

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXVIII

NEWARK, N. J., JUNE, 1940

NO. 12

SAINT LOUIS MUNICIPAL OPERA BEGINS 22ND SEASON

Staff Will Have Two Musical Directors and an Orchestra Personnel of Fifty Musicians—
Repertoire of Twelve Productions

Recognizing the fact that brilliant orchestrations are as necessary as skillful casting and remarkable scenic creations, the famed outdoor Municipal Opera at St. Louis will begin its twenty-second season this summer with two musical directors on its staff. The orchestra will have a personnel totaling fifty musicians.

Ray Sinatra, Broadway radio and theatre conductor, and Jacob Schwartzdorf, who was associate musical director at the huge al fresco theatre the last three years, have been engaged.

Officers of the Municipal Theatre Association hailed the new plan as an "important change". It was believed the responsibility of conducting for twelve productions was too heavy a load for a single leader. Extra time will be available for the study of the score as well as for completing brilliant orchestral arrangements.

With the coming season extending thirteen weeks because of the two-week showing of the George Kaufman-Moss Hart spectacle, "The American Way", opened June 3rd, the task will even be greater than before.

Richard H. Berger is again chief of the productions staff. Besides the above musical directors, his aids this season include Jose Ruben, stage director; O. J. Vanasse, associate stage director; Norris Houghton, art director; Lew Christensen, ballet master; Al White, Jr., dance director; William Meader and William Richardson, stage managers.

This year's repertory of twelve productions will consist of four works new to St. Louis; one new to Municipal Opera audiences and seven revivals. All productions following the "American Way" will run seven nights each.

Among the nearly seventy-five singers, dancers and comedians of the stage, screen and radio to appear at the giant open-air this summer are Will and Gladys Ahearn, James Barton, Gladys Baxter, Whitner Bissell, Rosemarie Brancato, Hilda Burke, Gisella Caccialanza, Walter Cassel, Audrey Christie, Ruth Clayton, Cass Daley, The Dancing Debonairs, Jeanne Devereaux, Lee Dixon, Al Downing, Wilbur Evans, Vivien Fay, James Gillis, Jack Good, John Gurney, Dana Hardwick, Stanley Harrison, Lansing Hatfield, Hazel Hayes, Sterling Holloway, Mary Hoppie, Robert Keith, Arthur Kent, Marjorie Knapp, Bobby Lane, Bob Lawrence, Douglas Leavitt, Eugene Loewenthal, Walter Long, William Lynn, Joseph Macaulay, Hope Manning, Adrienne Mar-

den, Vera Marshe, Eric Mattson, Sara Ann McCabe, Nancy McCord, Edwin Michaels, Rosita Ortega, Frederic Persson, Vincent Price, Helen Raymond, Alexis Rotov, Ralph Sanford, Ruth Sato, Dorothy Sar-



SCENE FROM "GOOD NEWS"—ST. LOUIS MUNICIPAL OPERA

gent, Robert K. Shafer, Harry Stockwell, Nina Stroganova, Norma Terris, Don Tomkins, Ruth Urban and Murray Wynn. Names of all presentations and order in which they will be given are:

"The American Way", June 3rd to 16th;
"Naughty Marietta", June 17th to 23rd;
"Apple Blossoms", June 24th to 30th;
"Rio Rita", July 1st to 7th;
"Chocolate Soldier", July 8th to 14th;
"Good News", July 15th to 21st;
"Knickerbocker Holiday", July 22nd to 28th;
"Anything Goes", July 29th to August 4th;
"East Wind", August 5th to 11th;
"Rosalie", August 12th to 18th;
"Babes in Arms", August 19th to 25th;
"The Great Waltz", August 26th to September 1st.

"The American Way" is being staged in St. Louis for the first time and also given its only large scale production outside of New York's Center Theatre, where it closed a long run last Fall. Insufficient theatre facilities and exceptional cost prevented New York producers sending the spectacle on tour. The cast calls for more

(Continued on Page Three)

COURT LIMITS SCOPE OF ANTI-TRUST LAWS

Only Apply to Unions in Price-Fixing Says Supreme Court of the United States.

Washington, D. C.—Practically every avenue to prosecution of labor unions under the anti-trust laws was closed by the Supreme Court of the United States in a far-reaching decision in the Apex Hosiery case.

The court, by a 6 to 3 majority, held that labor organizations are subject to such prosecution only when they are used by combinations in an industry for the purpose of suppressing competition or fixing prices.

While the decision was subjected to varied interpretations in different quarters, it was clear that most of the indictments obtained by Assistant Attorney General Thurman Arnold against American Federation of Labor unions will not stand up in the light of the highest court's ruling. The decision said:

"While we must regard the question

TELEVISION STILL STYMIED BY A RECENT RULING

Industry Must Agree on Standard Telecasting—Manufacturers Lodge Strong Protest.

On May 27 the Federal Communications Commission, in backing up its previous order, stated that full commercial telecasts would be permitted if and when the various manufacturers and engineers agree on a standard plan of operation. The Commission agreed to license applicants to "provide further experiments on the different systems on a comparative basis."

Declaring that "there is no room for squatters" on the public domain, the Commission stated that experimental stations would be apportioned throughout the country. San Francisco, Los Angeles, Chicago, Albany, Cincinnati and Boston were mentioned as additional cities under consideration for television facilities.

In February, 1940, the Commission adopted rulings for television without fixing standards and agreed to a restricted sponsored program service to begin on September 1st. The Commission held that the art should not be frozen in its present stage and urged restraint in the marketing of the receivers so as not to endanger research.

Subsequently the Commission revoked this order due to the efforts of a portion of the industry to promote a sales campaign which, in the opinion of the Commission, "would freeze the present standards". The manufacturers protested strongly against the Commission's orders, stating that "only through commercial sponsorship was it possible for radio to develop" and "unless television were granted the same opportunity its development would be retarded immeasurably."

To this argument the Commission replied that, under present conditions, television transmission will satisfactorily serve only sets designed to receive the number of lines and frames and the type of synchronizing pulse transmitted. Due to this "lock-and-key" relationship of the television transmitter and receiver, substantial changes could not be brought about once widespread distribution of receivers operating on a particular combination of these factors had locked the system to that level.

There was no analogy, the Commission held, between television and the other industries quoted as parallels. Particularly was there no analogy with the sound radio because "at the time of the initial widespread distribution of sound radio receiving sets to the public, these sets were capable of receiving all types of radio transmission then being considered. General public use and improvement in radio transmission and reception could therefore go forward together without any substantial risk that the distribution of receiving sets would result in freezing transmission standards to the then levels. However, since television receiving equipment adequate to receive transmission on one system often would be incapable or

"The question remains whether the

(Continued on Page Fifteen)

(Continued on Page Fifteen)

International Musician

Entered at the Post Office at Newark, N. J., as Second Class Matter.

Subscription Price - Thirty Cents a Year

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

Vol. XXXVIII

No. 12



CHARTERS ISSUED

511—Spartanburg, S. C.
679—Muskogee, Okla.

CHARTERS LAPSED

523—Scottsbluff, Neb.
549—Wichita Falls, Texas.

CONDITIONAL MEMBERSHIP ISSUED

- A 1055—Jerle Darell.
- A 1056—Lee Darell.
- A 1057—James Jay Hinsley, Jr.
- A 1058—Edsel Farnham.
- A 1059—Guy Chester Marshall.
- A 1060—Ernie Read.
- A 1061—Corryne Wolerson.
- A 1062—Mary Keefe.
- A 1063—Gene Spence.
- A 1064—J. T. Harper (renewal).
- A 1065—Rufus Cline (renewal).
- A 1066—Tony Fiore (renewal).
- A 1067—Robert Hoag (renewal).
- A 1068—Walt Shrum (renewal).
- A 1069—Robert Andrews.
- A 1070—Robert Borton.
- A 1071—James Harwood.
- A 1072—Lewis Sloat.
- A 1073—Eugene Ihas.
- A 1074—Norman Smith.
- A 1075—George E. Walworth.
- A 1076—Clifford Weatherwax, Jr.

DEFAULTERS

Leo Senecal, Verdun, P. Q., Canada, is in default of payment in the sum of \$27.00 due members of the A. F. of M.

O. M. (Jack) Smith, St. Joseph, Mo., is in default of payment in the sum of \$173.63 due members of the A. F. of M.

James B. Sparks, operator, Spanish Ballroom in Galt, Calif., who resides in Stockton, Calif., is in default of payment in the sum of \$182.70 due members of the A. F. of M.

Chin Up Producers, Ltd., Roly Young, manager, Toronto, Ont., Canada, is in further default of payment in the sum of \$200.00 due members of the A. F. of M.

Myer (Blackie) Lantz and Matt Kolb, Cincinnati, Ohio, are in default of payment in the sum of \$96.74 due members of the A. F. of M.

Louis Hellhorn, proprietor, Hiawatha Gardens, Manitou, Colo., is in default of payment in the sum of \$58.18 due members of the A. F. of M.

Harold Brugler, Portland, Pa., is in default of payment in the sum of \$28.75 due members of the A. F. of M. for services rendered.

Sky Harbor Casino, Hot Springs, Ark., Fred McCann, manager, is in default of payment in the sum of \$350.00 due members of the A. F. of M. for services rendered.

Joseph Sansini, Pittsfield, Mass., is in default of payment in the sum of \$350.00 due members of the A. F. of M. for services rendered.

Jack Huban, manager, Argentine Club, Grand Rapids, Mich., is in default of payment in the sum of \$185.00 due members of the A. F. of M.

Milton Cox, Amarillo, Texas, is in default of payment in the sum of \$457.64 due members of the A. F. of M. for services rendered.

Graymont A. C. and James Puma, Brooklyn, N. Y., are in default of payment in the sum of \$600.00 due members of the A. F. of M. for services rendered.

Alfred Russell and the Superior 25 Club, Inc., New York, N. Y., are in default of payment in the sum of \$500.00 due members of the A. F. of M. for services rendered.

J. Paul Jones and the Atlantic City Art League, Atlantic City, N. J., are in default of payment in the sum of \$650.00 due members of the A. F. of M. for services rendered.

Dutch Village, A. J. Hand, operator, Toledo, Ohio, is in default of payment in the sum of \$186.36 due members of the A. F. of M. for services rendered.

J. Arnold Sullivan, Bookers' License No. 150, Boston, Mass., is in default of payment in the sum of \$297.67 due members of the A. F. of M. for services rendered.

Tony Khoury, Rhinelander, Wis., is in default of payment in the sum of \$104.50 due members of the A. F. of M.

Edwin A. Hodges, Washington, D. C., and Bethesda, Md., is in further default of payment in the sum of \$1,093.24 due members of the A. F. of M.

Ray Keyes is in default of payment in the sum of \$413.65 due members of the A. F. of M.

Capitol Park Casino, Yale Kaplan and Jos. Russo, operators, Hartford, Conn., is in default of payment in the sum of \$900.00 due members of the A. F. of M.

Orange County Police Officers' Association, Orange County, N. Y., is in default of payment in the sum of \$650.00 due members of the A. F. of M.

Lim Huie, manager, Casino Royal, formerly known as La Paree, Washington, D. C., is in default of payment in the sum of \$281.40 due members of the A. F. of M.

WANTED TO LOCATE

Anyone knowing the whereabouts of one GENE AUTRY, singing cowboy, kindly communicate at once with National Secretary Fred W. Birnbach, 39 Division Street, Newark, N. J.

Anyone knowing the whereabouts of RALF WAGNER, former member of Local 235, White Plains, N. Y., and now reported to be somewhere in California, kindly communicate with the National Secretary, Fred W. Birnbach, 39 Division Street, Newark, N. J.

Information is wanted concerning local in which W. G. NOBLE holds membership. He resided in Jerseyville, Ill., in 1933 and conducted the William Noble Orchestra. Kindly communicate with the National Secretary, Fred W. Birnbach, 39 Division Street, Newark, N. J.

Anyone knowing the whereabouts of one PAUL HEIM, drummer, kindly notify Secretary Roland Kohler, Local 8, A. F. of M., 1714 North 12th Street, Milwaukee, Wisconsin.

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

The Secretary's office is desirous of locating the following members:

- PAT KELSEY, Drums;
- JOHN GLEASON, Piano.

Any local or member having information as to where these members belong will kindly forward same to the International Secretary's office at once.

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

CHANGE OF OFFICERS

Local 31, Hamilton, Ohio—President, R. H. Kirsch, 1340 Shuler Ave.

Local 59, Kenosha, Wis.—Acting President, Charles A. Rose, 1509 54th St.

Local 241, Butte, Mont.—President, Maurice M. Moore, 41½ North Main St.; Secretary, James Thomas, 41½ North Main St.

Local 392, Helena, Ark.—President, Earl Wells, Jr.; Secretary, John Welch.

Local 413, Columbia, Mo.—President, Carl Stepp; Secretary, Oscar A. Whitehouse, 206 Waugh.

Local 480, Wausau, Wis.—President, Nick Eckes, 528½ Humboldt Ave.

Local 483, Oelwein, Iowa—President, Howard Kappes, 142 First Ave., N. W.

Local 487, Brainerd, Minn.—President, Arthur Schwendeman, 522 Ninth Ave., N. E.

Local 565, Faribault, Minn.—Secretary, Bill Simpson, c/o Arcade Music Shop.

Local 653, State College, Miss.—President, E. B. Parmelee, Box 585; Secretary, James D. Jones, Box 585.

Local 672, Juneau, Alaska—President, Robert R. Tew, Box 2216.

NOW on Royale Records

VERDI'S seldom heard but exquisite opera **ERNANI**

Featured Artists: LYDA BETTI, Soprano; MARIO BERINI, Tenor; WILLIAM G. HIRSCHFELD, Baritone; GORDON GIFFORD, Bass.

Chamber Orchestra under the direction of Raoul Querze.
ROYALE ALBUM No. 32 5-12" Records \$5.50



Popular Hits For Spring

ON VARSITY RECORDS



8298 FLIGHT OF THE BUMBLE BEE—F.T. Harry James and his Orchestra

8295 ADIOS—F.T. Rudy Vallee, Vocal

8296 APRIL PLAYED THE FIDDLE—F.T. V.C. Jan Garber and his Orchestra

8278 DEVIL MAY CARE—F.T. V.C. Jack Teagarden and his Orchestra

The United States Record Corp. 1780 Broadway, New York, N. Y.

CHANGE OF OFFICERS' ADDRESSES

Local 28, Leadville, Colo.—Tony Ambrose, 605 West Chestnut St.

Local 159, Mansfield, Ohio—Secretary, H. A. Bellstein, 470 Davey Ave.

Local 457, Attleboro, Mass.—Secretary, John L. Coniff, 15-A Mechanic St.

Local 603, Kittanning, Pa.—Secretary, Mrs. Frank E. Hays, 116 South McKean St.

OFFICERS OF NEW LOCALS

Local 152, Meridian, Miss.—President, J. P. Peavey, 810 21st Ave.; Secretary, W. B. Grace, 1521 20th Ave.

Local 679, Muskogee, Okla.—President, Coble Parker, 308½ Dayton; Secretary, Louis Welk, 134 East Southside Blvd.

THE DEATH ROLL

Boston, Mass., Local 9—William J. Lund, Charles Gumplich.

Brainerd, Minn., Local 487—Oscar Risberg.

Chicago, Ill., Local 10—Mort Levy, C. P. Strom, Joseph Drtina, Mike Maulella, William G. Harold, Josef Pasternack.

Cincinnati, Ohio, Local 1—William Bridges, Murray Horton.

Cedar Rapids, Iowa, Local 137—Frank J. Durek.

Cleveland, Ohio, Local 4—Joseph Whitaker.

Davenport, Iowa, Local 67—A. G. Thiering, Alfred Freed.

Des Moines, Iowa, Local 75—James Horrabin, Jr. (Corbin).

Detroit, Mich., Local 5—C. F. Toenniges.

Green Bay, Wis., Local 205—John L. Hansen.

London, Ont., Canada, Local 279—J. W. Cunliffe.

Milwaukee, Wis., Local 8—John Hans Lang.

Minneapolis, Minn., Local 73—B. A. Rose.

Montreal, P. Q., Canada, Local 406—Benny Dunning.

Newark, N. J., Local 16—Frank Markwith, Sr.

Newark, Ohio, Local 122—C. W. Gibson.

New Orleans, La., Local 174—Wilbur J. Dinkel, W. B. Miller.

New York, N. Y., Local 802—Antonio Campanaro, Romeo O. Donatella, Clarence J. Easter, Fred P. Ether, David Ferguson, William H. Grotian, Emile Reyl, Johnnie Sawyer, Harry Tiedmann, Dave Walke, Arthur Parker Whetsel, Moses Winakor, William Lelaloha Jones, Rudolph Killan, George Frederick Leopold, Gustav Madler, Flaviano Mucci, William Oscar, Josef A. Pasternack.

Norristown, Pa., Local 341—Lawrence J. Connelly.

Omaha, Neb., Local 70—Ernest Wright, Henry Kay.

Oshkosh, Wis., Local 46—Arthur Crosby.

Paterson, N. J., Local 248—Ernest Zanetti.

