O. O. F. Ballroom

Unfair List OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST
Akbar Band, Dunkirk, N. Y. Argonaut Alumni Band, Toronto, Ont., Canada. Barrington Band, Camden, N. J. Brian Boru Pipe Band, Harrison, N. J. Cameron Pipe and Drum Band, Montclair, N. J. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kingston, N. Y. Conway, Everett, Band, Seattle, Wash. Crowell Publishing Co. Band, Springfield, Ohio. Drake, Bob, Band, Kalamazoo, Mich. East Syracuse Boys' Band, Syracuse, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Gay, Jimmie, Band, Avenel, N. J. German-American Musicians' Association Band, Buffalo, N. Y. Liberty Band, Emsau, Pa. Lincoln-Logan Legion Band, Lincoln, Illinois. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Mackert, Frank, and His Lorain City Band, Lorain, O. Sokol Band, Cleveland, Ohio. Varel, Joseph, and His Juvenile Band, Breese, Ill.

Flanders, Hugh, Orchestra, Concord, N. H. Gindu's International Orchestra, Kulpmont, Pa. Gilbert, Ten Brock, and His Orchestra, New Brunswick, N. J. Givens, Jimmie, Orchestra, Red Bluff, Calif. Gouldner, Rene, Orchestra, Wichita, Kan. Graf, Karl, Orchestra, Fairfeld, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt's, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alta., Canada. Howard, James H. (Jimmie), Orchestra, Port Arthur, Texas. Imperial Orchestra, Earle M. Freiburger, Manager, Bartlesville, Okla. Kepp, Karl, and His Orchestra, Edgerton, Wis. Kneeland, Jack, Orchestra. Krajin, Kneol, and his Iowa Ramblers Orchestra, Oelwein, Iowa. Lattant, Mose, and His Melody Kings Orchestra, Virginia, Minn. Leone, Bud, and Orchestra, Akron, Ohio. Losey, Frank O., Jr., and His Orchestra, San Diego, Calif. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Ludwig, Zaza, Orchestra, Manchester, N. H. Merle, Marilyn, and Her Orchestra, Berkeley, Calif. Mikoslavich, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. NBC Ambassadors Orchestra, Roanoke, Va. O'Brien, Del, Collegians, San Luis Obispo, Calif. Oliver, Al, and His Hawaiian, Edmonton, Alta., Canada. Peddyoord, John, Orchestra Leader, Winston-Salem, N. C. Porcella, George, Orchestra, Gilroy, Calif. Quackenbush (Randall), Ray and His Orchestra, Kingston, N. Y. Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y. Ryerson's Orchestra, Stoughton, Wis. Shank, Jimmy, Orchestra, Columbia, Pa. Shultise, Walter, and his Orchestra, Highland Park, N. J. Sterbens, Stan, Orchestra, Valparaiso, Ind. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stone, Leo N., Orchestra, Hartford, Conn. Stromeier, Gilbert, Orchestra, Preston, Iowa. Terrace Club Orchestra. Peter Wanat, Leader, Elizabeth, N. J. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Uncle Lem and His Mountain Boys' Orchestra, Portland, Maine. Vertheim, Arthur, Orchestra, Ablesman, Wis. Williams' Orchestra, Mt. Pleasant, Iowa. Woodards, Jimmy, Orchestra, Wilson, N. C. Zombruski Polish Orchestra, Naugatuck, Conn. Zito, Fred, Orchestra, Utica, N. Y.

ARKANSAS
LITTLE ROCK: Fair Grounds.
TEXARKANA: Marshall, Eugene. Municipal Auditorium. Texas High School Auditorium.
CALIFORNIA
BERKELEY: Anger, Maurice
COTTONWOOD: Cottonwood Dance Hall.
LOS ANGELES: Howard Orchestra Service, W. H. Howard, Manager.
LOS GATOS: Hayward, Charles, Director, Los Gatos High School Band and Orchestra.
MODESTO: Rendezvous Club, Ed. Davis, Owner.
OAKLAND: Lerch, Hermie.
SAN FRANCISCO: Century Club of California. Mrs. R. N. Lynch, Business Secretary.
SAN JOSE: Helvey, Kenneth. Triena, Philip.
VISALIA: Sierra Park Dance Hall. William Hendricks, Owner and Manager.
COLORADO
DENVER: Casino's Casino, Tom Casino, Proprietor. Hi-Hat Night Club, Mike Segantl, Prop.-Mgr.
Greeley: Dance Promotions of J. Warrick Norcross, Helen R. Norcross and Norcross Enterprises. Warnoco Ballroom.
CONNECTICUT
BRIDGEPORT: Hotel Barnum. Klein, George.
HARTFORD: Doyle, Dan. Lobster Restaurant, Inc.
MERIDEN: Green Lantern Grill, Michael Krupa, Owner.
NEW BRIDGEPORT: Palmer Auditorium, Connecticut College for Women.
SOUTH BRITAIN: Connecticut Inn, John Iannini, Prop.
SOUTH NORWALK: Evans, Greek.
TORRINGTON: Holywood Restaurant.
FLORIDA
MIAMI: Fenias, Otto.
ILLINOIS
AURORA: Rex Cafe.
BLOOMINGTON: Abraham Lincoln School. Bent School. Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School.
CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor. Bernet, Sunny. Fear Show, Century of Progress Exposition, Duke Mills, Proprietor. Opera Club. Sherman, E. G. Zenith Radio Corporation
DECATUR: Chaps Roller Rink. Dancing Pavilion.
FOX LAKE: Mineola Hotel.
MERRILL: Williamson County Fair.
KANKAKEE: Devlyn, Frank, Booking Agent.
MATTON: Mattoon Golf & Country Club.
PYLE, Silas. U. S. Grant Hotel.
WOLINE: Rendezvous Nite Club.
NORTH CHICAGO:

BOONE: Dorman, Laurence.
CASCADE: Durkin's Hall.
CEDAR RAPIDS: Jurgensen, F. H.
DES MOINES: Reed, Harley, Mgr., Avon Lake. Rita Night Club, Al. Rosenberg, Manager. Young, Eugene R.
DUBUQUE: Julien Dubuque Hotel.
FORT DOUGLASS: Yetman, George.
IOWA CITY: Burklely Ballroom.
OELWEIN: Moonlite Pavilion.
ROCHESTER: Casey, Eugene. Casey, Wm. E.
WATERLOO: K. C. Hall (also known as Reichert Hall). Moose Hall.
KANSAS
JUNCTION CITY: Genry County Labor Union
SALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall.
TWIN CITIES: Twin Gables Night Club.
EGYPTIAN DANCE HALLS: Henry, M. A. Kellams Hall. Washburn Field House. White Lakes Clubhouse and Breezy Terrace Women's Club Auditorium.
KENTUCKY
JEFFERSONTOWN: Terrace Gardens Club. Robert Hester, Manager
LOUISVILLE: Elks' Club. Inn Logola, Arch Wetterer, Proprietor.
OFUTT, L. A., Jr. Trianon Nite Club, C. O. Allen, Proprietor.
PADUCAH: Trickey, Pat (Booker). Dixie Orchestra Service.
LOUISIANA
NEW ORLEANS: Chez Paree. Coconut Grove. Happy Landing Club.
MAINE
NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor.
OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor.
MARYLAND
BLADENBURG: Del Rio Restaurant, Herbert Sachs, Prop.
FROSTBURG: Shields, Jim, Promoter.
MASSACHUSETTS
BOSTON: Fisher, Samuel.
NEW BEDFORD: Cook School. New Bedford High School Auditorium.
WALTON: Eaton, Frank, Booking Agent.
WESTFIELD: Park Square Hotel. White Horse Inn.
MICHIGAN
ALPENA: Trianon Recreation Club, Inc.
BATTLE CREEK: Battle Creek College Library Auditorium.
BAY CITY: Niedzielski, Harry.
DEARBORN: Collins, Charles T. Fischer's Alt Heidelberg. WVVJ Detroit News Auditorium.

PARKS, BEACHES and GARDENS
Bob James' New Savoy Gardens, Pensacola, Fla. Casino Gardens, Windsor, Ontario, Canada. Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Green River Gardens, J. W. Polling, Mgr., Henderson, Ky. Japanese Gardens, Salina, Kan. Jefferson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Lakeside Park, Wichita Falls, Texas. Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C. Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind. Palm Gardens, Five Corners, Totowa, Boro, N. J. Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa. Rocky Springs Park, Joseph Figari, Owner, Lancaster, Pa. Western Catholic Union Roof Garden and Ballroom, Quincy, Ill. Winnipeg Beach, Winnipeg, Man., Canada. Woodland Amusement Park. Mrs. Edith Martin, Manager, Woodland, Wash.

ORCHESTRAS
Ambassador Orchestra Kingston, N. Y. Andrews, Mickey, Orchestra, Henderson, Ky. Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J. Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Borts, Al, Orchestra, Kohler, Wis. Boston Symphony Orchestra, Boston, Mass. Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Clark's Juanita Mountaineers Orchestra, Spokane, Wash. Cornellus, Paul, and His Dance Orchestra, Dayton, Ohio. Corsello, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y. Downcasters Orchestra, Portland, Maine. Dunbar, Wayne, Orchestra, Foughkeepsie, N. Y. Duren, Frank, Orchestra, Cazenovia, Wis. Ernestine's Orchestra, Hanover, Pa.

INDIVIDUALS, CLUBS, HOTELS, Etc.
This list is alphabetically arranged in States, Canada and Miscellaneous
ALABAMA
MOBILE: Fort Whiting Armory.
ARIZONA
TUCSON: Tucson Drive-In Theatre.

FLINT:
Central High School Auditorium.
High School Auditorium.

GLADSTONE:
Klondike Tavern.
Mra. Wilfred LaFave, Operator.

IMPERIAL:
Rendezvous Ballroom, Gordon and Delma Rock, Prop.

LANING:
Lansing Central High School Auditorium.
Walter French Junior High School Auditorium.
West Junior High School Auditorium.
Wilson, L. E.

LONG LAKE:
Dykstra, Jack.

MUSKOGEE:
Curvcrest

MILES:
Powell's Cafe.

PINE CITY:
Star Pavillion.

SAGINAW:
Fox, Eddie.

WASHTENAW LAKE:
Nielsen Resort

MINNESOTA

HIBBING:
Hibbing Fair

MINNEAPOLIS:
Borchardt, Charles.

NEW ULM:
Becker, Jess, Prop., Nightingale Night Club.

ROCHESTER:
Desnoyers & Son.

WITAKA:
Witoka Hall

MISSISSIPPI

MEMPHIS:
D. D. D. Sorority.
DeMolay Fraternity.
Phi Kappa Fraternity.
T. K. O. Fraternity.
Trilo Sorority.

MISSOURI

JOPLIN:
Central High School Auditorium.

KANSAS CITY:
Kansas City Club.
McFadden, Lindy, Booking Agent.

ST. JOSEPH:
Clio Club Sorority.
Danforth, Miss Barbara.
Delta Sigma Fraternity.
Wm. Miller, President.
Dianthian Sorority, Miss Margaret Rogers, Pres.
Lambia Chapter of the Phi Alpha Omega Fraternity.

SPRINGFIELD:
High School Auditorium

MONTANA

BILLINGS:
Billings High School Auditorium.
Tavern Beer Hall, Ray Hamilton, Manager.

HELENA:
Chateau, The.

ROMAN:
Shamrock.

NEBRASKA

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

FAIRBURY:
Bonham.

LINGOLN:
Avalon Dance Hall, C. W. Hoke, Manager.
Garden Dance Hall, Lyle Jewett, Manager.

OMAHA:
United Orchestras, Booking Agency.

NEW JERSEY

ATLANTIC CITY:
Imhof, Frank
Knickerbocker Hotel.
Morton Hotel
Savoy Bar.

BUDD LAKE:
Club Fordham.
Morris Reidy, Prop.

NEWARK:
Ambassador Hall.
Blue Bird Dance Hall.
Club Miami.
Pat & Don's.

NEW BRUNSWICK:
Block's Grove.
Morris Block, Proprietor.

TRENTON:
Stacy Trent Hotel.
Tzyowski, Joseph S. (Joe Tzy)

WILDWOOD:
Bernard's Hofbrau.
Club Avalon, Joseph Totarella, Manager.

NEW MEXICO

ALBUQUERQUE:
Blue Ribbon Nite Club.

NEW YORK

ALLEGANY:
Park Hotel.

BEACON:
The Mt. Beacon, L. D. Lodge, Prop., The Casino.
The Mt. Beacon, L. B. Lodge, Prop.
Wonderbar, The

BUFFALO:
German-American Musicians' Association
McVan's, Mrs. Lillian McVan, Proprietor.
Miller, Robert.
Nelson, Art.

CARTHAGE:
GaRney, Anna.

CATSKILL:
the Hudson Valley Volunteer Firemen's Ass'n
50th Annual Convention of

ELMIRA:
Rock Springs Dance Pavillion.

FALLBURGH:
Flagler Hotel

GREENFIELD PARK:
Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Mgrs.

LIBERTY:
Young's Gap Hotel

NEWBURGH:
Roxy Restaurant, Dominick Ferraro, Prop.

NEW ROCHELLE:
Alpa Bar and Grill.

NEW YORK CITY:
Albin, Jack
Blythe, Arthur, Booking Agent.
Harris, Bud.
Jermon, John J., Theatrical Promoter.
New York Colliseum.
Palais Royale Cabaret.
Royal Tours of Mexico Agency.
Sonkin, James.

OLCOTT:
Riccio's Pavillion, Gabriel Riccio, Proprietor.