Philadelphia, Pa., Local 77—John Frunclillo, Joseph Pasternack, Vincent J. D'Imperio, E. F. Pompeji, Rocco Vallinote.

Providence, R. I., Local 196—G. Raymond Ladd, Arthur Fox, Alex. Fricker.

Redding, Calif., Local 113—Emmett Roseler.

Richmond, Calif., Local 424—Henry Covell.

St. Paul, Minn., Local 30—Gus Oien.

San Francisco, Calif., Local 6—Frank Von Bima.

San Jose, Calif., Local 183—A. V. Schubert.

Virginia, Minn., Local 459—Ramo De Yoannes.

Westwood, Calif., Local 583—Ellsworth Vandervate.

COMMUNICATIONS FROM

The President

JOSEPH N. WEBER

FORBIDDEN TERRITORY

Minneapolis Automobile Club, Minneapolis, Minn., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 73, Minneapolis, Minn.

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

Breakers Hotel, Rochester, N. Y., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 66, Rochester, N. Y.

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

Point Pleasant Hotel, Rochester, N. Y., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 66, Rochester, N. Y.

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

Bungalow Tavern, Blaine, Wash., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 451, Bellingham, Wash.

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

Twentieth Century Club, Philadelphia, Pa., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 77, Philadelphia, Pa.

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

REMOVED FROM FORBIDDEN TERRITORY

Old Mill Tavern, Salt Lake City, Utah.
Traymore Hotel, Atlantic City, N. J.

NOTICE!

Members are hereby informed of the activities of Stuart A. Smith, also known as Andy Smith and Al Swartz of Hazleton, Penna., who purports to be a licensed booking agent. He claims to represent certain bands of Federation members and collects deposits from unsuspecting organizations and fails to deliver the bands. This party has served several jail sen-



STUART ANDREW SMITH

tences due to his unlawful practices. He was at one time a sub-agent under a Federation license, which was cancelled after being in effect for two months. He is not authorized to book Federation musicians and members are hereby warned not to permit themselves to be taken in by him. When last heard of he was operating in West Virginia as well as Pennsylvania.

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

ST. LOUIS MUNICIPAL OPERA BEGINS SEASON

(Continued from Page One)
 than fifty speaking roles and a company of at least 250 persons. Original costumes, of which there are more than 2,000 separate pieces, will be seen. The special score was composed and arranged by Oscar Levant, well-known member of the radio program, "Information Please".

"Naughty Marietta" is being produced at the outdoor theatre for the first time since 1933. It is one of Herbert's most tuneful creations, including such popular melodies as the title song, "Ah, Sweet Mystery of Life", "Neath the Southern Moon", and "I'm Falling in Love With Someone". Rita Johnson Young wrote the story, with New Orleans in 1870 as the background.

"Apple Blossoms" has an outstanding musical score by the world-famous violinist, Fritz Kreisler. A number of the tunes are familiar to theatre and movie goers. The operetta, with a successful New York record and nation-wide tour, has never been given in Forest Park. William Le Baron wrote the book, which centers around a fashionable girls' school.

"Rio Rita" is another Florenz Ziegfeld triumph. Miss Brancato, who starred in the record-breaking "Firefly" last summer, will sing the leading feminine role. Harry Tierney wrote the musical score, while the book is a collaboration of Guy Bolton and Fred Thompson. The musical extravaganza ran at the Municipal Theatre in 1931 and 1935.

"The Chocolate Soldier" with an immortal score by the great Viennese composer, Oscar Straus, will be given its most outstanding production this summer. The background of the comic opera is the Balkans. Straus recently became a French citizen after living an exile for more than a year. Hit numbers are "My Hero", "Sympathy", "Our Heroes Come", "Falling in Love" and "The Letter Song".

"Good News" has been seen at the open-air theatre in 1935 only. Ray Henderson wrote the peppy score, which contains such gems as "Lucky in Love", "Just Imagine", "The Best Things in Life Are Free", and "Varsity Drug". The story is about college life and filled with humor and gaiety.

"Kaleckerbocker Holiday" with music by Kurt Weill and book by Maxwell Anderson, is another recent Broadway success which has never been seen here. It is Anderson's first musical writing. He is famous for his "Mary of Scotland", "Queen Elizabeth", "Winterset" and "Key Largo". Weill, who has an international reputation as a composer, has written a beguiling score.

"Anything Goes" is also being seen in St. Louis for the first time. Cole Porter, famous today for his "DuBarry Was a Lady" wrote the score which contains the widely-known tune, "You're the Top". Guy Bolton and P. G. Wodehouse, a noted team of comedy writers, are authors of the laughable plot.

"East Wind", with some of Sigmund Romberg's finest compositions, was a hit on its sole presentation at the al fresco theatre in 1934. Romberg wrote the score for "East Wind" as the successor of his "New Moon" and "Desert Song". Oscar Hammerstein, 2nd, and Frank Mandel have written a stirring plot, which has modern European and Asiatic settings.

"Rosalie", also a Ziegfeld success, evoked a sensational ovation on its initial production in Forest Park two years ago. The music is a collaboration by Romberg and the late George Gershwin. William

They're Satisfied WITH KINGS

ON THE FRED WARING-Chesterfield CIGARETTE PROGRAM



Fred Waring



Nelson Kuller



George Galley



Fred Ohms



Louis Ruggiero



Marvin Long



Ray Sax

Listen to Fred Waring's Chesterfield Cigarette program every Friday. See your daily paper for broad casting schedule.

Next time you hear Fred Waring, leader of the internationally famous Pennsylvanians, give his brass the down beat, listen to the terrific majesty of tone. There are few brass choirs in the country that can touch the Waring section for tone and attack. Why not visit your dealer and have him show you these famous KING Master Model Cornets, KING 2-B Trumpets and Trombones, or the new KING Zephyr Special Saxophones! You'll be astounded at what a KING can do for your playing.

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

Write for Free Copy of White Way News No. 11, Stating Instrument Interested In

Anthony McGuire and Guy Bolton are the authors of the story, which revolves around the humorous experience of an American cadet in a mythical European kingdom.

"Babes in Arms", by the famous Richard Rodgers-Lorenz Hart duo, will be seen on a St. Louis stage for the first time at the Municipal Theatre. The musical play will have a cast of young stars and will be adapted to appeal to both children and adults. It ran in New York three years and a screen version, starring Mickey Rooney and Judy Garland, was recently seen.

"The Great Waltz", which will conclude the season, opened the 1937 Municipal Opera season and thrilled more than 86,000 persons. The operetta is based on the lives of the father-and-son waltz kings, the Johann Strausses, and the score is representative of their finest compositions.

The Municipal Opera is one of the modern theatre marvels, regarded by St. Louisans as an institution as valuable as its public schools or libraries. Visitors from all parts of the United States attend it nightly.

The most Utopian dream of any business man would not include the thought of conducting his enterprise from a weekly luncheon table, yet one foremost St. Louis project, the Municipal Theatre Association, owes a large measure of its success to the co-ordination of its activities at luncheon meetings of the board of directors. Fifty-one business and civic leaders hold the Wednesday noon-hour sacred to the outdoor theatre's business.

Guiding the destiny of the modern theatrical marvel which has entertained 11,392,049 persons in twenty-one years, is not as simple as it sounds, however. Incidentally the Municipal Opera in 230 weeks of operation has presented 227 separate productions, grand opera, operetta, light and comic opera, musical romances, among which were seven notable world premieres and six American premieres.

There are nine divisional directors on the executive committee, which supervises details of each season's plans, and it is a marvel they aren't referred to as the "nine old men" before their terms are fulfilled because of the work and time

they must devote in addition to their own private enterprises. The Board of Directors is elected by members of the Municipal Theatre Association, of which membership is open to any Municipal Opera guarantor, of which there are more than a thousand.

Attendance at meetings is mandatory. Unrestrained frankness on the part of each director is the accepted thing. Possibly that is the reason a group of citizens, amateurs of the theatre business, have piloted the Municipal Theatre to a unique position in the entertainment world.

There is little public honor and a great amount of hard work in being a member of the board of directors. They enjoy no privileges by virtue of their office, and must even pay for their luncheons.

Those who prove themselves best adapted to the gruelling pace of conducting a theatre in addition to their private businesses are chosen by their fellow-members for the executive committee. At the close of the 1939 season negotiations already had been under way for this season's repertory.

Symphony Orchestras

THE unprecedented recognition accorded American composers this past season through inclusion of their works on major symphony programs formed the basis of an editorial in the May issue. Final summaries of the programs prove that our enthusiasm was more than justified, and that American composers now stand shoulder to shoulder with Europeans both in artistic ability and in the opportunities for recognition.

Following are works by living American composers, performed by fifteen major orchestras of the United States during the season just ended. The prize, perhaps, should go to the Indianapolis Symphony Orchestra which included one American work on every program and presented this past season seven "world premieres" of American music, making a grand total of twenty-six performances of native compositions.

NEW YORK PHILHARMONIC-SYMPHONY

- Little Symphony in G..... Sanders
- Adagio for Strings..... Barber
- (First time by Orchestra)
- "Set of Three" Suite..... Powell
- (First complete American performance)
- "Puzos"..... Kurthy
- Introduction and Passacaglia in G minor
- From "Ramuntcho"..... Taylor
- (First time by Orchestra)
- "Garrick" Suite..... Stossel
- "Moby Dick" (First performance) Herrmann
- Sinfonia Concertante..... Fuleihan
- (First performance)

NATIONAL BROADCASTING COMPANY SYMPHONY ORCHESTRA

- "Night," Symphonic Suite..... Strong
- (First time in America)
- "Through the Looking Glass" Suite Taylor
- Symphony No. 3..... Harris

PHILADELPHIA ORCHESTRA

- "The Last Knight,"..... Davis
- Symphonic Poem
- Sinfonietta for string orchestra..... Hill
- "Heavenly Children at Play"..... McCollin
- "San Juan Capistrano"; "Santa Fe" Suite;
- "The Arkansas Traveler"..... McDonald
- Symphony No. 2..... Thompson
- Symphony No. 1: Cantata,
- "The Inimitable Lovers"..... Vardell

NATIONAL SYMPHONY, WASHINGTON

- Concertino..... Carpenter
- (First time in Washington)
- Fanfare..... Grainger
- (First time in Washington)
- Symphonic Visions (World premiere) Spier
- "Comes Autumn Time"..... Sowerby
- (First time in Washington)
- "Choric Dances"..... Creston
- (First time in Washington)
- Symphony No. 2..... Hanson
- (First time in Washington)
- "Castellana"..... Howe
- "Momo Precoco"..... Villa-Lobos
- (First time in this country)

ROCHESTER PHILHARMONIC

- "Legende"..... Rudin
- "Lake Spray"..... White

ROCHESTER AMERICAN COMPOSERS SERIES

Works by de Filippi, Maynard, Young, Wagner, Bergama, Prydatkevitch, Inch, Phillips, Howard, Howe, Mourant, Wood, Gould, Koehler, von Bomard, Beckhelm, Rogers, Har, Hitchcock, Brittain, Mason, Braine, Read, Smith, Hill, White, Wayne, Barlow, Keller, Carpenter, Hanson, Haines, Johnson, Kennan, Diamond, Donovan, Jacobi, Copland, Harris, Woltmann, Piston, Skilton,

CHICAGO SYMPHONY

- "The School for Scandal" Overture..... Barber
- (First time in Chicago)
- "Evocations," Symphonic Suite..... Bloch
- (First time in Chicago)
- "Ecos Homo"..... Borowski
- (First time in Chicago)
- Concerto for piano and orchestra..... Fuleihan
- (First time in Chicago)
- Symphony No. 3..... Harris
- "Lilacs," Poem for orchestra..... Hill
- (First time in Chicago)
- "Appalachian Mountains," American Folk Rhapsody..... Miller
- (First time in Chicago)
- "American Festival" Overture..... Schuman
- (First time in Chicago)
- Concerto for cello and orchestra..... Stock
- "A Pagan Festival" Overture..... White
- (First time in Chicago)

CLEVELAND ORCHESTRA

- Symphony No. 3..... Hanson
- (First time in Cleveland)
- Symphony No. 2..... Harris
- (First time in Cleveland)
- "Dirge"..... Levant
- In Memory of George Gershwin
- (First time in Cleveland)
- Concerts for orchestra..... Piston
- (First time in Cleveland)
- Symphony No. 2..... Shepherd
- (World Premiere)
- Symphony..... Still
- (First time in Cleveland)
- Symphony..... Van Vector
- (First time in Cleveland)
- Chorus, No. 10..... Villa-Lobos
- (First time in Cleveland)
- From "Grand Canyon" Suite..... Grofe
- From "Festival of the Workers"..... McDonald
- From "Rhumba" Symphony
- (First time in Cleveland)
- "An Old Virginia" Overture..... Powell
- From "Suite Primeval"..... Skilton
- "Spielelei"..... Stix
- (First time in Cleveland)
- "Nodding Mandarins"..... Stossel
- (First time in Cleveland)

CINCINNATI SYMPHONY

- "Ghost Town"..... Rodgers
- "A Lincoln Symphony"..... Mason
- "New York Days and Nights"..... Whithorne
- "The Pit and the Pendulum"..... Kelley
- "The Song of the Nightingale"..... Rogers
- Concerto for organ and orchestra..... Sowerby
- Concerto for piano and orchestra..... Bilotti

INDIANAPOLIS SYMPHONY

- Overture, "The School for Scandal"..... Barber
- "In the Night"..... Bloch
- "The Three Dragons"..... Brown
- "Dark Dancers of the Mardi Gras"..... Cadman
- "Negro Heaven"..... Cesana
- "California"; Rhapsody for clarinet Converse
- (World premiere)
- "Early American Country Set"..... Cowell
- (World premiere)
- "Fanfare"; Fantasy "Tchaikovsky's Country" (World premiere); "Italian" Overture; Fugue for 18 violins..... Dubensky
- "Fiesta" (World premiere)..... Fuleihan
- "San Francisco" Suite..... Hadley
- "Romantic" Symphony..... Hansoh
- "Into the Light"..... LaForge
- "Sunrise" (World premiere)..... Lessner
- "Ant Reporter Interviews the Bees"..... Lewis
- Symphony No. 1 (1st movement)..... Lundquist
- (World premiere)
- "Pageant of P. T. Barnum"..... Moore
- Scherzo..... McCollin
- "San Juan Capistrano"..... McDonald
- "To a Liberator" (World premiere)..... McKay
- Little Symphony..... Sanders
- "Bethlehem"..... Tutill
- "Five Miniatures"..... White

DETROIT SYMPHONY

- "Armistice Day" (World premiere) Reddick
- From "Five Miniatures"; "Italian" Overture; "Wedding of Beauty and the Beast" (First performance)..... Kelley
- From "Suite Primeval"..... Skilton
- From "Mississippi Suite"..... Grofe
- From "Americana" Suite..... Kolar

KANSAS CITY PHILHARMONIC

- "My Old Kentucky Home"..... Busch
- (Arr. for strings)
- "The Squirrel," Tone Poem..... Weaver
- Overture..... Skilton
- Five Songs, "Russians"..... Mason
- Overture, "Comes Autumn Time"..... Sowerby
- Symphony No. 2..... Thompson
- Overture, "They Too Went 't' Town";
- Symphony, "After Walt Whitman"..... De Lamarier
- Omaha Indian Love Song..... Busch
- Chorus No. 10..... Villa-Lobos

MINNEAPOLIS SYMPHONY

- "El Salon Mexico"..... Copland
- (First time in Minneapolis)
- Little Symphony..... Sanders
- (First time in Minneapolis)
- Symphony No. 1 (World premiere)..... Verrall
- "The Coliseum at Night"..... Woltmann
- (World Premiere)

ST. LOUIS SYMPHONY

- Adagio for Strings..... Barber
- (First time in St. Louis)
- "Sea Drift"..... Carpenter
- (First time in St. Louis)
- "El Salon Mexico"..... Copland
- (First time in St. Louis)
- Sinfonietta for string orchestra..... Hill
- (First time in St. Louis)

LOS ANGELES PHILHARMONIC

- Symphony No. 1 (World premiere)..... Cadman
- Symphonic Poem, "The Passing of King Arthur" (World premiere)..... Warren
- Symphony No. 2 (World premiere)..... Willson
- "San Juan Capistrano"..... McDonald
- (First time in Los Angeles)

SEATTLE SYMPHONY

- Symphony No. 2..... Thompson
- "Natchez-on-the-Hill"..... Powell

New York

NEW YORKERS who attended the concert at Carnegie Hall on the evening of April 28th added a memory to carry away with them as bright as any culled from the performances of the entire musical season. On that evening Paul Lemay, conductor of the Duluth Symphony Orchestra and of the Portland Symphony Orchestra, ranking as one of the most experienced and capable of American-born conductors, directed the New York City Symphony Orchestra (under the patronage of Mayor LaGuardia and the WPA Music Project) in a program which brought out the many facets of his extraordinary genius. In this, his first concert in New York City, Mr. Lemay led the orchestra in Beethoven's "Leonore" Overture, portraying every phrase with sensitivity; in Brahms' Symphony No. 3, he utilized every color of its tonal palette. "Don Juan" of Richard Strauss, "A Night on the Bare Mountain" by Moussorgsky and three dances from

CHARLIE SPIVAK
now playing
MARTIN!