OLAN:
Young Ladies' Sodality of the Church of the Transfiguration

ONEONTA:
Goodyear Lake Pavillion.
Earl Walsh, Proprietor.
Oneonta Post No. 259.
American Legion, G. A. Dockstader, Commander.

OWEGO:
Woodland Palace, Joe Cinnotti, Prop.

POUGHKEEPSIE:
Poughkeepsie High School Auditorium.

PURLING:
Clover Club.

ROCHESTER:
Medwin, Barney.

ROSENDALE:
Howie, Ernest.
Clinton Ford Casino

RYE:
Coveleigh Club.

STEVENSVILLE:
President Hotel

STONE RIDGE:
DeGraf, Walter A.

TROY:
Circle Inn, Lathams Corner, in jurisdiction of Troy.

WATERTOWN:
Fraternal Order of Eagles.
Watertown Aerle No. 782.

WHITE PLAINS NORTH:
Charlie's Rustic Lodge.

WINDSOR BEACH:
Windsor Dance Hall.

NORTH CAROLINA

CAROLINA BEACH:
Carolina Club and Management.

CHARLOTTE:
Associated Orchestra Corporation, Al A. Travers, Proprietor.

DURHAM:
Duke Gymnasiums, Duke University.

GREENSBORO:
Sedgefield Manor

WINSTON-SALEM:
Piedmont Park Association Fair.

NORTH DAKOTA

GRAND FORKS:
Point Pavillion.

OHIO

AKRON:
Akron Saengerbund.

ALLIANCE:
Castle Night Club, Charles Naines, Manager.
Curtis, Warren.

CAMBRIDGE:
Lash, Frank (Frank Lashinsky).

CANTON:
Beck, L. O., Booking Agent.

CINCINNATI:
Cincinnati Club, Milnor, Manager.
Cincinnati Country Club, Miller, Manager.
Elks' Club No. 5.
Hartwell Club.
Kenwood Country Club, Thompson, Manager.
Lawndale Country Club, Hutch Ross, Owner.
Maketawah Country Club, Vorburton, Manager.
Queen City Club, Clemen, Manager.
Spat and Slipper Club.
Western Hills Country Club, Waxman, Manager.

CLEVELAND:
Hanna, Rudolph.
Ohio Music Corporation.
Order of Sons of Italy.
Grand Lodge of Ohio.
Sindler, E. J.

COLUMBUS:
Gyro Grill.
Veterans of Foreign Wars and all its Auxiliaries.

DAYTON:
Dayton Art Institute.
Miami Hotel

GREENVILLE:
Darke County Fair.

LOGAN:
Eagle Hall.

MARIETTA:
Eagles' Lodge.

SARASVY:
Anchor Club, Henry Letson, Proprietor.
Brick Tavern, Homer Roberts, Manager.
Crystal Rock Nite Club.
Alva Halt, Operator.
Fountain Terrace Nite Club.
Alva Halt, Manager

SPRINGFIELD:
Lord Lansdown's Bar, Pat Finnegan, Manager.

WEST PORTSMOUTH:
Raven Rock Country Club.

OKLAHOMA

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

TULSA:
Rainbow Inn.

PENNSYLVANIA

ALTOONA:
Wray, Eric.

AMBRIDGE:
Colonial Inn.
Klemick, Vaclaw (Victor), Director, Community Band

BERNVILLE:
Snyder, C. L.

BETHLEHEM:
Reagan, Thomas.

BOYERTOWN:
Hartman, Robert R.

BROWNVILLE:
Hill, Clifford, President, Triangle Amusement Co.

CHESTER:
Falls, William, Proprietor.
Golden Slipper Cafe and Adjacent Picnic Grounds.
Reading, Albert A.

ERIE:
LaConga Club, Jack Narry, Manager.
Masonic Ballroom and Grill

FRACKVILLE:
Casa Loma Hall.
Rev. Father Gartaka.
St. Ann's Church.

GIRARDVILLE:
Girardville Hose Co.

OLEN LYON:
Gronk's Hall.

GREENVILLE:
Moore Hall and Club.

HAMBURG:
Schlenker's Ballroom.

IRWIN:
Crest Hotel, The.
Jacktown Hotel, The.

KEAYES:
Condors, Joseph.

KULPMONT:
Liberty Hall.
Midway Ballroom

LAKE WINOLA:
Frear's Pavillion.

LANCASTER:
Wheatland Tavern Palm-room, located in the Miller Hotel; Paul Heine, Sr. Operator.

LEHIGHTON:
Reiss, A. Henry.

LEWISTOWN:
Smith, G. Foster, Proprietor
Log Cabin Inn.

MAVRELD:
Sacred Heart of Jesus Church Hall.

NANTICOKE:
Knights of Columbus Dance Hall.
St. Mary's Dance Hall.
St. Joseph's Hall, John Renka, Manager.

PHILADELPHIA:
Belleville Casino.
Kappa Alpha Fraternity of the University of Penna.
Nixon Ballroom.
Temple Ballroom.

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

READING:
Andy's Night Club, Andrew Ernesto, Proprietor

SHAMOKIN:
Toback, John.
St. Stephen's Ballroom.
Shamokin Moose Lodge Grill.

SHARON:
Williams' Place, George.

SHENANDOAN:
Ritz Cafe.

SIMPSON:
Slovak Hall

SUNBURY:
Sober, Melvin A.

TAMMERT:
Camp Tammer.

VERMILION:
South Mountain Manor Hotel, Mr. Berman, Manager.

WILKES-BARRE:
Flat Iron Hotel, Sam Salv, Proprietor

WILLIAMSPORT:
Park Ballroom

RHODE ISLAND

PROVIDENCE:
Hangor, Rubes.

WOONSOCKET:
Kornstein, Thomas.

SOUTH CAROLINA

GREENVILLE:
Greenville Women's College Auditorium.

SPARTANBURG:
Spartanburg County Fair Association.

SOUTH DAKOTA

BLACK HILLS:
Josef Meier's Passion Play of the Black Hills

BIOUX FALLS:
Old Fellowa Temple.
Missa (Night Club).
Yellow Lantern.

TABOR:
Beseda Hall

TENNESSEE

BRENTWOOD:
Palma Night Club.

CHATTANOOGA:
Lookout Mountain Hotel.

KNOXVILLE:
Tower Hall Supper Club.

TEXAS

AUSTIN:
Gregory Auditorium.
Hogg Memorial Auditorium.

DALLAS:
Bugdad Night Club.

DENTON:
North Texas State Teachers' Auditorium.
Texas Women's College Auditorium.

FORT WORTH:
Plantation Club.

FREDERICKSBURG:
Hilltop Night Club.

HARLINGEN:
Abundant Auditorium.

HOUSTON:
Merritt, Morris John.

TEXARKANA:
Marshall, Eugene
Texarkana, Texas, High School Auditorium.

WICHITA FALLS:
Majors, Eddie, Operator.
Klub Trocadero.

UTAH

SALT LAKE CITY:
Cromar, Jack, alias Little Jack Horner.

VIRGINIA

ALEXANDRIA:
Boulevard Farms, R. K. Richards, Manager.
Nightingale Nite Club.

HOPEWELL:
Hopewell Cottillon Club.

LYNCHBURG:
Happy Landing Lake, Cassel Brewery, Manager.

MARTINSVILLE:
Forrest Park Country Club

RICHMOND:
Capitol City Elks Social and Beneficial Club Ballroom.
John Marshall Hotel.
Julian's Ballroom.
Murphy Hotel.
Richmond Hotel.
Wm. Byrd Hotel.

VIRGINIA BEACH:
Gardner Hotel.
Links Club.

WASHINGTON

SEATTLE:
Meany Hall.
West States Circus.

WOODLAND:
Martin, Mrs. Edith, Woodland Amusement Park.

WEST VIRGINIA

CHARLESTON:
Gypsy Village.
Lee Hotel.

HUNTINGTON:
Epperson, Tiny, and Hewlett, Tiny, Promoters.
Marathon Dances.

MORGANTOWN:
Elks' Club.

WISCONSIN

BATAVIA:
Batavia Firemen's Hall.

BRILOUIN:
Novak, Rudy, Manager, Hi-Ten Ballroom.

KENOSHA:
Emerald Tavern.
Shangri-La Nite Club.
Spitsman's Cafe.

MARSHFIELD:
Bakerville Pavillion, Mr. Wenzel Seider, Fron.

MILWAUKEE:
Caldwell, James
Mount Mary College

NORTH FREEDOM:
Klingenmeyer's Hall.

OCONOWOC:
Jones, Bill, Silver Lake Resort.

REBELEVILLE:
Firemen's Park Pavillion.

SHEBOYGAN:
Kohler Recreation Hall.

STEVENS POINT:
Midway Dance Hall.
St. Peter's Auditorium.

STOUGHTON:
Barber Club, Barber Brothers, Proprietors.

SUPERIOR:
Willett, John.

VALDEZ:
Mallman, Joseph.

WAUKESHA:
Clover Club.

WAUTOMA:
Thasneill, Arthur.

WHITEWATER:
Whitewater State Teachers College, Hamilton Gymnasium and the Women's Gymnasium

WISCONSIN VETERANS' HOME:
Grand Army Home for Veterans.

WYOMING

CASPER:
Whinnery, C. L., Booking Agent.

CHEYENNE:
Wyoming Consistory.

DISTRICT OF COLUMBIA

WASHINGTON:
Alvis, Ray C.
Ambassador Hotel.
Columbian Musicians' Guild.
W. M. Lynch, Manager.
Constitution Hall.
D. A. R. Building.
Dude Ranch.
Hi-Hat Club.
Kavakos Cafe, Wm. Kavakos, Manager.
Kipnis, Benjamin, Booker.

CANADA

BRITISH COLUMBIA

VICTORIA:
Shrine Temple.

MANITOBA

WASSAGAMING:
Pedlar, C. T., Dance Hall, Glen Lake.

WINNIPEG:
Winnipeg Beach

ONTARIO

LAKEFIELD:
Yacht Club Dance Pavillion, Russel Brooks, Mgr.

LONDON:
Hotel London.
Palm Grove.

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

PETERBOROUGH:
Peterborough Exhibition.
Dance Hall.
Ches Mol Hotel, Mr. E. Broder, Proprietor.
Holden, Waldo
O'Hyrns, Margaret.
Savarin Hotel.

QUEBEC

MONTREAL:
Weber, Al

SHERBROOKE:
Eastern Township Agriculture Association.

SASKATCHEWAN

SASKATOON:
Cuthbert, H. O.

MISCELLANEOUS

Bogacs, William
Bowlley, Ray
Darragh, Don.
Del Monte, J. P.
Ellis, Robert W., Dance Promoter.
Fiesta Company, George II. Boles, Manager.
Ginsburg, Max, Theatrical Promoter.
Godfrey Brothers, including Eldon A. Godfrey.
Gonia, George F.
Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners.
Hoxie Circus, Jack Jazmanila Co., 1934.
Kinsey Players Co. (Kinsey Comedy Co.)
Kirby Memorial, The McKay, Gail H., Promoter.
Miller's Rodeo.
National Speedathon Co., N. K. Antrim, Manager.
Opera-on-Tour, Inc.
Rudnick, Max, Burlesque Promoter.
Santor, William, Steamship Booker.
Scottish Musical Players (travelling).
Siebrand Brothers' 3-Ring Circus.
Steamship Lines:
American Export Line.
Savannah Line.
Walkathon, "Moon" Mullins, Proprietor.
Watson's Hill-Billies.

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

ARIZONA

YUMA:
Lyric Theatre.
Yuma Theatre.

ARKANSAS

BLYTNEVILLE:
Ritz Theatre.
Roxy Theatre.

PARIS:
Wiggins Theatre.

CALIFORNIA

BRAWLEY:
Brawley Theatre.

CARMEL:
Filmart Theatre.

CRONA:
Crona Theatre.

DINUBA:
Strand Theatre.

EUREKA:
Eureka Theatre.

GILROY:
Strand Theatre.

GRIDLEY:
Butte Theatre.

LOS ANGELES:
Ambassador Theatre.
Follies Theatre.

LOVELAND:
Rialto Theatre.

MARYSVILLE:
Liberty Theatre.
State Theatre.

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

YUBA CITY:
Smith's Theatre.

CONNECTICUT

BRIDGEPORT:
Park Theatre.

EAST HARTFORD:
Astor Theatre.

HARTFORD:
Crown Theatre.
Liberty Theatre.
Princess Theatre.
Proven Pictures Theatre.
Rivoli Theatre.
Webster Theatre.

MIDDLETOWN:
Capitol Theatre.

NEW HAVEN:
White Way Theatre.

NEW LONDON:
Capitol Theatre.

WINDY:
Strand Theatre.

DELAWARE

MIDDLETOWN:
Everett Theatre.

ILLINOIS

LINCOLN:
Grand Theatre.
Lincoln Theatre.

ROCK ISLAND:
Riviera Theatre.

STREATOR:
Granada Theatre.

INDIANA

ELKHART:
State Theatre.

INDIANAPOLIS:
Mutual Theatre.

MUNCIE:
Hoosier Theatre.
Rivoli Theatre.
Strand Theatre.
Uplown Theatre.
Wysor Theatre.

NEW ALBANY:
Grand Picture House.
Kerrigan House.

VERRE HAUTE:
Rex Theatre.

IOWA

DES MOINES:
Casino Theatre

KANSAS

INDEPENDENCE:
Heldorf Theatre.

KANSAS CITY:
Midway Theatre.
Leavenworth.
Abdallah Theatre.

PARSONS:
Ritz Theatre.

LOUISIANA

NEW ORLEANS:
Lafayette Theatre.

MARYLAND

BALTIMORE:
Belmond Theatre.
Boulevard Theatre.
Community Theatre.
Forrest Theatre.
Grand Theatre.
Palace Picture House.
Recent Theatre.
Rivoli Theatre.
State Theatre.
Temple Amusement Co.
Elkton.
New Theatre.