CONSIDERED by many to be the greatest lead trumpet in the business today, Charlie has a smooth flowing style that ripples on and on, and yet, when punch and sock are needed, he has plenty of that, too. Charlie and his great band recently opened an engagement at Barney Rapp's Night Club, Cincinnati, Ohio, where he is packing them in nightly. His choice of a Martin speaks for itself! Why not try one?

MARTIN
BAND INSTRUMENT CO.
Dept. 631
Elkhart, Ind.

"The Three-Cornered Hat", by De Falla were also excellently performed.

In spite of his busy schedule this Summer, Mr. Lemay will find time to conduct five concerts for the San Francisco Symphony Orchestra on the Standard Oil Pacific Coast Commercial program.



PAUL LEMAY
Conductor, Duluth Symphony Orchestra

The New York City Symphony Orchestra was led, on May 6th, by Reginald Stewart, conductor of the Toronto Promenade Symphony Orchestra, in a program in which Tchaikovsky's Symphony No. 4 was given as a commemorative number and two transcriptions for orchestra, Bach's "I Call on Thee, Lord", and Mendelssohn's Fugue in E minor by Mr. Stewart.

Burle Marx, conductor of the Philharmonic Orchestra of Rio de Janeiro, directed on May 12th. The series closed May 19th with Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, on the podium. This program opened with the first New York performance of an "Introduction Aria and Presto", by the eighteenth century Italian composer, Benedetto Marcello, a composition discovered in the Ducal Palace in Venice by Ettore Bonelli, whose arrangement was used in its performance on this evening. Mozart's "Jupiter" and Strauss's "Death and Transfiguration" were other works presented.

Giuseppe Creatore, who has been with the New York WPA project for four years, resigned April 25th. In spite of this fact, his orchestration of "The Life of the Czar" by Glinka was played, he himself

conducting, at the concert of May 1st in the Brooklyn Academy of Music.

The last two weeks of the season of the New York Philharmonic Symphony Orchestra included concerts interesting from the standpoint of the soloists presented and for the compositions performed. On April 25th, Rudolf Serkin played the "Emperor" Concerto of Beethoven, with simplicity and nobility of conception. A first performance of the "Symphonic Concertante" by Anis Julehan was another event of the evening—this is a composition in which a string quartet is employed as a closely knit unit within the orchestral framework. The overture to Rossini's "Barber of Seville" was played with refreshing verve and dash.

On the evening of April 27th, John Corigliano, assistant concertmaster of the orchestra, played four of the five movements of the delightful "Symphonie Espagnole" of Lalo. The orchestral transcription by Arcady Dubensky of Nicolo Paganini's "La Campanella" (Little Bells) was the composition played in commemoration of the death (May 27th, 1840) of that most famous of all violinists. Dubensky taxes the virtuoso resources of the orchestra to its utmost, for, in addition to the ornamentations of the original work, he has embroidered it with effects of his own. Brahms' Symphony No. 4 was given a forthright and powerful reading.

On April 28th, the Dukensky arrangement of Paganini's "La Campanella" and the Brahms' Symphony were repeated in a program broadcast over a CBS coast-to-coast hookup. The performance of Mozart's Overture to "The Marriage of Figaro" and Tchaikovsky's "Romeo and Juliet" opened and closed the concert. The concerts of May 2nd and 3rd spanned three centuries, as it were, since Handel of the eighteenth, Mendelssohn of the nineteenth and Sibelius of the twentieth were represented, respectively, by "Concerto Grosso for Strings, No. 7, in B-flat", "Italian" Symphony, and the Symphony No. 2 in D major.

A crowded house of children listened to the last concert of their season Saturday morning, May 4th. The program, conducted by Rudolf Gans, was made up of numbers chosen by votes of the children in the audience and included the "Unfinished" by Schubert, the "Jupiter" by Mozart, the "Mosquito Dance" by Paul White, "Artist's Life" by Johann Strauss, two compositions by the late Ernest Schelling and "American Fantasy" by Herbert. Prizes were given to the children turning in the best notebooks.

The concluding concert of the regular season of the New York Philharmonic Symphony Orchestra, John Barbirolli, conductor, was given May 5th, the program of which was a duplication of that presented the evening before. Rudolf Serkin was soloist in the performance

HOW FAMOUS DRUMMERS SET UP THEIR OUTFITS



Ormond Downes in Action. Ted Weems' Famous Drummer.

Ormond Downes

SETS HIS LUDWIG & LUDWIG OUTFIT LIKE THIS

Ormond Downes, drummer extraordinary with Ted Weems and his Band, is one of the signal performers in the music profession of America. In his work with this versatile band, he is called upon to do every type of modern and standard drumming for theater presentations, in hotel and ballroom work, and in recording and broadcasting studios. Ormond Downes has so distinguished himself in all types of musical work that his ideas and methods of accomplishing such superlative results are of value and importance to every drummer.

These action pictures of Ormond Downes at work with his Ludwig & Ludwig outfit, show not only the drums, cymbals and other equipment he has chosen, purchased and used, but they also show the exact arrangement which Mr. Downes has found most efficient for fast performance. This point in itself will be of special interest to ambitious drummers.

Send for Ormond Downes' Own Story of His Outfit-Arrangement, and his "reasons why"

This is the first of a series of educational advertisements which will show the type of drum outfits used by the key drummers of the various schools of professional drumming. In addition to the information given in the advertisements themselves, we have prepared a more detailed description of each outfit with definite information by each artist as to why each item of equipment is selected, how it is used and why he prefers his particular arrangement. This informative bulletin on the Ormond Downes' outfit setup, together with a reprint of this ad, is now ready for you at your music store. It is FREE; there is no obligation, no charge, no strings attached. Step into your regular music store and ask for your free copy now. Or if it is more convenient, write direct.

How Does Ormond Downes' Equipment and Layout Check With Yours?

● You will note that Ormond Downes is using the Ludwig & Ludwig Super Snare Drum with individual snare adjustment and the snares extending across the entire head. In his bulletin, Mr. Downes gives specific reasons why he prefers this type of drum over all others. Note the Ludwig & Ludwig 14x26 Separate Tension Bass Drum. The advantage of this size was a recent discovery. You'll be interested to know why. Why does Downes use the Ludwig & Ludwig Tom-Toms in the position

in which you see them in the picture? What is the advantage in having the Cymbals located in just these positions? How does Downes arrange his Trap Rail and why? What specific bearing on the drummer's performance does the finish of the drums selected have? All of these and many other details are interestingly explained by Ormond Downes, as he has found the answers in the work that has made him one of America's most successful drummers.

Ludwig & Ludwig, Inc.

1611-23 N. Wolcott Ave.

Dept. 601

Chicago, Illinois



of the Brahms D minor Piano Concerto. A composition with a piano part completely integrated in the orchestral ensemble, this Concerto should be assayed only by one who understands thoroughly, as does Mr. Serkin, symphonic requirements. The fire and grandeur of the opening pages were given due scope.

Mr. Barbirolli conducted, in addition to the concerto, Smetana's scintillating overture to "The Bartered Bride" and closed the concert, and the season, with three Wagnerian excerpts.

During the 1939-1940 season, the New York Philharmonic-Symphony Society of New York participated in 128 concerts in thirty weeks (besides four benefit concerts). In November and early December, it made its first extensive tour in ten years, giving concerts in fourteen cities; four other cities were visited at other intervals. Forty-five soloists appeared with the orchestra during the season. Among the 178 works performed, eight were given their world premiere, eight more their American premiere, and nine their New York premiere.

According to a statement made by its

president, Marshall Field, in his annual report, the financial condition of the Philharmonic-Symphony Society of New York is good. He pointed out further that "an orchestra, to be successful in the future, must reach larger audiences and at lower prices", and that "the tendency is away from the orchestra concert as a social function toward music for its own sake."

For its ninety-ninth season the New York Philharmonic-Symphony Orchestra will be conducted by John Barbirolli for twenty-two weeks of its thirty-week season. Three guest conductors chosen for the concerts in his absence are Bruno Walter, Dimitri Mitropoulos and Walter Damrosch, the first two conducting each fourteen concerts, and Mr. Damrosch conducting on February 20th and 21st when his "Cyrano de Bergerac" will be given in concert form. Leading members of the Metropolitan Opera will sing the principal roles. There will be an exchange of conductors and orchestras on November 20th and 22nd, when the Chicago Symphony, conducted by Dr. Frederick Stock, will be heard as a part of the regular

subscription series at Carnegie Hall, at the same time Mr. Barbirolli will conduct the Philharmonic-Symphony in Chicago. This arrangement was made to celebrate the Golden Jubilee Tour of the Chicago orchestra during the coming season.

The Lewisohn Stadium Concert series which will open on June 20th will have as soloists during the season such notables as Kirsten Flagstad (July 8th), Marian Anderson (July 20th), and Oscar Levant (July 11th). Mr. Edwin McArthur will conduct for the Norwegian soprano in an all-Wagnerian program. Miss Anderson will have Efram Kurtz as conductor. Mr. Levant will appear as soloist in "The Rhapsody in Blue" of Gershwin. Alexander Smallens will conduct this program in all except one composition which will be under the leadership of Mr. Levant.

The second annual concert of the Doctors' Orchestral Society of New York was given May 10th under the directorship of Ignatz Waghalter. The program included works by Tchaikovsky, Goldmark, and Johann Strauss.

Roy Harris's composition, "When Tommy Comes Marching Home", a work showing lively imagination, was played by the New York Orchestra at its concert on May 10th. This organization is a continuation of the symphonic body organized and trained by Nicolai Sokoloff at Weston, Connecticut, where it presented regular concerts. Dr. Sigmund Spaeth gave a talk from the stage outlining its brief history and read a telegram from Roy Harris who was not able to be present.

The New York Symphony, which by the way has many accomplished players in its ranks and produces a good quality of tone, promises well for the future, with one of its aims especial attention to the performance of American works.

Included on the same program were Brahms' First Symphony and Tchaikovsky's Fourth.

"The Bronx"

It seems the Bronx is going to have an orchestra of its own. Borough President James J. Lyons announced triumphantly on April 25th that a seventy-five-piece Bronx Symphony Orchestra, under the

direction of Professor Philip James, was his latest attempt to spread culture among his constituents.

The members, some of whom have played with various major orchestras of the country, are all professionals. Though they have been rehearsing so far without remuneration, by special dispensation of Local 802, they will be paid union prices when the season opens. This is expected in the Fall.

Cleveland

DURING the months of June and July the Summer pop concerts in the informal garden setting of Public Auditorium will be presented by the Cleveland Summer Music Society, of which Edgar A. Hahn is president. This "Cleveland Summer Symphony" under Rudolph Ringwall is formed by members of the Cleveland Orchestra.

The informality of these concerts is their greatest attraction. On the main floor of the auditorium tables and chairs are placed, where cooling beverages may be sipped and smoking enjoyed. The air-cushioned chromium armchairs contribute further to the comfort of the ground floor listeners. The unreserved seats on this floor are only 50 cents, those on the balcony, 25 cents.

Women's organizations throughout the city and surrounding country are participating in a promotion drive, by selling coupon books of tickets at reduced rates.

Prominent soloists have been engaged; the brief talks given by Conductor Rudolph Ringwall, on the compositions presented, will be continued this year. The first concert will be presented June 19th; it is hoped that a large attendance during the four weeks already scheduled will result in a two-week extension of the Summer season. The large advance sale of tickets certainly points in this direction.

When the twenty-second season of the Cleveland Orchestra came to a close on April 20th, with a presentation, under the baton of Artur Rodzinski, of Berlioz's "The Damnation of Faust", plans were already being made for the coming Winter season. It will embrace two extended tours, taking the orchestra into eleven states to present concerts in twenty-seven cities. Continuing re-engagements and the addition annually of new cities in its tours are manifestations of this, one of the most traveled of major orchestras. Evidence that these ambitious plans stand every chance of being carried to fruition is the fact that Cleveland has just completed its annual maintenance fund campaign, with contributions from 3,553 persons.

Long Island

THE Orchestra of the Long Island Symphony Association, under Benjamin Van Praag, gave a concert April 27th at the New Lawrence High School, Lawrence, L. I.

The Nassau-Suffolk Federal Orchestra, under Christos Vrionides, gave a concert in Amityville, L. I., May 2nd. The pianist, Josef Wagner, was the soloist.

The North Shore Symphony, under Cesare Sodero, gave its Spring concert on May 10th, in Port Washington, L. I. Dorothy Sandlin, soprano, was the assisting artist.

The final concerts of the season of the Suffolk County Philharmonic, under Max Jacobs, were given May 21st in Lindenhurst and June 12th in Sayville, L. I.

On May 22nd a concert was given by the Westchester Symphony Orchestra in White Plains to commemorate the one hundredth anniversary of the birth of Tchaikovsky. Anita Atwater, soprano, was the soloist.

Washington

ATEN-DAY sustaining fund campaign was launched by the National Symphony Orchestra Association May 6th. The goal was \$107,600, the amount necessary to maintain its 1940-1941 season. The figure this year exceeds that of previous years due to the increased pay required by the orchestra's musicians (each must be paid a basic amount of \$58.00 per week).

Philadelphia

HELEN CORNFELD, young Philadelphia violinist, was soloist at a concert by the Pennsylvania WPA Symphony Orchestra, May 12th. Guglielmo Sabatini conducted. She was heard in Tchaikovsky's D major Concerto, scheduled in commemoration of the centenary of the famous Russian composer's birth. The same program included the premiere performance of Francesco Santoliquido's First Symphony. Mendelssohn's "Ruy Blas" overture was also played.

The conductor of the concert of the 19th was Tibor Serly, whose compositions, "Strange Story", for voice and orchestra, and Concerto for Viola and Orchestra were played, with the soloists respectively Edythe Johnson and Bernard Milofsky. The program also included the introduc-

tion and Gavotte from Mr. Serly's "Mischianza" and works by Weber, Wagner and others.

A special all-Philadelphia concert was given May 24th, when conductorial honors were shared by Dr. Thaddeus Rich and Guglielmo Sabatini. The composers (all Philadelphians) whose works were played were Frances McCollin, Albert J. Dooner, David Sokoloff, N. Lindsay Norden, Otto Mueller, Robert H. Elmore and Paul Nordoff.

Next season the Philadelphia Orchestra will give twenty-eight pairs of concerts on Friday afternoons and Saturday evenings, from October 4th to April 19th. Ten Monday night concerts will be included between the dates October 7th and March 24th. There will be six concerts for youth and three children's concerts. Besides concerts in the home town, ten will be given in New York City, six in Baltimore and five in Washington, D. C. The Orchestra will also tour the West, South and New England.

Eugene Ormandy is the regular conductor; Leopold Stokowski will take over for a three-week period in November and for an additional pair of concerts in March. Jose Iturbi will appear as guest-conductor and pianist at three concerts in February and Saul Caston, the orchestra's associate conductor, will direct three concerts. Among the soloists will be:

- Helen Jepson, soprano
- Helen Traubel, soprano
- Enid Szanthe, contralto
- Paul Robeson, baritone
- Lawrence Tibbett, baritone
- Ezio Pinza, bass
- Jascha Heifetz, violinist
- Albert Spalding, violinist
- Joseph Szigeti, violinist
- Jose Iturbi, pianist
- Rudolf Serkin, pianist
- Beveridge Webster, pianist
- Sigurd Rascher, saxophonist.

The orchestra has now established a New York office and information may be obtained from "Your Secretary, Inc.", at 29 East Sixty-ninth Street.

Orchestra Enroute

THE Philadelphia Orchestra began its three-week tour April 21st, with a swing down the coast. The program in Winston-Salem, North Carolina, included a work by a native son, the "Carolinian" Symphony, by Charles Vardell, Jr. After visiting five Southern cities along the coast, there was a three-day stay in New Orleans, before the orchestra turned North again to play in Birmingham, Atlanta, Chattanooga, Charleston (W. Va.), Pittsburgh and Erie. The soloist in the Pittsburgh concert was Dorothy Maynor. John Misker, English horn player in the orchestra, was soloist in Sibelius's "The Swan of Tuonela" on the orchestra's visit to his home town, Charleston.

From Erie the Philadelphians crossed the Canadian border to give two concerts in Toronto, the second of which, May 7th, fell on the exact hundredth anniversary of the birth of Tchaikovsky and consisted entirely of works of that composer.

Six concerts at the University of Michigan May Festival included Artur Schnabel's playing of the Beethoven Piano Concerto, violinist Joseph Szigeti's playing

of Chausson's "Poeme", and cellist Emanuel Feuermann's performance of the Brahms Double Concerto. The season came to a close on May 12th at Saginaw, Michigan, and the orchestra headed home for a well deserved rest.

May it be stated, to Eugene Ormandy's credit, that he conducted this tour without fee in order that the season might be lengthened and the players have three more weeks on the pay-roll.

Bethlehem

WE once asked an eminent Philadelphia composer what moment of the past year she would rather live over again, if she had the chance. Without a moment's hesitation she answered, "That moment when the Trombone Choir opened the Bach Festival in Bethlehem." And I, who am by no means an eminent composer, believe that this would be my choice, too. For something about that jubilant flaunting of music to the four winds, that hushed awe, the very spirit in the air, quickens the pulses and sends new hope to the heart.