MASSACHUSETTS

ATTLEBORO:
Bates Theatre.
Union Theatre.

BOSTON:
Casino Theatre.
Park Theatre.
Tremont Theatre.

BROCKTON:
Majestic Theatre.
Modern Theatre.

FITCHBURG:
Majestic Theatre.
Strand Theatre.

HAVERHILL:
Lafayette Theatre.

HOLYOKE:
Holyoke Theatre.
Inca Theatre.

LOWELL:
Capitol Theatre.
Gates Theatre.

MEDFORD:
Medford Theatre.

NEEDHAM:
Riverside Theatre.

NEW BEDFORD:
Baylen Square Theatre.

ROXBURY:
Liberty Theatre.

SOMERVILLE:
Somerville Theatre.

STOUGHTON:
State Theatre.

MICHIGAN

BAY CITY:
Washington Theatre.

DOWAGIAC:
Century Theatre.

GRAND HAVEN:
Crescent Theatre.

LANSING:
Garden Theatre.
Orpheum Theatre.
Plaza Theatre.

MIDLAND:
Frolie Theatre

NILES:
Riviera Theatre.

MINNESOTA

NEW ULM:
Lyric Theatre.
Time Theatre.

MISSISSIPPI

LAUREL:
Arabian Theatre.
Jean Theatre.
Strand Theatre.

PASS CHRISTIAN:
Avalon Theatre.

YAZOO:
Yuzoo Theatre.

MISSOURI

CHARLESTON:
American Theatre.

KANSAS CITY:
Liberty Theatre.

MAPLEWOOD:
Powhattan Theatre.

ST. LOUIS:
Ambassador Theatre.
Loew's State Theatre.

SIBERTON:
Malone Theatre.
Rex Theatre.

WEBB CITY:
Civic Theatre.

WEBSTER GROVE:
Ozark Theatre.

NEBRASKA

GRAND ISLAND:
Empress Theatre.
Island Theatre.

KEARNEY:
Empress Theatre.
Kearney Opera House

NEW HAMPSHIRE

NASHUA:
Colonial Theatre.

NEW JERSEY

ATLANTIC CITY:
Royal Theatre.

BOGOTA:
Queen Ann Theatre.

BOUND BROOK:
Lyric Theatre.

BULLEN:
New Butler Theatre.

CARTERS:
Ritz Theatre.

FLORHAM:
Strand Theatre.

FRENCHTOWN:
Glen Theatre.

HACKETTSTOWN:
Strand Theatre.

JERSEY CITY:
Palace Theatre.

LAKWOOD:
Palace Theatre.
Strand Theatre.

LAMBERTVILLE:
Strand Theatre.

LITTLE FALLS:
Oxford Theatre.

LYNDHURST:
Ritz Theatre.

NEEDHAM HILLS:
Palace Theatre.

PATERSON:
Capitol Theatre.
State Theatre.

POMPTON LAKES:
Pompton Lakes Theatre.

TOMS RIVER:
The Theatre.

WESTWOOD:
Westwood Theatre.

NEW YORK
BEACON: Beacon Theatre, Roosevelt Theatre.
BROOKLYN: Bronx Opera House, President Theatre, Tremont Theatre, Windsor Theatre.
BROOKLYN: Borough Hall Theatre, Brooklyn Little Theatre, Classic Theatre, Liberty Theatre, Mapleton Theatre, Star Theatre, Werba's Brooklyn Theatre.
BUFFALO: Eagle Theatre.
CATSKILL: Community Theatre.
DORCEY: Embassy Theatre.
DOUGHERTYVILLE: Strand Theatre.
FALCONER: State Theatre.
GLENS FALLS: State Theatre.
GREENBUSH: Gemma Theatre.
JOHNSTOWN: Electric Theatre.
NEW YORK CITY: Arcade Theatre, Irving Place Theatre, Loonah Theatre, Olympia Theatre, People's Theatre (Bowery), Schwartz, A. H., Century Circuit, Inc., West End Theatre.
PALMISTON: Staylight Theatre.
POUNSKEEP: Liberty Theatre, Playhouse Theatre, Rialto Theatre.
ROSELAND: Orpheum Theatre.
TROY: Bijou Theatre.
LONG ISLAND, N. Y.
FRESHPORT: Freshport Theatre.
HUNTINGTON: Huntington Theatre.
LOUST VALLEY: Red Barn Theatre.
MINEOLA: Mineola Theatre.
NORTH CAROLINA
DAVIDSON: Davidson Theatre.
DURHAM: New Duke Auditorium, Old Duke Auditorium.
GREENSBORO: Carolina Theatre, Imperial Theatre, National Theatre.
HENDERSON: Moon Theatre.
LENOIR: Avon Theatre.
NEWTON: Catawba Theatre.
WINSTON-SALEM: Colonial Theatre, Hollywood Theatre.
NORTH DAKOTA
FARGO: Princess Theatre.
OHIO
AKRON: DeLuxe Theatres.
FRANKLIN: Paramount Theatre.
LIMA: Lyric Theatre, Majestic Theatre.
MARIETTA: Hippodrome Theatre, Rutnam Theatre.
MARIETTA: Ohio Theatre, State Theatre.

MARTINS FERRY: Fenray Theatre.
SPRINGFIELD: Liberty Theatre.
OKLAHOMA
BLACKWELL: Bays Theatre, Midwest Theatre, Palca Theatre, Rivoli Theatre.
ENID: Aztec Theatre, Criterion Theatre, New Mecca Theatre.
NORMAN: Rooner Theatre, University Theatre, Variety Theatre.
ORANGE: Orpheum Theatre, Yale Theatre.
PICHER: Winter Garden Theatre.
OREGON
PORTLAND: Broadway Theatre, Moreland Theatre, Oriental Theatre, Playhouse Theatre, Studio Theatre, Third Avenue Theatre, Venetian Theatre.
PENNSYLVANIA
BELLEFONTE: Plaza Theatre, State Theatre.
FRACKVILLE: Garden Theatre, Victoria Theatre.
HUNTINGTON: Clifton Theatre, Grand Theatre.
SHARPSVILLE: Girard Theatre.
PALMISTON: Colonial Theatre.
PHILADELPHIA: Breeze Theatre.
PITTSBURGH: Pittsburgh Playhouse.
READING: Bertram, Law, United Chain Theatres, Inc.
YORK: York Theatre.
RHODE ISLAND
PAWTUCKET: Strand Theatre.
PROVIDENCE: Bomes Liberty Theatre.
SOUTH CAROLINA
COLUMBIA: Town Theatre.
TENNESSEE
MEMPHIS: Princess Theatre, Suzore Theatre, 869 Jackson Ave.
MIAMI: Suzore Theatre, 279 North Main St.
TEXAS
BROWNSVILLE: Capitol Theatre, Dittman Theatre, Dreamland Theatre, Queen Theatre.
EDINBURGH: Valley Theatre.
LA FERIA: Bijou Theatre.
LA HARQUE: La Mari Theatre.
LUBBOCK: Lindsey Theatre, Lyric Theatre, Palace Theatre, Rox Theatre.
MISSION: Mission Theatre.

PHARR: Texas Theatre.
PLAINVIEW: Fair Theatre.
RAYMONDVILLE: Ramon Theatre.
SAN ANTONIO: Joy Theatre, Zaragoza Theatre.
SAN BENITO: Palace Theatre, Rivoli Theatre.
VIRGINIA
ROANOKE: Rialto Theatre.
WEST VIRGINIA
CHARLESTON: Capitol Theatre, Kaye Theatre.
CLARKSBURG: Opera House, Robinson Grand Theatre.
HOLIDAYSCOVE: Lincoln Theatre, Strand Theatre.
HUNTINGTON: Palace Theatre.
NEW GUMBERLAND: Manos Theatre.
WEIROT: Manos Theatre, State Theatre.
WELLSBURG: Palace Theatre, Strand Theatre.
WISCONSIN
ANTIGO: Home Theatre.
DISTRICT OF COLUMBIA
WASHINGTON: Universal Chain Theatrical Enterprises.
CANADA
MANITOBA
WINNIPEG: Dominion Theatre.
ONTARIO
HAMILTON: Granada Theatre, Lyric Theatre.
OTTAWA: Little Theatre.
ST. CATHARINES: Granada Theatre.
ST. THOMAS: Granada Theatre.
TORONTO: Brock Theatre, Capital Theatre, Community Theatre, Crown Theatre, Kenwood Theatre, Madison Theatre, Paradise Theatre, Pylon Theatre.
QUEBEC
MONTRÉAL: Capitol Theatre, Imperial Theatre, Palace Theatre, Princess Theatre.
SASKATCHEWAN
REGINA: Grand Theatre.
SASKATCHEWAN: Capitol Theatre, Daylight Theatre.
FIFE AND DRUM CORPS.
 Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

Local Reports

(Continued from Page Twenty-seven)

WARNE RUPPENHAL, Harold Shroff, John Pope, Rex Cowan, Bob Glotzbach, Bill Langworthy, all 512; Orrin Tucker, R. Cohen, E. Keelins, all 10; W. Stammer, 237; J. Strasburger, 1; W. S. Morrison, G. Libraco, 4; W. Flanders, A. Wm. J. both 181; J. Wells, 0; E. H. Hinson, 1; H. Eslick, 166; H. Lee, G. P. Patton, both 337.
 Transfers deposited: Howard Becker, A. McGregor, C. Hinton, Melvin Harris, K. Heintzel, Ralph Palmer, F. A. Gohl, William Weber, A. O'Donnell, Dale Deweller, Clark Brown, all 364; Larry Funk, 802; Art Taylor, James Baker, all 5; Chas. Day, 409; H. Clarke, 802; J. Adams, 309; R. Dickworth, 387; W. Lawrence, 50; Billy Kiltz, 761; Chic Bonney, Louis Moran, Dounell Miller, all 777; E. Gunderson, 485; K. Keaton, 591; P. Johnson, 594; Bob Andrews, 519; Charlie Agnes, Jack Spencer, Eddie Frank, Gus Humartz, Emil Mosznes, H. Hofflinger, G. Pettigrew, H. Tobias, Jim Palmquist, Gus Jenn, Willie Wilson, all 16; Norman Weidon, 278; Chas. Fink, Calvin Weiss, Bill Nackinharst, Bill Cokhill, Curtis Carter, E. Wychale, Fredric, K. E. Curtis, Bob Davidson, John Whaley, Chas. Plawcy, Ray Borman, all 413; W. L. Heckeason, 532.
 Resigned: Arthur Jullie.

LOCAL 39, MARINETTE, WIS.-MENOMINEE, MICH.
 Resigned: George E. Miller.
LOCAL NO. 46, BALTIMORE, MD.
 Resigned: George E. Miller.

LOCAL NO. 48, BALTIMORE, MD.
 Resigned: George E. Miller.
LOCAL NO. 43, BUFFALO, N. Y.
 Resigned: George E. Miller.
LOCAL NO. 68, ROCHESTER, N. Y.
 Resigned: George E. Miller.

LOCAL NO. 68, ROCHESTER, N. Y.
 Resigned: George E. Miller.
LOCAL NO. 67, DAVENPORT, IOWA
 Resigned: George E. Miller.

LOCAL NO. 68, ALLIANCE, OHIO
 Resigned: George E. Miller.
LOCAL NO. 48, OHNSKOH, WIS.
 Resigned: George E. Miller.

LOCAL NO. 86, ST. JOSEPH, MO.
 Resigned: George E. Miller.
LOCAL NO. 84, ZANESVILLE, OHIO
 Resigned: George E. Miller.

LOCAL NO. 85, MERIDEN, CONN.
 Resigned: George E. Miller.
LOCAL NO. 87, SAGINAW, MICH.
 Resigned: George E. Miller.

LOCAL NO. 88, KENOSHA, WIS.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

LOCAL NO. 88, HOUSTON, TEXAS
 Resigned: George E. Miller.
LOCAL NO. 68, ROCHESTER, N. Y.
 Resigned: George E. Miller.

LOCAL NO. 68, ROCHESTER, N. Y.
 Resigned: George E. Miller.
LOCAL NO. 67, DAVENPORT, IOWA
 Resigned: George E. Miller.

LOCAL NO. 68, ALLIANCE, OHIO
 Resigned: George E. Miller.
LOCAL NO. 48, OHNSKOH, WIS.
 Resigned: George E. Miller.

LOCAL NO. 86, ST. JOSEPH, MO.
 Resigned: George E. Miller.
LOCAL NO. 84, ZANESVILLE, OHIO
 Resigned: George E. Miller.

LOCAL NO. 85, MERIDEN, CONN.
 Resigned: George E. Miller.
LOCAL NO. 87, SAGINAW, MICH.
 Resigned: George E. Miller.

LOCAL NO. 88, KENOSHA, WIS.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.
LOCAL NO. 88, PITTSBURGH, PA.
 Resigned: George E. Miller.

AT LIBERTY

AT LIBERTY—Obuse and English Horn, many years experience in symphony and grand opera; Local No. 10. Address "Musician," % Edwin V. Johnson, Route 3, Alexandria, Va.

AT LIBERTY—Bandmaster and brass teacher, formerly Minneapolis and New York Symphony Orchestras; instructor at Kansas University; locate anywhere, prefer altitude of 3,000 or less. Musician, 912 Cury Ave., Grand Junction, Colo.

AT LIBERTY—Young lady Harpist, experienced, desires position; handle any type engagement, symphony, concert or dance orchestra; work alone or with singer; excellent record, radio and hotel work; only good contact considered; particulars and photo on request. Harpist, 109 East Maple Ave., Takoma Park, D. C.