These festivals—the one this year was held May 17th and 18th—have been for forty years a mountain on the musical landscape of Bethlehem. Dr. Frederick Wollie, native of that town and beloved by its inhabitants as well as by Bach devotees everywhere, organized the Bethlehem Choral Union when he was only eighteen. Then, in the Spring of 1885, while studying organ abroad, he heard a large chorus and orchestra give the "St. John Passion". This stirred a fibre in his being which led him to devote the remaining forty-eight years of his life to organizing and training in his own home town a Bach chorus composed of salesmen, professors, stenographers, factory workers. After a life of service, Dr. Wollie passed on in 1935. Under the splendid leadership of Ifor Jones, organist and choir director, and a native of Wales, the chorus is gaining new laurels. Each May sees a vast pilgrimage of music lovers from twenty and more states of the Union, meeting in this little town nestled in the Pennsylvania hills.

This year fifty members of the Philadelphia Orchestra played for the Festival and guest artists gave reverently of their talent (the soloists this year were Sue Harvard, soprano; Jean Watson, contralto; Hardesty Johnson, tenor, and William Gephart, bass). Again the Trombone Choir led by George Sigley sounded from the tower; again the cantatas and shorter works of Bach, as well as the magnificent B minor Mass, sung by some 200 voices, blessed the listeners; again folk felt the quickening power of the Master of Bonn.

Reading, Pa.

THE twenty-seventh season of the Reading Symphony Orchestra came to a close April 21st with an audience of 2,000 packing the Rajah Theatre to the doors to hear a program including works of Tchaikovsky, Brahms, Shostakovitch and Wagner and to bid a regretful adieu to Dr. Hans Kindler who announced his retirement from the organization on that date. Official thanks were tendered him for his nine years of service there as con-

Only the Beginning!

Miracle Wound Strings have been in full production for only a few weeks, but most enthusiastic praises are coming in from musicians who are really "tough" on strings.



HERE'S WHAT THEY SAY:



"Still going strong after three months of hard playing."

"My Miracle Wound A String stayed in perfect tune in the damp weather in Florida."

"This Miracle Wound String seems to get smoother the more I play on it. No sign of wear at all."

"I insist on all my pupils using Miracle Wound Strings."

The Miracle Wound line of strings is now ready for Violin, Viola, Cello and Bass. Make your next string a Miracle Wound. Ask for it by name at your dealers, or write directly to Dept. I.

KAPLAN MUSICAL STRING COMPANY, SO. NORWALK, CONN.

Have You Studied Harmony?

The grammar of Music is Harmony—and if you have not studied the subject you should not delay any longer.

It is necessary to have a knowledge of these basic facts in order to learn arranging. Learn to analyze composition.—Gain a real understanding of the basis of phrasing and accent, which is interpretation, through a knowledge of the chords used. Let us give you free, a practical demonstration of the thoroughness of our methods and how easily you can master our courses. Sample lessons will be sent without obligation to you.

University Extension Conservatory
1325 EAST 53RD STREET
Dept. A-200 Chicago, Illinois

Please send me free and without any obligation full details of your remarkable HOME STUDY METHOD, and also sample lessons from the course I have checked.

- Piano Normal Course for Teachers
- Piano Course for Students
- Public School Music
- Harmony
- Advanced Composition
- Ear Training and Sight Singing
- Voice
- History of Music
- Choral Conducting
- Clarinet
- Violin
- Bass
- Banjo
- Trumpet
- Cornet
- Advanced Cornet
- Guitar
- Mandolin
- Scrophone
- Piano
- Accordion
- Organ

Name.....
Street.....
City.....State.....
Experience.....

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. Price is very low. SPECIAL OFFER TO TEACHERS. POSTAL BRINGS FREE FOLDER.

AXEL CHRISTENSEN Studios
754 Kimball Hall, Chicago, Ill.

ductor, by Mr. Hugo Schumann of the Board of Directors, and the audience accorded him an ovation. Dr. Kindler characterized the orchestra as his "pet" which, through the years, had required occasional spankings as well as occasional pettings. However, he had nothing but eulogies for it in its present stage of development, as well as deep appreciation for the backing given him by the board, the orchestra and the audiences. Dr. Kindler will devote all of his time, in the season of 1940-1941 to the National Symphony Orchestra of Washington, D. C. Ringing down the curtain on the final concert of the season was a masterly performance of the Prelude to "Die Meistersinger".

Mr. Schumann announced that next year's soloists will be Giovanni Martinelli,

Metropolitan Opera tenor; Rosalyn Turke, pianist; Mischa Mischakoff, violinist, and Edna Phillips, harpist.

Scranton, Pa.

VERDI'S REQUIEM inaugurated the Spring and Summer concert season of the Scranton Philharmonic, under George Sebastian, on May 7th. The orchestra was assisted by the Scranton Philharmonic Chorus, with Jean Tennyson, Arthur Carron, Suzanne Sten and Norman Cordon as soloists.

New Jersey

DANIEL GREGORY MASON'S "English Folk Song Suite" was given its Newark premiere at the concert of the New Jersey Symphony under Fritz Mahler, on May 1st.

This organization is already making extensive plans for the coming season. There will be an operatic concert October 21st, with Hilda Burke, soprano, and James Melton, tenor, as soloists, and the customary three pairs of symphonic concerts. Artists engaged for these concerts are Joseph Sziget, Maurice Eisenberg, William Primrose and Egon Petri. The conductor will be Frieder Weissmann.

Five thousand additional seats had to be installed in the Newark City Schools Stadium to accommodate the record-breaking crowd that assembled for the concert of the Essex Symphony Society, June 3rd.

Stamford, Conn.

THE Stamford Symphony Society concluded its season with a concert April 29th, in which the soloist was the former mezzo-soprano of the Metropolitan Opera Association, Marion Telva. Miss Telva was heard in an aria from Tchaikovsky's "Romeo and Juliet" arranged by Geraldine Farrar and orchestrated by Frank Black, and in songs by Grieg and Strauss. The conductor was John Barnett.

Norwalk

THE Norwalk Symphony, under Edward Kreiner, gave its closing concert of the season May 7th, in Norwalk, Conn.

New Haven

MARGARET HARSHAW, contralto; William Horne, tenor, and the Yale Glee Club assisted at the concert given by the New Haven Symphony Orchestra, April 22nd, at Yale University under Richard Donovan.

Schenectady

THE Schenectady Symphony Orchestra, Kenneth G. Kelley, conductor, concluded the sixth season of its existence at a concert on April 23rd. Jacob Nelson, flutist, a member of the orchestra, was the soloist. The program opened with Mendelssohn's "Fingal's Cave" Overture, followed by Symphony No. 5 by Tchaikovsky. After the intermission, Mr. Nelson played the Flute Concerto in G Major by Quantz, accompanied by two violins, two violas, two cellos and one double bass.

Two numbers from "Caucasian Sketches" by Ippolitow-Ivanow followed and the program closed with the ever-popular "Blue Danube" by Strauss.

The orchestra will be heard this Summer in a series of open-air concerts sponsored by the city of Schenectady.

For the 1940-1941 season, the Schenectady Symphony Orchestra plans to continue its policy of having as guest soloists at least one artist of national reputation and one local musician of outstanding ability.

Rochester

THE Rochester Civic Orchestra ended its twenty-eight-week season with an all-Tchaikovsky concert, April 22nd. *Guy Fraser Harrison who has been the conductor of this orchestra for many years led its members in a program which included the Waltz for Strings, Op. 48, and the "Romeo and Juliet" Overture-Fantasia.

Rochester is particularly fortunate, in that it is possessor of three symphony orchestras, all of high calibre. Besides the aforementioned Civic Orchestra there are the Rochester Philharmonic Orchestra conducted by Jose Iturbi and the Eastman School Orchestra directed by Howard Hanson.

The Eastman School Festival which closed April 26th gave the orchestra of that name a chance to demonstrate its high qualities. The opening program was presented under the direction of Dr. Howard Hanson, and the evening's soloist was Martin Heylman, flutist. The concert given April 22nd over the NBC-Blue Network consisted of a performance of Dr. Hanson's own Third Symphony.

Dr. Hanson conducted the Rochester Philharmonic Orchestra, on the 25th in

* It was incorrectly stated in the April issue that Howard Hanson was the conductor of the Civic Orchestra. Although he often leads this group, he is not its regular director.

the fifty-seventh American Composers' concert, with Vincent Pezzi, bassoon, and Robert Sprenkle, oboe, as soloists. Listed on the program were the following:

- The Winter's Past..... Wayne Barlow
- Concert Piece for Bassoon and Orchestra..... Burrill Phillips (First performance)
- Dance of Salome..... Bernard Rogers (First performance)
- Folk Song Symphony..... Roy Harris

Hamtramck, Mich.

SOLOIST at the concert given by the Hamtramck Philharmonic Orchestra on March 10th was the Polish violinist, Miss J. Janiszewski, who played with fine musical discernment "Zigeunerweisen" by P. Sarasate and "Nocturne", Op. 9, by F. Chopin. Completing the program were works by Sibelius, Verdi, Tchaikovsky and Wagner. The conductor of this orchestra is Frank Grabowski.

Toledo

STARTING off auspiciously with Lily Pons as the evening's guest soloist, the Toledo Symphony Orchestra played its first concert May 6th, before an audience of 3,000 of Toledo's citizens who, at first curious and even skeptical, as the orchestra proved its worth became resoundingly enthusiastic. It was less than a year ago that Dr. George King Raudenbush began to audition Toledo musicians for possible membership in this organization, choosing finally eighty-one of that city's residents, and importing four from Detroit. Then, with the ensemble completed, he began rehearsals. Meanwhile the founders who were making all this possible remained modestly anonymous, revealing their names only on the program notes distributed at this first concert, and extending a greeting to each individual in the audience who "by your attendance this evening are, too, in a way, a founder." Messages of congratulation were read during the course of the evening from Toscanini, Barbirolli and Walter Damrosch.

The orchestra, if it had "first-appearance stage fright", certainly gave no indication of this; its performance was highly-keyed, responsive to every indication of its conductor. Mr. Raudenbush led it first in Mozart's Overture to "The Marriage of Figaro", then in Schubert's Symphony No. 5, both of which he developed with high interpretative skill. The "Caro Nome" of Verdi sung by Lily Pons followed. The works played on the second half of the program introduced Toledo audiences to the subtleties of Faure, to the sonorities of Sibelius and the humor of Dvorak. Lily Pons, after singing the "Bell Song" by Delibes was generous with encores which included Bishop's "Lo, Hear the Gentle Lark", Strauss' "Beautiful Blue Danube", Ponce's "Estraletta" and Del C'Agna's "Villanelle".

Throughout, Mr. Raudenbush showed himself to be a conductor capable of obtaining from his men the highest degree of cooperation and of producing in the united effort a true conception of the composers' works.

Jubilant over the success of this first concert, the management has already negotiated for a series of summer "pop" concerts and is deep in arrangements for the coming winter season.

Milwaukee

FOR its third season, Milwaukee's "Music under the Stars" has planned eight evenings of engrossing entertainment. On June 25th, Richard Crooks, outstanding tenor of the opera and concert stage, will be the soloist; and on the two following Tuesdays, Jean Dickenson (soprano) and Donald Dickson (baritone) will assist. The soloists on July 23rd will be Lily Pons and Andre Kostelanetz, the following week, James Melton, tenor. August 6th will present two soloists, Albert Spalding, violinist, and Diana Gaylen, lyric soprano. A week later John Charles Thomas, baritone, will assist. The concert of August 20th will have two artists hailing from Hollywood, Florence George, soprano, and Allan Jones, tenor.

The Wisconsin WPA Symphony Orchestra will be presented in conjunction with the foregoing artists, under the conductorship of Dr. Sigtrid Prager.

Chicago

IN a program which opened with Samuel Barber's "The School for Scandal" and closed with Respighi's "The Pines of Rome", the last Thursday concert of the forty-ninth season of the Chicago Symphony Orchestra was presented. During its course, Claire Dux made an appeal for the organization, emphasizing the large part that music plays in all our lives and giving force to the argument by singing exquisitely, while the audience listened spellbound, "Morgen" of Richard Strauss. The playing of Paganini's "Moto Perpetuo" evidenced a buoyant clarity which characterized the

☆
Here's the Latest Rave in Rhythm!

☆
The New De Luxe Swing of

ARTIE SHAW and his Orchestra

on VICTOR RECORDS



IT'S the newest thing in the marts of music—so, naturally, it's on Victor Records. The brand-new, de luxe swing of Artie Shaw and his orchestra creates a new kind of exhilarating, spine-tingling excitement that's sheer music-magic. So hurry along down to your favorite RCA Victor music merchant's and get an earful. You'll probably leave with an armful, because these great Shaw numbers top a top-notch list of new Victor and Bluebird Records.

Ask your Victor and Bluebird Record dealer about the new RCA Victor Long Life Needle... Trademarks "Victor" and "RCA Victor" Reg. U. S. Pat. Off. by RCA Mfg. Co., Inc.



VICTOR & BLUEBIRD RECORDS

Victor Division, RCA Mfg. Co., Inc., Camden, N. J.
A Service of the Radio Corporation of America

Here are a few to whet your interest:

VICTOR RECORDS 75¢

- 26542 Adios, Mariquita Linda—Frenesi Artie Shaw and his Orchestra
- 26563 Don't Fall Asleep (VR)—Gloomy Sunday (VR) Artie Shaw and his Orchestra
- 26577 Ko-Ko—Conga Brava Duke Ellington and his Famous Orchestra
- 26539 Polka Dots and Moonbeams (VR)—I'll Be Seeing You (VR) Tommy Dorsey and his Orchestra

BLUEBIRD RECORDS 35¢

- B-10671 Gabriel Meets the Duke Whispering Grass (VR) Erskine Hawkins and his Orch.
- B-10673 The Rumba Jump!—Swing Rumba (VR) I'll Never Smile Again (VR) Glenn Miller and his Orchestra
- B-10674 Boogie Woogie on St. Louis Blues—Number 19 Earl Hines and his Orchestra

The World's Greatest Artists are on Victor and Bluebird Records

whole evening's performance. In the Brahms' first symphony the Andante was presented with a gentle luminosity rarely heard in any concert hall. "The Pines of Rome" basked in the same quiet glow. Coming by no means amiss was a little speech by Dr. Stock who pointed out that next year, the orchestra's fiftieth anniversary, will be a banner season and that at the Theodore Thomas Memorial concert the exact program will be played which was given at Thomas's first auditorium concert. This will include Beethoven's Fifth Symphony and the Tchaikovsky Concerto. Dr. Stock spoke with deep feeling of his own rise from the ranks of the orchestra to the post of conductor. He ended his talk by thanking Mme. Dux and by quoting that lovely and simple line of her song, "Und Morgen wird die Sonne wieder scheinen" (and in the morning the sun will shine again).

Making an encore the high point of the evening was the achievement of Ennio Bolognini, Argentine cellist, when, on May 8th, he played with restrained opulence a Bach suite, the Chicago Business Men's Orchestra accompanying him in like vein.

The performance was further enriched by an admirable performance of the Saint-Saëns Concerto, and, for the major orchestral offering, Tchaikovsky's Fifth Symphony.

The concert of the Illinois Symphony Orchestra, April 29th, under the direction of Izler Solomon, began with an excellent performance of Mozart's "Haffner" Symphony. The Arthur Bliss Concerto for Two Pianos and Orchestra which followed was a crisp, coordinated interpretation by Marya McAuliff and Georga Orwig. An excellent performance of Saint-Saëns' "Carnival of Animals" brought them back to the stage for well-deserved bows.

One of the most charming concerts of the season was held at Orchestra Hall on May 5th, when more than 300 children sang under the direction of Marx E. Oberndorfer to the accompaniment of the Civic Orchestra conducted in turn by Hans Lange and Clarence Evans. These children, some so small that one doubted their ability to fasten their attention on anything more serious than dolls and tin soldiers, sang sweetly and in tune, folk songs and more complicated compositions such as "All through the Night". The Civic Orchestra gave a creditable performance of Schubert's Ballet Music from "Rosamunde" and the Scherzo from Mendelssohn's "A Midsummer Night's Dream", conducted by Mr. Evans.

Indianapolis

AN all-American Festival of Music was the gift Indianapolis had to offer to music lovers in that vicinity, on May 8th, 9th and 10th under the direction of Fabien Sevitzky. With its purpose "to familiarize the public with our own American music literature", it accomplished the task of stimulating appreciation for the really great achievements of American composers. At the concert of the 8th, Frances

ACCEPTANCE

HOLTON

METAL

Clarinet

Instruments that sell on their own

As Low As \$75* with case

Holton players are our best boosters. Many sales are made on customers' recommendations. You'll be pleased, too... Call at any music store, or write today for our

FREE TRIAL PLAN

FRANK HOLTON & CO.
6022 N. CHURCH ST.
ELKHORN, WISCONSIN

McCullin, Daniel Gregory Mason and Henry Cowell were among the composers represented by choral and instrumental works. That of the 9th contained selections by Roy Harris, Will James and Charles Martin Loeffler. On the 10th, orchestral works by Albert Stoessel and Edward MacDowell were played. Approximately 300 singers and instrumentalists helped to make these three days a period of revelation and inspiration.