FOR SALE OR EXCHANGE

FOR SALE—Fine Selmer Alto Clarinet, 17-6, double octave, good French style case, \$135; want Bass Clarinet. Musician, 1003 South Race, Urbana, Ill.

FOR SALE—Selmer Clarinet, \$75; Selmer Alto, gold-plated; Saxophones, \$75; Conn Bass Saxophone, \$70; all are in fine condition and cases. Post Office Box 24, Crestline, Ohio.

FOR SALE—York E Flat Circular Bass, used, S. P. G. B., good condition, \$45; Martin Cornet, used, latest model, good condition and case, \$45. Musician, 152 Thompson St., New Bedford, Mass.

FOR SALE—E Flat Wood Clarinet, \$23; Martin Silver Trumpet, \$27; Keefer Silver Trumpet, \$23; all good as new. H. Class, 3609 Storer, Cleveland, Ohio.

FOR SALE—Sacrifice Library of Orchestral Music; classical and semi-classical; complete or in part; list to interested. Mrs. M. Ballmann, 1257 Foster Ave., Chicago, Ill.

WANTED

WANTED—Lyon & Healy Harp; will pay cash. Kajetan Attil, 1030 Hush St., San Francisco, Calif.

WANTED—Eb Clarinet, Boehm Wood, A 449, not worn; must be standard make; not particular as to condition or case; write, state cash price. R. R. 527 Main St., Peoria, Ill.

WANTED—Buescher Trumpet, long, narrow model; number 232, around 256,454 serial number. Trumpet Player, 253 West 85th St., New York, N. Y.

WANTED—To buy, Double, Triple or Quadruple Reed Concertina, any condition. Wenzel Fischer, Route 5, New Ulm, Minn.

WANTED—Bass Clarinet, Selmer or Buffet, must have low E flat key. Leon Lester, 1830 Pine St., Philadelphia, Pa.

WANTED—Leedy or Ludwig hand or pedal Tympani; kindly state condition and lowest price. Frank Wolf Drummers' Supplies, Inc., 232 West 45th St., New York, N. Y.

Answers to MUSICAL QUIZ

(Questions on Page 23)

- (a) Greek; born in Athens.
 (b) Polish father, Irish mother; born in London.
 (c) Russian; born in St. Petersburg.
 (d) Spanish; born in Valencia.
 (e) English of Belgium extraction; born in London.
 (f) Polish; born in Dalmatia.
 (g) Hungarian; born in Budapest.
 (h) Dutch; born in Rotterdam.
 (i) Italian; born in Rome.
- (a) Luisa.
 (b) Nellie.
 (c) Ernestine.
 (d) Amelita.
 (e) Beniamino.
 (f) Maria.
 (g) Adelina.
- From the final movement of Symphony No. 5, Antonin Dvorak.
- (a) Leonardo da Vinci (1452-1519). Going to the court of Milan in 1482, da Vinci was accepted as musician as well as painter. His instrument was the lute. He had a silver one shaped like the head of a horse, his own workmanship.
 (b) Martin Luther (1483-1546). He played the lute and lute and understood the principles of polyphony. He composed some of the hymns which his congregations sang.
 (c) Hans Sachs (1494-1576). He was the best-known of the mastersingers and composed some beautiful melodies.
- (a) As a result of the terror he experienced during the French bombardment and capture of Vienna in 1809 (when a cannon struck uncomfortably close to his house) Haydn's health was so impaired that his death soon resulted.
 (b) The financial crash following the Napoleonic Wars made the pension granted Beethoven by the Austrian nobility worth practically nothing. Beethoven's worry over finances affected his health.
 (c) In 1814 when the allied troops drove Napoleon out of Italy, the mother of Verdi fled with her baby (Giuseppe) into hiding in the mountains. Later, Verdi's name was used by Italian revolutionaries as an acrostic for their slogan: "Vittorio Emanuele Re d'Italia."
 (d) During the Paris Revolution that overthrew Louis Philippe, on February 28, 1848, to be exact, César Franck and his bride—on their way to church to be married—were obliged to scramble over street barricades, being good-naturedly assisted by the insurgents.

**Report of the
TREASURER**

**FINES PAID DURING
JANUARY, 1941**

Amara, Roy	10.00
Allison, Wm.	10.00
Alderson, Ben	10.00
Amaler, Elbert S.	15.00
Barros, Frank	10.00
Bell, Bob	25.00
Branker, Roy	25.00
Byron, Ray	5.00
Bythwood, James	5.00
Bisson, Telesphore	10.00
Barkley, Donald	10.00
Beera, James T.	20.00
Boddison, Lloyd	5.00
Boggess, Major C.	10.00
Bowden, Norman	10.00
Beckman, Evert	10.00
Benson, Bill	.87
Bergman, Lou	10.00
Beaudal, Philipp	12.50
Berry, Howard E.	10.00
Bindon, Fred	3.00
Barrett, Lee	10.00
Bell, Nick	10.00
Brown, Jack F. (Toby)	25.00
Carter, Thos.	1.41
Colon, Emil	10.00
Cooke, John	5.99
Coles, Edw. Bennett	20.00
Churchill, Roy	10.00
Colln, Victor	10.00
Cooper, Gordon	25.00
Crafts, Charles	25.00
Carbonara, Wm.	25.00
Crawford, George	4.00
Coleman, Charles	10.00
Crosby, Israel	5.00
Callfano, Ralph M.	5.00
Cohen, Frank	10.00
Craig, Herman	20.00
Courtney, Del	16.12
DiBona, Dominick	25.00
DiPietro, Amelio	1.50
Darby, Ed	15.00
D'Anico, Albert	.89
Dehnicke, Paul A.	5.00
Earl, Warren	2.50
Francis, Leonard	10.00
Franklin, Clarence	10.00
Garcia, Andreas	10.00
Gross, Mitchell	2.00
Grumbles, Henry	100.00
Green, Wm. Hunter	4.40
Hanson, Edwin	20.00
Hidalgo, Richard D.	5.00
Hill, Erskine	5.00
Hawley, Lloyd	10.00
Hansson, Bert	10.00
Hargrave, Dave	10.00
Hauk, Harry C.	50.00
Hunter, Lloyd	7.29
Hill, John	5.00
Holt, Jack	5.00
Honard, Richard	25.00
Hall, Dan M.	10.00
Harper, J. Ernest	5.00
Hildebrand, Lloyd	10.00
Harrington, Wm.	10.00
Joseph, Wm.	10.00
Jones, Paul	1.00
Kellogg, Clayton	1.00
Karn, Charles	25.00
Koert, Dorothy	3.00
Kewish, Jas. R.	10.00
Klipper, Alex	25.00
Kelly, Joe	10.00
Liebmann, Oscar	5.00
Long, Willie	5.00
Leahy, Joe	20.00
Lee, Raymond	5.92
Local 536	5.00
Lofton, Grover	5.00
Local 242	25.00
Lloyd, Clarence	10.00
Melvin, Jack	5.00
Matthews, Bernard	5.00
Morgan, Evan	.87
Masters, West B.	25.00
Minichini, Salvatore	5.00
Matthews, Paul	10.00
Maula, George	15.00
Monroe, Walter	10.00
Morgan, Eddie	20.00
Myart, Loyal (Walker)	5.00
Matthis, Walter	5.00
McGee, Earl	.92
McCoy, Arnold	5.00
McCoy, Arnold	10.00
Neipp, Bob	10.00
Nelson, Fred	101.77
Norve, Red	25.00
Nunzio, Charles	25.00
Owen, Wm.	2.00
Palmer, Clifford	19.90
Palmer, Richard	18.33
Palmer, Clarence	18.33
Palmer, Ernest	15.00
Palmer, Ray	10.00
Redding, Frank	5.00
Rapp, Barney	25.00
Rosenberg, J. Clark	10.00
Rudnyanskiy, Sandor	5.00
Rieser, D. R.	2.64
Rolerta, Lee	15.00
Robert, L. C.	10.00
Strang, John	10.00
Smith, Warren	15.00
Sawyer, H. M.	5.00
Storey, Mark	5.00
Slavin, Estelle	5.00
Sattlow, Abraham	5.00
Skinner, Ralph	10.00
Schoenbrun, Leo	5.00
Rien, Rudy	3.00
Tafarelli, Santl	5.00
Tate, Buddy	25.00
Telphy, James	1.00
Taylor, Eddie	10.00
Thompson, Charles	50.00
Thomas, Roosevelt	41.00
Taxler, Maurice	15.00
Travis, Glen W.	20.00
Uhlend, Henry	25.00
Worley, John C.	5.00
Welch, Chet	25.00
Williams, Walter	5.00
Westerfield, Elbridge	10.00
Wled, Al	10.00
Wood, Walter J.	10.00
Weiner, Bernard	10.00
Ware, Al	5.00
Yohs, Russell	5.00
Yandon, Alwyn (Mike)	5.00
Zwerdowski, Lillian	2.00

PHIL HARRIS AND HIS BAND



PLAY, PHIL!

"The Seventh Delicious Flavor"
on the **JELL-O** Program



Left to right: Wayne Songer, playing Eb Baritone Sax; Jack Mitchell, Conn Bass Clarinet and Eb Baritone Sax; Jack Echols, Conn Eb Baritone Saxophone.

● When Jack Benny says, "Play, Phil," millions of radio listeners are due for a real musical treat. As is the case with the majority of leading bands, preference for Conn predominates among the members of the Harris organization. Another example of outstanding music played by outstanding musicians on the world's outstanding instruments.

Conn is proud of the fact that the great artists today, as in past years, feel safe in entrusting their reputations to Conn products. Uppermost at all times in the minds and hearts of Conn craftsmen is the thought that in the keeping of every instrument are two careers—that of the artist and of the Conn organization. That is why over the years, the names of Conn and the artists who play Conn instruments have marched steadily forward together.

Regardless of universal recognition for leadership, Conn never rests on its laurels. In our great laboratories new features are being constantly developed to make playing easier and better. If you haven't inspected the Conn line lately, call on your dealer today and try out a new Conn. Or write us today for literature, mentioning instruments that interest you.

C. G. CONN, Ltd., 223 Conn Bldg., ELKHART, IND.



Left to right: Irvis L. Verret, playing Conn 32-H Trombone; Ken Morgan, playing Conn 32-H Trombone; Bill Fletcher, playing Conn Special 4-H Trombone.

ALL CONN TESTIMONIALS GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE

10.00	Davis, Coleridge	5.62
5.00	Duprey, Beese	150.00
3.00	Denny, Jack	150.00
5.00	Dawe, Ray	5.00
25.00	Davila, Jose Mora	20.00
1.00	Friedman, Harry	5.00
10.00	Froment, Wilmer	7.38
50.00	Gaylord, Charles	10.00
41.00	Grabe, Walter	30.48
15.00	Gross, J. M.	150.00
20.00	Hendricks, Dick	25.00
25.00	Hines, Earl	6.05
5.00	Holst, Ernie	24.78
25.00	Hatton, Ina Ray	1.41
5.00	Healy, Bruce	2.00
10.00	Karslin, Al	103.28
10.00	Milinder, Larky	32.62
10.00	Molina, Carlos	65.00
10.00	Mack, Merle	47.15
10.00	Morton, Jelly Roll	10.00
5.00	McRae, Teddy	25.00
5.00	McRae, Teddy	25.00
2.00	Pineda, Juan	15.00
	Pago, Paul	31.04
	Parks, Bobby	50.00
	Power, James	1.20
	Rogers, Eddy	5.00
	San Carlo Opera Co.	43.25
	Schenk, Frankie	8.00
	Shelley, Lee	5.00
	Taylor, Earl P.	50.00
	Weeks, Ranny	.09
	Waller, "Fats"	75.00
	Wallace, F. J.	6.00
	Wagner, Sol	25.00

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

WHAT NEXT?

New radio weather robots have been successfully tested and may soon be used by the U. S. Weather Bureau on high mountain peaks or inaccessible sea locations to give complete and automatic reports. Untouched by human hands for months at a time, these automatic weather-observing stations send out radio messages at predetermined intervals, reporting barometric pressure, air temperature, relative humidity, wind direction and velocity, rainfall and other factors used in weather predicting.

The United States Rubber Co. has announced the development of a synthetic rubber clothing named "synthal" which affords increased protection for certain industrial workers. The new compound was described as superior to natural rubber for prescribed uses. Garments made of "synthal" cost upward of double those

made of natural rubber, the company said, but that is compensated for by longer life.

Developed especially for public housing projects, a new "three-in-one" stove has recently been designed by engineers of the Anthracite Industries Laboratory, in cooperation with United States Housing Authority technicians. Occupying only slightly more space than an ordinary kitchen range, the stove serves all household cooking and water heating purposes, and by means of an attached firebox and hot water coil, will adequately heat a six-room house.

The Westinghouse Electric and Manufacturing Company says that Westinghouse lighting engineering has made Pennsylvania's new "Dream Highway" from Pittsburgh to Harrisburg not only the safest but the most colorfully lighted motor road in the world. Blue-green mercury vapor light provides a minimum visibility of 1,000 feet inside the seven turnpike tunnels. Yellow sodium vapor light cautions motorists approaching the tunnels and traffic interchanges.

CLAIMS PAID DURING JANUARY, 1941

50.00	Anderson and Sneed
10.00	Andre, Mildred
1.77	Ayres, Mitchell
10.00	Akdar Temple Bodies
35.00	Beachcomber Club
10.00	Reck, Martin
2.83	Calloway, Blanche
12.50	Commers, Cleo
12.50	Covert, Michael
30.00	Codolban, Cornelius
10.00	Contreras, Manuel
50.00	Coburn, Jolly