The 1940-1941 season of the Indianapolis Symphony Orchestra, Fabien Sevitzky conductor, will open November 29th. There will be ten pairs of concerts Friday and Saturday evenings.

Crawfordsville, Ind.

THE concert of April 24th by the Crawfordsville Symphony Orchestra marked the close of this organization's ninth season, one which the management can look back on with satisfaction, since it was marked not only by a rise in musical standards but also by a large increase in attendance over all other years. This final concert, of a popular nature, was sponsored partly by the Crawfordsville Music Club and the Crawfordsville State Symphony Unit who purchased blocks of tickets to distribute among deserving students of the various schools. Gershwin's "Rhapsody in Blue" was played by the

solist of the evening, Emily Schlemmer Ormes; other compositions were Overture to "Der Freischütz" by Weber and the "Unfinished" Symphony by Schubert. The orchestra's conductor is Gilbert Kellberg.

Chattanooga, Tenn.

THE Chattanooga Symphony Orchestra gave its third concert of the season in that city in late April. The conductor, Arthur Plettner, who has been with the organization now for three years, directed a program which consisted of Beethoven's Second Symphony; the Vivaldi Concerto Grosso in D minor; Holst's "A Somerset Rhapsody"; the Overture to Glinka's Russian and Ludmilla; and Boerschel's "Straussiana" for piano and orchestra, with Isa McIlwraith as soloist.

Lincoln, Neb.

DON A. LENTZ, flutist, on the evening of April 1st, performed with the Lincoln Symphony Orchestra the rarely played Concertino for Flute and Orchestra by Cecile Chaminade, of whom the poet, Ambrose Thomas, once remarked, "This is not a woman who composes, but a composer who is a woman." Leo Kucinski who has been conductor of the orchestra for five years directed the performance of Mendelssohn's Overture to "A Midsummer Night's Dream", Rimsky-Korsakoff's "Scheherazade", Wagner's Prelude and Love Death from "Tristan and Isolde" and Schubert's "Marche Militaire". This was the final concert of the orchestra's thirteenth season.

Albuquerque, N. M.

SOFT music played fifty floors high in New York City, songs crooned in basement night clubs, bands sounding forth in mid-ocean and harmonicas trickling tunes from passenger planes winging the skies are phenomena which wonder-immune inhabitants of the United States take as a matter of course. But eye-widening even to these is the news that comes to us from Albuquerque, New Mexico, where, it seems, the Albuquerque Symphony Orchestra gave a concert in a 100-year-old Spanish gold mine dug deep under the San Pedro Mountains, a quarter of a mile from the entrance.

Here, on May 19th, the sixty-piece orchestra played its last concert of the 1939-1940 season. ("The acoustics," stated Mrs. Grace Thompson, director, "are just perfect—better than in any building we could get.") We can well imagine this vast cavern pillared with stalagmites, the sea of faces, white against inky blackness of deeper recesses, the hollow in the rock, where instruments glitter and from whence rise, like a mighty, subterranean ocean, the reverberations of a Beethoven symphony. (That was a concert to hear!)

Houston

PLEDGES to the amount of \$61,482 have already been made for the Houston Symphony Orchestra for the season of 1940-1941. This orchestra, under the conductorship of Ernst Hoffman, recently completed its season in Houston, Texas.

Duluth, Minn.

THE final concert of the season on May 10th by the Duluth Symphony Orchestra under the direction of Paul Lemay brought to a close the seventh season of the orchestra. An all-Tchaikovsky program was presented in commemoration of the composer's one hundredth anniversary.

The Symphony Association is in the midst of their annual Maintenance Fund campaign to raise money for next year. A season of six evening subscription concerts is again planned, with nationally known soloists, in addition to which there will be three popular concerts, children's concerts, and several out-of-town engagements. Soloists who have been engaged for next year are Lawrence Tibbett, Dorothy Maynor, and Josef Hofmann, with other special features yet to be announced. Mr. Lemay will return for his eighth season as conductor of the orchestra.

San Diego

THE San Diego Symphony which has for fourteen years played a prominent role in the cultural achievements of San Diego will begin its summer season on July 12th. The conductor, Nikolai Sokoloff, founder of the orchestra, will arrange programs to satisfy the taste for both symphonic and popular music. The soloists of the season will include Enid Szatbo, contralto; Kato Mendelssohn Szekely, pianist; Frits Slegel, violinist; Lee Whitney, lyric soprano; Lyell Barber, pianist, and Harold Peterson, baritone.

Pasadena

HELD from May 19th to 29th, the Pasadena Music Festival, Richard Lert, director, offered a ten-day musical treat never before equalled in the annals of Pasadena cultural life. Among the offerings of especial interest was the Operatic Concert of May 21st in which such artists

as Elisabeth Rethberg, Douglas Beattie and Charles Kullman accompanied by the Festival Symphony Orchestra sang scenes from "Lohengrin", "The Flying Dutchman", "Die Meistersinger", "Faust", "Forza Del Destino", and "The Masked Ball". On May 23rd, a performance of Handel's "Belshazzar" was given, with a Festival Chorus of 200 voices with Elisabeth Rethberg, Charles Kullman and Douglas Beattie, soloists, and accompanied by the Pasadena Civic Orchestra.

The Symphony Concert, given May 29th, by the Southern California Music Project Orchestra, was directed by Maurice Koehler.

Richmond, Cal.

THE Northern California WPA Symphony Orchestra, Nathan Abas, conductor, presented on May 8th a program at once varied and stimulating. "San Juan Capistrano" by Harl McDonald depicted the quiet spirit of the early Mission era: church bells ringing, the Indians gathering at the fireside and a Spanish Fandango sounding. Lucien Cailliet's orchestration of "Pop Goes the Weasel" was the second American work on the program. A former student of Southern California University, Cailliet is at present a member of the Philadelphia Symphony Orchestra. Joyce Zickhardt, mezzo-contralto, soloist of the evening, sang Tchaikovsky's "Adieu, Forets", and Wagner's "Du Bist der Lenz". Schubert and Glinka were also represented on the program.

Toscanini

THE program of April 20th, given by the NBC Orchestra, demonstrated anew the wide scope of Toscanini's interpretative powers. The Moussorgsky-Ravel "Pictures at an Exhibition" became a portrait gallery of subjects almost visibly clear, with the centrally hung exhibit, "The Great Gate at Kiev", a-clang with bells. In the "Jupiter" Symphony of Mozart, the architectural structure and the melodic loveliness of the composition were merged into perfect unity. Other compositions on the program were Dvorak's "Scherzo Capriccioso" and Elgar's "Introduction and Allegro".

A highlight in the concert of April 27th was the Symphony No. 4 of Sibelius, in which Toscanini evoked the tragic atmosphere that underlies this great work, while always being careful to avoid over-stress and overstatement. It is but a short step from Finland to Norway these days, as the news files, and Toscanini made it on the same program when he played the Grieg Suite, "Aus Holbergs Zeit". French selections made up the remainder of the program, Franck's "Les Eolides" and Ravel's "La Valse", in both of which the full poetic content was revealed.

In the last NBC concert of the New York season, given May 6th in Carnegie Hall for the benefit of the Greater New York Fund, Brahms held full sway and Vladimir Horowitz was soloist, playing the Piano Concerto No. 2 in B-flat major. One movement of Brahms' Serenade No. 1 opened the concert and his Symphony No. 1 in C minor closed it. In the playing of the Concerto, Mr. Horowitz showed a virility and fire which welded this work into such a conception as the composer must have desired. In the C minor Symphony, the final work of the season, the composer's intentions were again carried out with intuition and steadfastness. Following the last chord, such applause broke loose in the hall that even Toscanini, for all his modesty, must have realized the high place he holds in the hearts of audiences, seen and unseen, all over the United States.

The program which Toscanini conducted on May 14th, at his concert in Constitution Hall, Washington, with the NBC Symphony Orchestra, included, in honor of more than 1,000 scientists convening in Washington from South and North America, works by composers of both of these continents. Oscar Lorenzo Fernandez, Brazilian composer, was represented by his "Batuque Danza Di Negri" and the young American composer, Samuel Barber, by Adagio for Strings. On May 31st, Toscanini sailed with the NBC Symphony Orchestra for South America to give sixteen concerts in Brazil, Argentina and Uruguay. The opening concert took place on June 12th, in Rio de Janeiro, scene of his debut as a conductor fifty-four years ago.

Vancouver

JOHAN BARBIROLLI, journeying to the West Coast by way of Canada, conducted a concert of the British Columbia Music Festival on May 18th in Vancouver.

Toronto

IN its seventh year the Toronto Promenade Symphony Orchestra, under the conductorship of Reginald Stewart, presented, May 2nd, the first concert in its six-month series. Percy Grainger was the soloist for the opening night, his popularity attested by the enthusiastic recep-

tion accorded him by the 7,665 persons present, a new high in concert attendance in Toronto. Immediately at the close of the concert, Mr. Stewart made a flying trip to New York for rehearsal the next afternoon for his concert, May 5th, at Carnegie Hall on the "Famous Conductors' Series".

Back in Toronto he led the concert of May 9th, in which Gladys Swarthout was guest artist. Another capacity house demonstrated that citizens of Toronto appreciate musical fare of high order. On May 16th Winifred Heldt, mezzo soprano, Emery Darcy, baritone, and William Morton, tenor, were soloists with the Bach Choir. The solo attraction of the evening of the 23rd was the concert dancer, Miriam Marmein, and that of the 30th, Arthur Le Blanc, violinist. Mr. Le Blanc gained an enviable reputation in Europe and highest praise from the most important critics, for his unquestioned ability. His appearance helped to make this concert one of the best of those so far given. Weekly concerts will continue until the close of the season, October 10th.

Havana

THE Cuban pianist, Jose Echaniz, was soloist with the Havana Philharmonic Orchestra in its last concert of the season, May 13th. The conductor was Massimo Freccia.

Palestine

AS the first native American to lead the Palestine Symphony Orchestra, Mr. Benjamin Grosbayne has been invited to conduct this organization in a series of concerts this Summer. He has accepted, provided, of course, that the Mediterranean by that time is not a seething cauldron of war. Mr. Grosbayne will take with him a sheaf of American works and will introduce some of them to Palestine audiences.

Already the Palestine Orchestra has had as guests some eminent conductors, Arturo Toscanini, Felix Weingartner, Hermann Scherchen, Issay Dobrowen and Hans Steinberg among others.

Mexican Music

WITH an orchestra which included a tepalcates, a huehuetes, and an omichicahuastlis, all Mexican instruments, Carlos Chavez, Mexican composer-conductor, directed a series of concerts during May at the Museum of Modern Art in New York City. The works given illustrated the important periods of Mexican history, and the first performed, "Xochipilli-Macuil-xochitl", by Mr. Chavez, was an attempt to recapture the Aztec idiom.

Ernest Schelling Fund

IGNACE JAN PADEREWSKI accepted the post of honorary chairman of the concert given May 14th by the New York Philharmonic-Symphony orchestra under the direction of Dr. Frederick Stock in memory of the late Ernest Schelling, the great pianist's one-time pupil. Lily Pons, soprano, and Robert Casadesus, pianist, were the soloists of the evening, the former singing Faure's "Les Roses d'Ispahan" with delicate grace, the latter giving a dazzling performance of Liszt's Second Piano Concerto.

The composition on the program which made, perhaps, the deepest impression because of events abroad was "A Victory Ball", a setting of Alfred Noyes' poem by Ernest Schelling. The mood of the poet,

"God how the dead men grin by the wall
Watching the fun of the Victory Ball,"
intensified by the music, brilliant and sardonic, and news of a great battle raging in Europe the very day of the concert, left a deep impression on the audience.

Proceeds of the concert went to the establishment of an Ernest Schelling Fund for Musical Artists in Distress.

Could you use
\$200.00
Cash?

Or one of many other substantial money prizes? Maybe for a nice vacation—to pay off some bills, buy some new clothes, go in the bank, or for some other useful purpose? Then send today for copy of the 1st issue of **THE MARTIN BANDWAGON**—just out with 180 pictures of Martin players—interesting articles by famous teachers—and full details of easy contest. A great array of top names—amateurs and professionals—playing Martin.

MARTIN
BAND INSTRUMENT CO.
Dept. 601, ELKHART, INDIANA

FOR SALE

FOR SALE—Bbb RECORDING BASS, "Holton", 4 valves, silver, 24-inch bell, side action, perfect condition, \$148.00. Also have NEW form-fitting case, \$28.50. Three days' trial.

FOR SALE—"SLINGERLAND" SNARE DRUMS (2), 14x6 1/2, 1 black, 1 white, Duco, perfect, \$18.50 each. Also 13-inch ZILCO CYMBAL and FLOOR STAND, thin, brilliant, \$8.75. Three days' trial.

FOR SALE—SIRING BASS, 3/4 size, swell back, fine tone, well made; used for demonstration only; including waterproof cover. This outfit like NEW, \$88.00. Three days' trial.

EVERYTHING FULLY GUARANTEED
Other Bargains. What Do You Need?

HENRY E. GLASS CO. Established 1919
1504 MARKET ST., PHILADELPHIA, PA.

NEW SPECIAL MODEL 300

The Clarinet Mouthpiece you always wanted with the big brilliant tone, free and easy blowing. Try one. America's finest. Includes: Five hand-made Reeds. Sold only direct. Price list FREE. Mouthpiece and Reed maker since 1900.
WM. LEWERENZ, 3816 Texas Ave., St. Louis, Mo.

Grand Opera

ASKING in the triumph of a drive already over-subscribed by \$63,195 and with returns still coming in, the Metropolitan Opera Association can look back with a glow of satisfaction over the tremendous success of the campaign. It may be confessed that in its hour of need, the rich who had so long upheld it because of what it contributed toward social prestige and glamour, admitted by their attitude, if not by actual statement, that increasing taxation and a rapidly shifting scale of values made further investment unfeasible. It became evident therefore that if the Metropolitan was to continue at the high level it had heretofore maintained, it must rely for its support on the

general public. Begun on January 27th and ending on May 9th, the drive assumed nation-wide proportions and attained its goal through the cooperation of people of every type and interest. Innumerable letters testified to the fact that citizens throughout the United States appreciated, wanted and valued as a national asset this Metropolitan Opera Association.

An analysis of the contributions reveals their origins as follows:

Radio listeners to the Saturday broadcasts	\$ 326,936.00
Fifteen foundations	149,482.00
Artists, the management, employees of the Metropolitan	36,496.00
Seven labor and theatrical organizations	6,745.00
Business, industrial, financial and banking interests	143,517.00
Metropolitan Opera and Real Estate Company stockholders	144,300.00
Opera seat subscribers	86,000.00
Directors of the Metropolitan Opera Association	70,621.00
Members of the Metropolitan Opera Club	20,429.00
Individuals, music clubs, opera associations in other cities	78,669.00
TOTAL	\$1,063,195.00

The Metropolitan Opera Association looks ahead now to even greater achievements. Contracts with the artists are being signed (luckily nearly all of them are in America this summer), as well as contracts with the other members of the company—choristers, orchestra men and so forth. Edward Johnson, general manager; Edward Ziegler and Earle R. Lewis, assistant general managers, have been reengaged for two years, with an option for a third year.

The management must decide further on novelties and revivals for the next season, apportion the main roles and order the sets. There is the problem of improvement of the house itself, rearrangements of seats, installation of film projection apparatus, air-conditioning and general renovation. The first alteration voted by the board was a remodeling of the grand tier. The present row of boxes in this tier are to be replaced with loge seats, an arrangement which will increase the seating capacity by 100 seats. In the balcony 647 modern seats designed for greater comfort, will be installed.

Certainly a matter for satisfaction is this busy-ness over creative projects contrasting sharply with another continent concentrating its best, in youth and inspiration, on problems of destruction.

San Carlo Opera

THE eleven-day popular priced season of the San Carlo Opera Company in New York marked the end of its thirtieth coast-to-coast tour in which it presented opera in fifty cities. The first of the operas was Verdi's "Rigoletto", a performance characterized by sincerity and spirit. Lucille Meusel was the Gilda, Sydney Rayner the Duke, Harold Kravitt, Sparafucelle. Ivan Petroff, possessor of a voice both warm and expressive, was Rigoletto. Carlo Peroni conducted.

Miss Meusel brought proceedings to a halt with her "Caro nome" while the audience stormed its applause. "Donna e mobile" of Mr. Rayner met with equal success.

The "Carmen" of the afternoon of the 10th was all a Carmen should be, which is saying much. The third opera, "Madame Butterfly", given on the 11th, was a carefully prepared production with an attractive series of stage pictures. Hisi Kaye was the picturesque Butterfly; Dimitri Onofrel, the Pinkerton; Mario Valle, Sharpless, and Charlotte Bruno, Suzuki. The evening's performance, "Il Trovatore", was given before a responsive capacity house.

The cast of "La Boheme" given on May

12th, was headed by Bianca Saroya as Mimi and Sydney Rayner as Rodolfo. Carlo Peroni conducted. Both on this evening and the following, May 13th, when "Aida" was heard there were capacity houses and demonstrative audiences. The leading roles were taken by Norina Creco as Aida, Lyuba Senderewna as Amneris, Charlotte Bruno as the priestess and Aroldo Lindi as Rhadames. "Traviata" was presented on the 14th, the cast headed by Lucille Meusel as Violetta; Francis Perull as Alfredo and Ivan Petroff as Germont. On the 16th Wagner's "Lohengrin", with a cast headed by Bianca Saroya as Elsa and Dimitri Onofrel in the title role, was given.

Mario Berini was heard in Gounod's "Faust" on May 17th, making his debut in the title role. He scored an immediate success. Charlotte Symons was Marguerite and Harold Kravitt, Mephistopheles. Carlo Peroni conducted as usual.

The high point in the season came with the performance of "Martha" in English at the matinee on May 18th. The following night, "Rigoletto", the closing opera of the eleven-day season was repeated. Ivan Petroff sang the role of Rigoletto and Lucille Meusel that of Gilda. On this evening, however, the part of the Duke was taken by Dimitri Onofrel.

A post-season followed this performance, consisting of extra performances given May 23rd, 25th, 26th, 30th, 31st, and June 1st and 2nd.

Cincinnati

VERDI'S opera, "Aida", has been chosen for the opening of the twentieth season of Cincinnati Summer Opera which extends from June 30th to August 10th and which will present many outstanding opera "names" in the thirty-six performances.



CINCINNATI SUMMER OPERA—CAPACITY AUDIENCE OF 3,200

That Cincinnati remains the only city in the United States in which regular seasons of Grand Opera are presented in the Summer is a fact no less unique than the consideration that this summer opera season is the result of the energy, fortitude and effort of one of our own local officers, Oscar F. Hild, president of Local 1 of Cincinnati, who, six years ago refused to accept the opinion of former operators of Cincinnati opera that "opera was dead" and who has revived it with such a bang that it has taken an important place among major opera undertakings, regardless of time of year or place.

This season, the seventh of Hild's operation in the no-pay capacity of managing director of Cincinnati's opera seasons, gives promise of even greater artistic success than heretofore. It should add new laurels to the musical reputation of

Cincinnati and should convince the few remaining doubting Thomases that opera in Cincinnati at least is very much alive. Through Hild's personal contacts the important artists of the Metropolitan Opera Company have been nearly equally distributed between the Cincinnati season and the regular winter season at the Teatro Colon at Colon, Colombia.

Artists already engaged for the Cincinnati season include: Sopranos—Josephine Antoine, Rose Bampton, Bruna Castagna, Vivian Della Chiesa, Susanne Fisher, Lucille Meusel, Elisabeth Rethberg, Rose Tentoni, Gladys Swarthout, Carolina Segra and Elsa Zebranska (the two latter of La Scala, Milan); tenors—Joseph Bentonelli, Arthur Carron, Jules Jobin, Elwyn Laholm, Nichola Massue, Giovanni Martinelli, James Melton, Jan Peerce and Armand Tokatyan; baritones and basses—

and EBURNATED BAR

New!

TONE MASTER Ball-Metal

Rubber MOUTHPIECES

ASK THE MEN WHO PLAY THEM!

Designed and Created by Otto Link

GO LINK!

Men who play LINK MOUTHPIECES know they have the finest that human skill, experience and accurate machines can produce. Top-ranking and contest winning players, too numerous to mention, are invariably LINK equipped. Ask your Dealer to let you try the NEW LINK MOUTHPIECES. You're Bound to Like Them—And Buy Them!

FREE—Send for free descriptive booklet. Contains complete listing of outstanding Link players and the designs they use. Write TODAY! Dept. 34.

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

IN TIMES SQUARE

MIDTOWN BUS TERMINAL

143 WEST 43rd STREET
Bryant 9-3800

NEW LOW BUS FARES TO ALL POINTS IN THE UNITED STATES
CALL US FOR INFORMATION

All-Expense Tours to Washington, Atlantic City, California, National Parks, Etc.

WE TRANSPORT
RUDY VALLEE PAUL WHITEMAN
TEDDY WILSON and Others

MODERN, UP-TO-DATE STREAMLINE MOTOR COACHES FOR HIRE
by DAY, WEEK or MONTH

Insurance to Meet All Requirements
DAY AND NIGHT SERVICE
LOWEST RATES
Write or Wire
RA veaswood 8-3330

COSMOPOLITAN TOURIST CO., Inc.
QUEENS OFFICE: 34-05 45th ST., L. I. CITY

YOU CAN

- HAVE STRONG LIPS
- GET HIGH TONES
- GET LOW NOTES
- READ ANYTHING
- TRIPLE TONGUE
- PLAY ALL NIGHT

Write for our "FREE POINTERS"

VIRTUOSO MUSIC SCHOOL
406 Linwood, Dept. 16, Buffalo, N. Y.

Please send me your "Free Pointers." I play a _____ (name instrument)

NAME _____

STREET _____

CITY _____ STATE _____

HARMONY

in 12 easy lessons

LEARN TO MEMORIZE
IMPROVE, ARRANGE, COMPOSE!

Write for actual proof and guarantee offers. NO OBLIGATION.

De Lamar's Practical Harmony System
1850 Warren Ave. Dept. "I." Chicago, Ill.

performances beginning with "Aida" with Bampton, Castagna, Carron, Warren and Moscona in the leading roles and ending with "Lohengrin" with Rethberg, Zabraniaka, Laholm and Cordon in the leading roles and maintaining a similar level of performances throughout a long season by presenting artists rated as the best in the business, the Cincinnati Summer Opera proves it has forged a long way ahead of that organization to which Hild found he had fallen heir six years ago when he ventured the opinion that summer opera could continue, at which time he was thinking solely in terms of summer jobs for symphony musicians.

This summer, incidentally, will bring to a figure well in excess of \$300,000 the total amount paid to musicians in regular salaries since the revival of summer opera.

Compensation to his members, glory to his city and the satisfaction of accomplishment are in this case the rewards to this man for his efforts on behalf of opera.

Hippodrome Opera Company

"LA TRAVIATA" was sung by the Hippodrome Opera Company on April 23rd at the Mecca Auditorium, New York City, attracting an enthusiastic audience. Jessica Davis sang Violetta for the first time with the company. "Rigoletto" scheduled for May 4th was postponed for three weeks, because of the indisposition of Alfredo Balmaggi, the company's artistic director.

The Salmaggi Grand Opera and Radio School has been holding auditions for three scholarships for soprano, tenor and baritone voices. Applications are being made at the school's executive offices, 17 West 46th Street, New York, N. Y.

Lewisohn Stadium

ROSE PAULY, Metropolitan Opera soprano, has been engaged to sing the title role of "Carmen" which will be given on July 29th in the New York Lewisohn Stadium Concert Series. Famous for her portrayal of the title role of "Elektra", this will be her first non-German role in New York.

Young Artist Opera Company

With the rising interest in opera throughout the United States comes an increasing desire among young singers to make an operatic career their goal. Unfortunately, there have been no channels through which the necessary training could be pursued, other than small opera companies in Europe and these have been closed to them since the beginning of the war. Now all this is to be changed. The Young Artist Opera Company of New York City has been formed with the avowed purpose of offering a means of training aspirants in the operatic field. This company is modeled on the small opera companies of Europe and will provide a stage whereon young singers may gain experience.

This one organization, of course, will not meet the need entirely. It can, however, become a model for other companies in the various large cities of the United States.

Meanwhile singers with well-trained voices and good presence who feel the need of actual stage experience will be given auditions by writing to the Young Artist Opera Company, M. Klechner, secretary, 1425 Broadway, New York, N. Y.

Philadelphia

THE success of the Philadelphia Opera Company is an illustration of the adage, "Where there's a will, there's a way". This group, under vigorous leadership, has been able to make things go. With Sylvan Levin and Hans Wohlmut as music and stage directors, plans are already being made for the next season. These include Tchaikovsky's "Eugen Onegin" and Debussy's "Pelleas et Melisande", as well as a repeat performance of "Marriage of Figaro" sung in English. The winning opera in the composer's contest being conducted at present is listed to be given February 11, 1941.

Francesco Pelosi, general manager of the Philadelphia La Scala Opera Company, has announced the engagement of Herbert Fiss as conductor of the German operas to be given by this organization in the coming season. Angelo Canarutto and Giuseppe Bambochek will conduct the Italian and French repertoire. Eight subscription performances are arranged for the coming season, the dates falling on October 31st, November 21st, Decem-

ber 12th, January 16th, February 6th and 27th, March 20th and April 24th.

Benjamin Altieri has been re-engaged as stage director and William Sena as ballet master.

Chicago

ONE man in Chicago who realizes the country's need of a medium for presenting young operatic talent to a responsible and understanding audience is Nicola Berardinelli, teacher, impresario and conductor. On June 1st he presented the opera "Rigoletto", in the Chicago Civic Opera House, a colossal undertaking seeing that every person in the cast, every item of scenery, every member of the orchestra was selected by him and that his was the responsibility for coaching the performance, as well as for singing the title role. (At a previous production, under his supervision, "La Traviata", in 1939, he acted as conductor.)

In the performance of this year, on June 1st, Norbert Holterman, tenor, who has been studying with Mr. Berardinelli two years and has already four operatic roles to his credit, sang the role of the Duke, Eleanor Herrmeyer sang the part of Madalena, and George Kruto, that of Matteo Borsa.

The coming season of the Chicago Opera Company will open November 2nd with "Aida", the opera that started off the career of the Chicago Grand Opera just thirty years ago. Mr. Robert Edmond Jones has been chosen to supervise the re-grouping, revising and modernization of the scenery. In view of his excellent record in the same capacity in the play, "The Philadelphia Story", there is every reason to expect big things. A new chorus has been chosen and the orchestra subjected to a weeding-out process, new members being selected by a blind audition. Mr. Henry Weber, artistic manager, has also promised the best ballet Chicago opera has ever had.

The operas, "Falstaff" and "Martha", will be sung in English. It is further reported the company will get into training by means of a two-week pre-season tour, the equivalent of two weeks of intensive dress rehearsals.

St. Louis

THE Spring Opera season in St. Louis closed with a performance, April 25th, of "Carmen", with Marjorie Lawrence in her first appearance in the title role. Lasso Halasz is the artistic director of the company.

Seattle

ON May 20th a new project was launched—a "Lyric Theatre" which gives operas wholly in English. The first opera so presented was "The Barber of Seville", which ran for four weeks at the Repertory Playhouse. Meanwhile the opera "Die Fledermaus" was in preparation, and will open on June 25th.

Ernst Gebert, director of the Lyric Theatre, reports that most performances are assured success through advance sale of tickets to clubs and other organizations.

Montreal

AT the Montreal Festival, June 14th, "Pelleas et Melisande" was the opera chosen by Wilfred Pelletier, who was in charge of the performance. Marcelle Denys was the Melisande; Raoul Jobin, the Pelleas; Mack Harrell, the Golaud.

South America

KURT BAUM, tenor, of the Chicago City Opera Company, will sing leading roles in "The Magic Flute", "Gypsy Baron" and "Schwanda" this season at the Teatro Colon, Buenos Aires.

Jan Kiepara, Metropolitan tenor, is on his way to Caracas, Venezuela, to appear there in several operas.

The four-act opera, "Isaht", by Villa-Lobos, was given on April 6th, at the Municipal Theatre, in Rio de Janeiro. The composer, a native of Brazil, conducted with great success. Although the overture and the last two acts have been performed before, this was the first time the opera had been heard there in its entirety.

Luisa Tetrazzini

LUIZA TETRAZZINI, famous coloratura soprano of the operatic stage, died at Milan, April 28th, at the age of sixty-nine, after a long illness. With a voice that had earned for her \$5,000,000, Tetrazzini began her artistic career in a small theatre in Florence, in 1895; later she took London by storm, and, in 1908, New York, with a performance in which she sang the part of Violetta in "Traviata".

Tetrazzini's last "public appearance" occurred in 1938, when she made a recording which was broadcast to the United States.

BOOKS OF THE DAY

HOPE STODDARD

PIONEERS IN MUSIC, by David Ewen. 280 pages. \$2.75. Thomas Y. Crowell Company.

"For every flower that greets the sky
Five leaves must give their strength—
and die."

This old French couplet might well be the text for the subject matter herein presented—the lives of those composers who, almost unknown and wholly unsung, yet made possible the creations of composers such as Bach and Haydn and Wagner. These pioneers—often in their day considered mere academicians, fanatics or cranks—expended their energy in evolving new ideas and in outlining developments which they had neither time nor opportunity to carry to fruition. But these ideas and developments were the very substance whereon our great composers fed.

This book points out how Alessandro Scarlatti's operas became the models for other craftsmen, how his property is to be found "among the stolen goods of all the best composers of the first forty or fifty years of the eighteenth century", how Henry Purcell gained and passed on to his predecessors an inkling of what the true role of opera should be. It describes the manner in which that precisionist, Rameau, was ridiculed by the members of the Opéra orchestra, who complained that they "had no time to sneeze" in playing his composition, but how at least one man of that day (Voltaire) wrote, "Rameau has made of music a new art". His contribution, according to the author, was to bring to the opera "a sense for the dramatic, an understanding of orchestral writing and a strength and originality of style which had a purifying effect on the stuffy opera-writing of the eighteenth century." It was this same Rameau who, according to report, stinging rebuked the priest who was intoning prayers at the composer's deathbed, for singing out of tune!

One Giacomo Carissimi who might be called the "Monteverdi of oratorio" is designated as one who knew how to avoid the stilted patterns of his predecessors and write recitatives both powerful and dramatic and who was accorded the greatest of all compliments—that of imitation—by no less a one than Handel. Immediate successor to Carissimi, Alessandro Scarlatti softened canonical counterpoint and substituted a freer development. Nor is Heinrich Schütz forgotten, he who linked the early oratorio with its period of greatest flowering. "The new age of the oratorio, the age of Handel and Bach"—so the author points out—"was made possible because Heinrich Schütz had worked for it." Gluck, for his significant influence, is accorded extensive discussion, as well as a biographical sketch both illuminating and explicit.

The father of opera buffa and comic opera, Giovanni Battista Pergolesi, emerges as a realistic figure living his short and passionate life to leave behind works of real merit, as well as disciples in abundance.

The predecessor of Johann Sebastian Bach, Dietrich Buxtehude, is rescued from the mists of semi-oblivion as a composer of excellent works and the immediate path-clearer for Bach. Many of the organ forms which Bach used were acquired directly from Buxtehude. Without him, indeed, Bach's Passacaglia could scarcely have existed. Buxtehude, in turn, stands indebted to Girolamo Frescobaldi, one of the first composers of organ to achieve a style "free from vocal tyranny" and beautifully organic, as well as to Samuel Scheidt and Pachelbel for the form of the chorale-prelude.

As composer for instruments other than the organ, Arcangelo Corelli had much to offer Haydn and Mozart. In fact, from him is derived all modern chamber music. He was also the precursor of violin virtuosi, raising "fiddling" to the status of Art; and his work as a composer was greatly influenced by this unusual capacity. Mr. Ewen further brings to the light of recognition, in the field of the piano sonata, Johann Kuhnau, Domenico Scarlatti and Francois Couperin; in that of the symphony, Johann Stamitz, Matthias

Monn and Florian Leopold Gassmann. He tells how Chopin's music was evolved out of that of John Field and the melodies of the Viennese "Waltz Kings" out of those of Josef Lanner.

In short, this volume describes those "forgotten men" of music as builders of firm sub-structures without which the modern edifice, as we know it, could never have been reared.

CLARA SCHUMANN, by John N. Burk. 438 pages. \$3.00. Random House.

Far more than the living are the dead the prey of prejudice and misconception. We think of personalities being regarded more fairly by posterity than by contemporaries, but as a matter of fact folk of another age are judged—if they are judged at all—either through the wistful eyes of sentimentalists or through the baleful eyes of detractors. In other words they are categorized, fitted into cubby-holes of tradition. So Bach, Wagner, Mendelssohn, Haydn have roles cast for them as inflexible as the function of pistons in an engine or spokes in a wheel.

Clara Schumann has become, under the misting breath of time, a delicate maiden whose eyes hold both serenity and passion. We know her for a great virtuoso and the wife of Schumann—and there our knowledge usually ends. The sounds which evoked tumultuous applause in all the great cities of Europe and which made her the center of at least three men's hopes and joys are muffled, if not entirely lost.

The author who can breathe the breath of life into such a ghostly figure indeed earns our gratitude—and such gratitude we proffer Mr. Burk. For, when we close his book, we close it on a living woman, wiser and finer than most, but rejoicing and suffering with all womankind.

Clara's father, properly grateful for "this snowflake that has fallen on my sleeve", devoted twenty years of his life to developing her into one of Europe's outstanding virtuosos, to publishing her merits and to shutting her away from every influence other than his own. When Clara withdrew from his sphere, he became a lustreless figure, with a dull round of lessons the only compensation for concert tours with a wonder child.

Clara's husband, once he had wrested his bride from her father's desperate grasp, made her the center around which his personality evolved, in an orbit of compositions, fits of depression, babies and tours. When his endeavors faltered, lost in the fog of delusions, Brahms bent his young heart to the curve of Clara's life—nor ever averted from this course to the day he trudged after her coffin toward the burying ground.

And what of Clara, center of these circling worlds? In this book we find her a girl, gentle, but firm as a rock; a young wife deeply in love yet troubled by her husband's moodiness; a mother shielding her children (she had seven in all, one born several months after Schumann was confined to the asylum), gaining money from her concerts to feed them; a widow, with the sorrow that had always lain waiting in her eyes sprung to actuality. Here she passes before us in life, obeying her father, worshipping her husband, clinging to Brahms, yet preserving throughout strength of purpose and purity of expression.

There is yet another picture—of a white-haired woman, stiffened with age, playing for the last time a composition of Schumann's, made famous by her in all of the countries of Europe. Her father who had taught her to play, her husband who had written the music, and Brahms who stood there, alive, tears streaming down his cheeks—all must have listened in humility to the last speaking of the woman who had contributed so much to their lives.

To this figure who dominated the romantic period and who helped through sheer musical sensibility and nobility of character to revolutionize the art of the concert pianist are we introduced. Mr. Burk, in doing so, gives us the first comprehensive biography of this great pianist and noble character.

Every Trumpet Player Needs This Book

HOW TO BUILD UP

ENDURANCE IN TRUMPET PLAYING

Hayden Shepard's book containing his articles on ENDURANCE and TONGUING, with a complete set of exercises, is now out. PRICE \$1.50. Send orders to

HAYDEN SHEPARD, 112 W. 48th Street, NEW YORK

See Article on ENDURANCE in Trumpet Playing on Page 26

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.
1420 Broadway, Times Square, N. Y.

HERE, THERE AND EVERYWHERE

Music at the Fairs

IN summarizing the employment opportunities for the summer we must not overlook the importance of the second year of the two Fairs in this connection. Both Local 802 in New York City and Local 6 in San Francisco have increased the number of men employed beyond the figure of last year. Both locals signed contracts before the Fairs opened, and the members are now enjoying the fruits of these labors.

The New York World's Fair Band, the official Fair band, has been increased to fifty-seven men. The number of men employed by the Aquacade has been increased from twenty-four to thirty; the American Jubilee employs thirty men; Railroads on Parade, eighteen men; Old New Orleans, sixteen men; Winter Wonderland, sixteen men; Dance Campus, two bands of not less than eleven men each; Streets of Paris, sixteen men and Barbary Coast, sixteen men. A number of the smaller concessions are also using orchestras.

At the Golden Gate Exposition the official Exposition band has been increased to forty-five men up to July 3rd and from July 4th on will consist of fifty men. The Cavalcade will employ fifteen men; Folies Bergere, twenty men; the Aquacade, twenty men, in addition to which there will be a number of strolling groups employed at various points on the Fair grounds. In addition to this, arrangements are being made for a series of symphony concerts by the San Francisco Symphony Orchestra. Smaller orchestras will also be employed at the Golden Gate Exposition by the various concessionaires.

"House of Deceased" and Teeth

WHAT seems to be one of the first references to dentistry in New York appeared in the New York Journal on January 6th, 1735. The notice, in the form of a paid advertisement, was found recently by researchers for the Federal Writers' Project of New York City.

"Teeth drawn, and old broken stumps taken out very safely and with much Ease by James Mills, who was instructed in the Art by the late James Reading deceased so fam'd for drawing of Teeth, he is to be spoke with at his shop in the House of the Deceased, near the old Slip Market."

Songwriting Novelty at College of Music

INTRODUCING a newly invented reflectory machine called the Musiscope, Leon de Costa, author-composer, gave a preview of "The Birth of a Song," a stream-lined songwriting presentation, on Wednesday afternoon, May 15th, at 3:30 o'clock, before an invited audience at the New York College of Music, 114 East 85th Street.

Sponsored by the College, "The Birth of a Song," was described as the spontaneous composing of music for lyrics submitted by the audience at the time of the performance, while the Musiscope makes the writing of the notes visible on a large screen. Mr. de Costa was assisted by Miss Virginia George, soprano.

Leon de Costa is the composer of several hundred published songs with Harms, Remick, Breitkopf & Hartel and other leading firms. His most recent number, "In the Silence of the Dawn," published by Broadcast Music, Inc., several weeks ago, is heard frequently over the radio networks. In the theatre, he is known as the author-composer of "Fifty-Fifty Limited," "Kosher Kitty Kelly," "The Blonde Sinner" and other productions. A new musical, "Dancy," is scheduled for Broadway this summer.

Mr. de Costa is a member of Local No. 203, Hammond, Ind., A. F. of M.

First Annual Party

LOCAL 566, Windsor, Ont., held its first Annual Party for members and their families on Monday evening, May 1st. It consisted of a Dutch lunch, refreshments and dance which was so well attended that it was impossible to accommodate the entire crowd in the hall. The local not only intends to make this an annual affair, but in the fall will give a Parade of Bands dance to which the general public will be admitted.

"Talk Was Not Cheap"

FREEDOM of speech was readily granted to the good burghers of New Amsterdam—that is as long as they said the right things about the right people—but if one "popped off"—well, the Dutch in New Amsterdam had rare methods of punishment. Here are some:

"For scandalizing the governor," one Hendreck Jansen, in 1638, was "sentenced to stand at the fort door, at the ringing of the bell, and ask the governor's pardon."

"For slandering the Rev. E. Bogardus, a female was obliged to appear at the sound of the bell at the fort, and there, before the governor and council to state she knew he was honest and pious, and that she had lied falsely."

Although Jan Hobbes who had committed a theft was willing to confess and the evidence was quite sufficient to convict him, it was adjudged that he should also make his confession by torture.

Civic Service

LOCAL 69, Pueblo, Colo., on May 12th assisted in the dedication of a Wading Pool which was sponsored by the local, built by WPA labor and presented to the City of Pueblo on the above date.

The pool is located in Mitchell Park



Plaque Commemorating Dedication of Wading Pool.



Wading Pool for Pueblo, Colorado. Sponsored by Local 69, A. F. of M.

in the Park Hill district and will be enjoyed by thousands of children throughout the summer months. The local is also providing chutes, water wings and other necessary accoutrements to make this one of the best-equipped wading pools in the country.

Music Week Celebration

LOCAL 324 of Gloucester, Mass., is extremely proud of the fact that the entire program on May 5th for the Music Week Celebration was furnished by the music department of Sanders' Department Store. The five brothers who operate this store, Solomon, Simon, Eli, Hyman and Morris Sandler (all members of the local), in addition to playing solos, duets, ensemble numbers and conducting other orchestras, provided vocal and outstanding instrumental soloists, an accordion band and a very fine orchestra.

The City Hall auditorium was packed to capacity for this most enjoyable occasion.

On With the Show

STAGE-DOOR Johnnies, matinee idol admirers and autograph hunters have been part and parcel of the theatre from time immemorial, but there never was a crowd like the one that gathered on May 10th, 1849, before the Astor Place Opera House, New York. Thousands had come to prevent an actor from giving a performance of Macbeth. The prevailing mood was like that of a lynching bee.

Opposing the crowd were solid flanks of militia and police. The preliminary skir-

Sil-Va-Lae Gold Mouthpieces

RECORDING MOUTHPIECE OF 1940



This amazing new streamlined fluted Sil-Va-Lae mouthpiece has been designed and created by experts with a quarter century of experience in mouthpiece construction. This new mouthpiece brings totally new qualities to the saxophone and clarinet. Its new, scientifically designed tone chamber helps the musician achieve purer tone, resonant throughout the scale. A triple gold-plated, unchanging warp-proof lay is locked into the body of the mouthpiece, insuring lasting satisfaction. The Sil-Va-Lae responds to the technique of the performer, improving the work of the most gifted player. See and feel its difference in power, tone and range. A precision-built mouthpiece worthy of the finest instrument made. Try this amazingly different mouthpiece at your dealers today, or write direct.

LEADING STUDIO and RECORDING ARTISTS USE and ENDORSE THE NEW SIL-VA-LAE for SAXOPHONE, CLARINET and BASS CLARINET.

SATISFACTION OR MONEY BACK

From its earliest beginning the SIL-VA-LAE has been the preferred mouthpiece of masters of the woodwinds. A facing for every embouchure.

SIL-VA-LAE MFRS.
513 WEST WASHINGTON BLVD., LOS ANGELES, CALIF.

ishes, in which the crowd tried to rush the building, were won by the military. An order to disperse was received with jeers. The troops fired a warning volley and the crowd answered with hoots. A second volley wounded several civilians and the maddened crowds surged on the troops. The result was hardly a fight, though. Slaughter would be a more apt description.

Twenty-two civilians were killed, some thirty wounded and unknown scores injured. Of the soldiers, some hundred or so suffered stone bruises.

The Astor Place Riot, one of the worst in New York's history, was caused by a most trivial and ludicrous set of circumstances.

It was the bloody culmination of a personal feud between two rival actors. William Macready, Englishman, had hissed Edwin Forrest, American, in London and Forrest had hissed him back in Edinburgh. The press on both sides of the Atlantic took up the petty squabble and the War of 1812 was fought all over again.

So much ill-feeling developed that it was only with the protection of the police that Macready was able to give performances on his third tour of America in 1848-49.

On May 7th, three days prior to the riot, Macready had been hissed and driven off the stage of the Astor Place Opera House by a barrage of cabbages, potatoes and rotten eggs.

After such a reception he was ready to cancel his tour when he received a letter signed by prominent citizens of New York, among them Washington Irving, promising him protection and support if he would continue. Enheartened by this, Macready announced another performance of Macbeth for the night of May 10th.

Precautions were taken to prevent a repetition of the events of May 7th. Tickets were sold or given away only to those known to be favorable to Macready. A police guard of 300 was stationed in and around the theatre to keep out all gate crashers. Troops were held in readiness for any emergency.

The show must go on, was the battle-cry of Macready's supporters. There were thousands of other New Yorkers who were equally determined to stop the show. The result, as we have seen, was twenty-two killed and hundreds injured.

New York State Conference

THE New York State Conference of Musicians held its annual meeting at the Mohawk Hotel in Schenectady, N. Y., on May 11th and 12th. Twenty-two locals were represented by sixty delegates. The conference opened with a banquet on Saturday evening, and the business session was called to order on Sunday morning at 10 A. M. by President Ralph Eyclesheimer. The conference was welcomed by President John Godfrey of Local 85, H. E. Marvin, Recreation Director of Schenectady, who represented the Mayor, and Fred Sollner of the Central Labor Union.

Reports of the locals indicated that many of them had enjoyed a substantial increase in membership. State Supervisor Hinckleman of the WPA Music Project addressed the conference, giving the dele-

TRY A **BUNDY** CLARINET Before You Buy

The Bundy (Paris) Clarinet is regulated, adjusted, tested, and guaranteed by H. A. Selmer Inc. No other clarinet in its price class has this assurance of superior professional performance.

• 110 with Humidificator

See your Local Selmer Dealer

Catalogue Sent Free

Write Dept. 1633

Selmer
ELKHART INDIANA

DE MARZI
SEAMLESS TUBES

ENGLISH HORN

At Your Music Store or Write to **DE MARZI DOUBLE REEDS**
1418 Prospect Avenue New York, N. Y.

CLARKE'S TROMBONE METHOD
PRICE 69.50
ERNEST CLARKE
167 East 89th St., NEW YORK

BAND INSTRUMENT REPAIRSHOP EQUIPMENT
Pads—Tools—Parts—Buffing Supplies
Complete Shops Furnished
Catalog to Repairmen Only
ED. MYERS MUSIC COMPANY
3023 PACIFIC ST. OMAHA, NEBR.

WHEN WRITING TO ADVERTISER, PLEASE MENTION THE INTERNATIONAL MUSICIAN

gates much information on the working details of the many units in the state of New York. He spoke encouragingly upon the prospects of its continuance during the ensuing fiscal year.

Leo Cluesmann represented President Weber's office and spoke on many matters of interest to the delegates. He congratulated the conference on the adoption of the Code of Ethics which he stated in his opinion seemed to be the best solution of the many problems arising from high school band competition in the state.

The following officers were elected by the Conference and installed by Mr. Cluesmann: President, Ralph Eyclesheimer; Vice-President, J. Leonard Bauer; Secretary-Treasurer, Ernest Curto; Executive Board, George F. Wilson, Charles E. Morris, John Godfrey and E. Herman Magnuson. The meeting place for the 1941 Conference was left in the hands of the Executive Board.

Musicians' Baseball League

THE Cleveland Federation of Musicians' Baseball League is composed solely of professional musicians. The league was founded in 1937 by Tony Granata who is still in charge. Approximately twenty games are played in a season and a championship game is played at the annual Musicians' Union Picnic for a trophy. Whenever traveling bands locate in the city, games are arranged. Since musicians are usually unable to get much needed exercise, baseball supplies it conveniently. The idea has become so popular that efforts are being made to arrange a state-wide tournament.

The Manny Landers and Tommy Hopton have been past champion teams and have had their names inscribed on a beautiful trophy which is kept on display permanently at the Musicians' headquarters.

All Cleveland bands sponsored a Gigantic Dance Festival, Thursday, May 9th, 1940, at the Trianon Ballroom, which featured six of Cleveland's popular orchestras. The proceeds from the affair will be used to purchase equipment, uniforms, etc., for the members of the league.

Silver Anniversary

LOCAL 52, South Norwalk, Conn., celebrated its twenty-fifth anniversary with a banquet at the Shorehaven Country Club, East Norwalk, on Wednesday, May 15th. One hundred fifty members, wives and sweethearts attended the celebration in the beautiful setting of the club on Long Island Sound. The decoration of apple blossoms and pansies gave the banquet hall a genuine spring setting.

Following the banquet, which was arranged by a committee composed of Hugh Golden, "Bix" Santella, Kenneth Lee, President Frank Field and Secretary William Fiedler, President Field acted as toastmaster and introduced the guests who included Sam Davey, President, and Jack McClure, Vice-President of Bridgeport Local 63; Rodney Bartlett, President, and Martin Gordon, Secretary of Stamford Local 626; Arthur Lee, Connecticut State Officer; Edward Fay of the Norwalk Hour and Suda Bridges of the Norwalk Sentinel. The principal speakers were G. Bert Henderson, assistant to President Weber, and Fred W. Birnbach, International Secretary of the A. F. of M.

During the dinner a concert program was played by Ramond Laurraur's orchestra. Dancing followed the speeches and continued to the wee hours of the morning, with music furnished by the

orchestra of "Bix" Santella, Vic Vaast, Hugh Golden and the Musical Aces.

Union Labels

A UNIQUE law has been passed by Milwaukee Local 9 of the Brewery Workers of America. The law provides that members must be able to show the union label on every article purchased and shall be fined \$1.00 for the first violation and \$5.00 for each additional violation thereafter.

Swiss Music Newsbits

WHILE all the most valuable paintings of the new Art Museum of Basle, also the famous Reinhart collection of paintings at Winterthur, are for the time being on view in a more centrally located spot in Switzerland, i. e., in the Art Museum at Basle, the Industrial Museum of Basle contains at present a very remarkable exhibition, "Our Musical Instruments". It is the largest display of its kind that has ever been shown in Switzerland and features exhibits belonging to the Historical Museum and the Museum for Folklore at Basle, also the private collection of Mr. Otto Lobeck of Herisau.

Mr. Lobeck, a great lover of music, owns over 300 ancient musical instruments. However, not many people have had the good fortune to view the collection in that somewhat off the beaten path Appenzel resort. In 1933, when Basle was enriched by the Schola Cantorum Basiliensis, a School and Research Institute for Ancient Music, Mr. Lobeck decided to part with the majority of his treasures and to arrange for their public display in the patrician Seidenhof, Blumenrain, Basle. Here the instruments may now be admired by students and lovers of music.

Another musical newsbit from Switzerland relates that the Swiss Radio Broadcasting Company has since the mobilization of the nation's army been on the lookout for soldiers' songs and military march music. A contest for original compositions in this field brought an enormous response, especially in song literature; however, the artistic results were limited. The best march was written by Mr. Roger Vuataz, well known composer of Western Switzerland, but inasmuch as the work in this instance was a concert piece for a band, and not a march, the first prize could not be given out. Highest rank among poems in the German language was attained by the popular writer Jakob Stebler.

ANTON BLUME

Anton Blume, a charter member and organizer of Local 217, Jefferson City, Mo., passed away in that city late in April. In accordance with its usual custom, the local turned out in a body and a band of twenty men played for the funeral. The band included Oscar Mayer, lone surviving charter member.

MYRON L. RHIEL

Myron L. Rhiel, vice-president of Local 140, Wilkes-Barre, Pa., passed away in that city on May 5th after an illness of two weeks, at the age of forty-four. Brother Rhiel was director of the Wilkes-Barre American Legion Band and was also a member of Ralph Paul's Orchestra.

He is survived by his brother, Kenneth. Interment was at Wyoming Cemetery, Wilkes-Barre.

WILLIAM T. QUICK

William T. Quick, affectionately known as "Billy", a member of Local 463, Lincoln, Neb., for many years and delegate to several conventions of the A. F. of M., passed away in Lincoln on Sunday, April 28th, at the age of sixty-four years as a result of a heart attack. Brother Quick was a resident of Lincoln for sixty-three years. In his early days he was a member of the Nebraska State Band, made tours of several chautauqua circuits and played French horn in the famous Colorado Springs summer concerts during the entire existence of that organization.

The following resolution was adopted by Local 463, Lincoln, Nebraska:

In Memoriam
WILLIAM T. "BILLY" QUICK

To have known "Billy" Quick was to have loved and respected him.

The mere fact that he was known to everyone as "Billy" shows that he was a man among men, a friend to all, and everyone he met was his friend.

We who were associated with him in his music work, the work he loved best, the work in which he established himself

as an outstanding performer and conductor, will always carry in our hearts and memories the sterling qualities which made him a symbol of courage.

Few men ever attain the success in life which it was "Billy's" privilege to enjoy. He knew the hardships, the trials and tribulations of the professional musician at the turn of the century. He experienced the keen disappointments and the heartaches as one who helped to pioneer the growth and development of the professional musician.

Through all this, in good times and bad, through accomplishment or discouragement, "Billy" Quick always had a smile. When others were discouraged, it was "Billy" who gave them the hearty hand clasp, the word of hope, the smile of optimism. No matter how others responded, "Billy" Quick kept a cool head and calmed many hearts by his words of comfort and his kindly, pleasant manner.

During the twenty years he served as Director of the University of Nebraska Band he came in contact with thousands of young men. The influence of "Billy" Quick on the lives of these men cannot be measured, except to say that to have known him and to have played in his band was considered a distinct honor and privilege by each and every man during this long period of time.

The word "music" in Lincoln was synonymous with "Billy" Quick. He was a moving factor in every worthwhile musical development, and his influence has been felt far and wide.

One who has had such an influence in any community cannot help but remain as a vital part of that community forever. Many hearts are heavy because of his passing. But in spite of it all, there will always remain in our memories a feeling of gratitude and sincere appreciation for having been privileged to know him.

We deeply mourn the passing of such a sterling character as "Billy" Quick, and we extend to his loved ones our heartfelt sympathy.

May they look through their cloud of grief and in the silver lining view the memory of a man who by his every-day living has brought peace, happiness and contentment to countless thousands whose lives have been greatly enriched by his kind, sympathetic and unselfish life.

All of us are better men and women for having known him, and though we will miss his smiling countenance and genial companionship, his influence will be ever present—a symbol of a life well spent.

The spirit of "Billy" Quick will live forever in our hearts.

LINCOLN MUSICIANS' ASSOCIATION,
Local 463, A. F. of M.

HOWARD O. WHEELER

Howard O. Wheeler, veteran band and orchestra musician, composer, former officer of the Kansas City Local and for many years a delegate to the National Conventions of the A. F. of M., died in Kansas City on May 21 at the age of seventy-nine years.

Mr. Wheeler came to the United States from Germany in 1871. He returned to Germany in 1873 to study. In 1880, in New York, he played in the orchestras of Theodore Thomas, Adolph Neundorff, Hans Balatka and others. After several seasons of conducting for touring opera companies and for theatres in Chicago, he came to Kansas City, where he conducted orchestras in the Willis Wood, Gillis, Grand and Auditorium theatres. In the late '90s he became conductor of the old Third Regiment Band. Mr. Wheeler's bands played in all the Kansas City amusement parks when they were at their peak. He was conductor of the Ararat Shrine Band for years.

It was as a composer, however, that he became known nationally. By the time he was forty-five years old, 2,000 of his compositions had been published. These ranged from numbers for amateur bands to more serious compositions played by symphony orchestras. Two operas from his pen never were published in full, but selections from them were played widely. His work in the symphonic field covers a period from the day he stepped into the violin section of Theodore Thomas's orchestra in the '80s, to a place in Karl Krueger's Philharmonic. In the interim, he was active in every attempt toward a symphony orchestra in Kansas City.

Mr. Wheeler treasured in his scrapbook programs of theatrical events in which he conducted. Included are programs of the Epperson Megaphone Minstrels, for which he also composed.

When sound came to the movies, Hollywood flooded Mr. Wheeler with work of arranging and composing, and he kept this up until dimming eyes and failing health prevented it.

Surviving are his wife and a son, H. O. Wheeler, Jr.

TRY IT before you BUY IT!

The New Enduro PERMANENT REED MADE OF "TONALIN"

After playing this REED, you too will say "It's the most AMAZING REED I've ever played". Try it TODAY at your DEALER or send direct.

PRICE \$2.00 ALTO TROMBONE \$2.50

FREE pamphlet describing "TONALIN", the NEW SUPER-PLASTIC, now available. Write Dept. 56.



THE ENDURO CO. Box 321 Great Neck, N. Y.

Brilhart FOR Brilliance



This SENSATIONAL new MOUTHPIECE is truly "THE WORLD'S FINEST MOUTHPIECE" as proven by the many artists and complete SAX SECTIONS now enjoying its outstanding TONE, BLEND and BRILLIANCE.

See your DEALER for a convincing trial.

FREE — NEW IDEAS and SAX HINTS that will help YOU contained in "INSIDE FACTS".

WRITE TODAY to DEPT. 66

ARNOLD BRILHART Box 321 • GREAT NECK, N. Y.

The WORLD'S FINEST TRUMPET
Wholly Custom Built
BENGE
Formerly THE TRUMPETER DETROIT CHICAGO SYMPHONY ORCHESTRAS
E. E. BENGE CO.
2511 N. MAJOR AVE. CHICAGO, ILLINOIS

WHAT DO YOU NEED? SAVE MONEY
Every conceivable instrument or accessory in stock bought, sold or exchanged.
Musical Exchange 6439 Woodland Ave. Philadelphia, Pa.

GUITARISTS
World's largest stock of Guitars, Music and Accessories for the Guitar. Big, NEW CATALOG just off the press. Get your FREE COPY. Write TODAY.
OAHU PUBLISHING CO.
World's Largest Guitar Dealers
466 FILM BLDG. CLEVELAND, OHIO

RECORD TON record renewer
A completely unique liquid, easily applied with a bit of cotton, which cleanses and lubricates your phonograph records, leaving them sparkling like new and preserving their hi-fidelity characteristics.
ask your dealer

IMPROVE YOUR PLAYING
Pianists—send for free booklet that reveals a remarkable method to improve your accuracy, sight reading, memorizing, technique and playing through mental-muscular coordination. Quick results—practice minimized. Used by famous pianists and students of classical and popular music. No obligation.
Broadwell Studios, Dept. 314-P, Covina, Calif.

SURE SYSTEM of Improvising
★ by Samuel T. Daley
Latest, Most Modern, Simplified, Illustrated and Most Complete Rapid Course of Improvising.
FOR SAX AND CLARINET.....\$1.50
FOR TRUMPET 1.50
FOR TROMBONE 1.50
FOR VIOLIN 1.50
Complete for all LEAD INSTRUMENTS 3.00
Each book contains thorough explanations and practical examples on HOW TO MAKE YOUR OWN hot breaks, hot and sock choruses, embellishments, fill-in-work, obligatos, weird blasts, phrasing and many other essential tricks necessary to the modern orchestra player.
MASTERY of the BASSES
For PIANO ACCORDION by NORM ZELLER. A complete method for the development of the left hand.
Price \$1.50 Postpaid
FREE: Send for Our 1940 Catalog.
Band—Orchestra—Rosey Orchestra Folios
—Methods, Novelties for All Instruments.
ALFRED MUSIC CO., Inc.
115 West 43rd St., New York

Stage Shows

NOW come the days when admission prices ease down, when theatre seats get their linen covers, when cooling systems send welcome gusts out on the pavement, and when the hooded darkness of movie houses is relieved by stages lit for dancers, songsters, and jugglers. Now as heat appears imminent, the need for music becomes more imperative—and the crowds drift where they can get it. Lucky the managers who have shown sufficient foresight to sign up top-flight bands and musical acts in time for the rush!

Vaudeville and Top-Flight Bands

WHAT with musical revues and stage spectacles blossoming out on every concession, the New York World's Fair Midway looks as if it would put up some pretty stiff competition to Broadway. "The New Aquacade" is going strong with routine, staging and a set of acts calculated to amaze, amuse and amass money. Billy Rose is behind "Barbary Coast", too, a repatriated version of John Murray Anderson's "Turn of the Century", which was a rip-roaring money-maker on Broadway. Housed in the Midway Inn which has the atmosphere of a barn cleared out for a dance, it yet is a production with spice and flash, as well as such tear-wellers as Joe E. Howard and Fritz Scheff singing about the gilt-edged days beyond recall (or are they?).

"The Winter Wonderland Village" presents a twenty-five-minute ice show which is a nice balance of spins, jumps, acrobatics, dancing, novelties, comedy, with group and solo numbers. There's a bit that really goes to town with a rumba and a conga, the girls slithering around on skates. Billy and Betty Wade make a pert and pretty pair of tango dancers on the rinks.

"American Jubilee" at the southern tip of the Amusement Area is a spectacle of stupendous proportions and should go into peak business as soon as the summer period starts. The music has punch, the



Apparently balancing the Trylon on her shoulder, "Miss All-American Jubilee" strikes a graceful pose at the World's Fair of 1940 in New York. Known to her family and friends as Irene Christie, the beauty was chosen for her role in "American Jubilee", historical pageant with music, by Albert Johnson, designer and producer.

routine is exceptional, and at its 40-cent minimum there isn't any doubt that the "Jubilee" has a success tag attached to it. "Streets of Paris", a clipped version of the Broadway revue, presented at the Hall of Music Theatre, gives an entertaining hour of the French angle with the French accent. Gypsy Rose Lee, Abbott and Costello share the honors.

"New Orleans Village" is perhaps the best entertainment buy on the Great White way of the Flushing meadows. Its manager, Michael Todd ("Mahatma of the Midway"), chose wisely when he chose Allen Roberts, Buddy Bernier and Merome Brainin to write the score, because, though they are all virtually unknown youngsters, they write tunes that sound like Hit Parade candidates. In fact, the music is the foundation of the revue and the Americas will be humming "Who Can Deny", "I Touched a Star", "It Wouldn't be Love", and "Hello Yankee" for many months to come.

Though the weather cut down ticket takes the first week of the Fair, a much better per capita toured the Midway and paid the tolls, proving definitely that this

fun stretch will pave its way, at least for the better entertainments, with something more than good resolutions.

New York

At the Strand Theatre, Wayne King in his second and final week (ending May 2nd) did all right on the holdover, with an intake of \$25,000. The week before that it was \$35,000. Guy Lombardo followed him for a two weeks' bout, hitting \$33,000 the first, and \$19,500 the second. When he checked out, May 16th, Sammy Kaye checked in, and swung the wicket to \$36,000 for the week ending May 23rd, a total which would have been even higher if war and weather hadn't intervened. Jimmy Dorsey followed June 7th.

In his four weeks (from April 25th to May 23rd) at the Paramount, Gene Krupa did excellent business with \$57,000 to show the first week, \$44,000 the second, \$26,000 the third and \$23,000 the fourth.

The State had Milt Britton's band for the week ending May 16th, netting a mild \$18,000. The following seven days the intake, with Eddie LeBaron's orchestra was a not-too-bouncing \$16,000. Eddie LeBaron tuned up at State after three consecutive years at the Radio City Rainbow Room. This was his first Broadway appearance. Clyde McCoy replaced him May 23rd, and on June 13th Horace Heidt went in for a two-week run, an unusual arrangement for the State.

Theatres carrying vaudeville are loading up with top-flight bands now to deflect the World's Fair trade. The Paramount had Xavier Cugat starting on May 22nd for two weeks, followed by Harry James, June 5th, also for a two-weeker. Orrin Tucker will make his first Broadway vaudeville appearance July 3rd or 10th for three weeks.

New England

THE New England movie houses are taking the cue from those of the midwest and south and are booking semi-names. The latest center of such enterprise is the office of Herman Citron, agent, who has sold Edith Rogers Dahl for four weeks of appearances to theatres in small towns around Boston. Because of the recent newspaper publicity given Miss Dahl, she is expected to be a good draw and perhaps warrant an extra four weeks' sign-up.

The idea is to feature the "semi-name" with three or four acts, the feature to get between \$50 and \$75 a day. Another attraction being considered for this "circuit" is Erik Rhodes, movie comedian. The houses that have been lined up have seldom before played stage shows.

In Springfield, Massachusetts, Kay Kyser and his "College of Musical Knowledge" broke all existing attendance records for the Fox Theatre for seven days ending May 9th. Gross receipts were \$43,041.

Washington

BLUE BARRON pulled in a light \$14,000 at the Capitol, the week ending May 16th.

New York State

THE Flatbush, Brooklyn, Windsor, Bronx, and Carlton, Jamaica, will re-open in the Fall; in the meantime Bill Brant is planning for a ten-week independent vaudeville route for shows playing his theatres. He has received sufficient inquiries from other independent theatre operators to make such a route feasible.

Camden, N. J.

INAUGURATING its summer policy, the Towers Theatre started May 6th to have

YOU HAVE NOT PLAYED YOUR BEST UNTIL YOU'VE TRIED "MY MASTERPIECE" REEDS

CHOICE OF THE WORLD'S FINEST MUSICIANS

ASK YOUR DEALER—OR WRITE FOR PRICE LIST

FARMCO 1658 BROADWAY, NEW YORK CITY

six acts of vaudeville in a Friday, Saturday and Sunday showing.

Philadelphia

HEARING a six-act stage show at the Carman Theatre the week ending May 2nd, Cass Daley came through with \$6,400.

Wilkes-Barre

NOT even the opening of the baseball and fishing season have made a dent in the drawing power of vaudeville at the Irving which has been running three-day presentations since last Fall. Four shows were put on on Saturdays instead of the usual three.

Pittsburgh

PRACTICALLY all of the theatres in this city made a poor showing the week ending May 2nd, but the Stanley, with the help of Guy Lombardo, pulled to a good \$19,000. The next week Wayne King at the same theatre ran neck and neck with his previous record of two years before, and pounded down the home stretch with \$22,000.

Lewistown, Pa.

JOE KARSTON'S Girlzapoppin unit set an attendance record at the Rialto for one day when it grossed more than \$800 on April 24th. Matinee business was capacity and house was a sell-out for evening shows.

Baltimore

FOR the week ending May 2nd, Paul Whiteman garnered a fair \$12,700 in spite of a bad-weather handicap.

Buffalo

BLUE BARRON'S orchestra carved out a fair-to-middlin' \$10,000 at the 20th Century, the week ending May 2nd. For the week ending May 16th, Wayne King's orchestra at the Buffalo brought in \$17,000.

Milwaukee

WHAT with May bowing in bedraggled with snow and slush, Vincent Lopez's show at the Riverside had to be content with \$12,300 for the week ending May 2nd. (Average business is \$7,000.) For the week ending May 9th, Ozzie Nelson, in his first Milwaukee showing, got a neat \$14,200 at the Riverside.

A number of Fox theatres in Wisconsin are experimenting with flesh shows. Early in May the Major Bowes unit was booked for one-day stands in Marinette, Calumet and four other towns. Other acts and units followed.

Detroit

IF ever a city showed a yearning for vaudeville that city is Detroit. The week ending May 9th at the Michigan the Marx Brothers revue and the Frazee Sisters headed to a terrific \$30,000, in contrast to the mild \$13,000 of the week before, with a double feature show.

It looks as though vaudeville is going to be the permanent bill-of-fare at the Harper, Tuxedo and Oriole Theatres. Business was such at the Harper on vaudeville nights that the management started running two a day, instead of a single evening show. Then, at the beginning of May, the Harper gave a full week's stage show plus a single film feature, in contrast to prevailing double-bill policies.

The Grande Theatre, operated by the Lancaster Circuit, is planning stage shows for the first time since 1932. The house is managed by Thomas J. Sullivan.

At the Fox, the Ted Lewis revue on the stage the week ending May 23rd headed for a smashing \$30,000 (the week before,

← Same Fine Quality!
← Same Size Bottle!
← Thousands Sold for 25¢! New Price 15¢!



Selmer OILS

ONLY 15c Quantity production and faster bottling methods cut our costs. The savings are passed on to you in this 40% price reduction. Try a bottle . . . you'll like the excellent results.

AT YOUR DEALER'S

Postcard or letter brings free Selmer accessory catalogue.

Selmer, Dept. 1623, Elkhart, Indiana

Ask for Musician's Memo Book, 10¢

sans vaudeville, the count-up was \$11,000). Here's a town that knows what it wants and knows how to get it.

Chicago

THE State-Lake, profiting successively, in the three weeks from April 25th to May 16th, under the benison of the Schnickelfritz, Johnnie Davis and Jimmy Lunceford bands, tallied off for these weeks \$16,500, \$17,100 and \$15,900, respectively.

The Oriental returned to vaudeville May 17th after sixteen weeks of "Gone with the Wind". Milton Berle headlined the first stage bill. During the absence of the Oriental from the vaudeville situation the State-Lake rode to high profits, and with a view to protecting this advantage, Balaban and Katz has booked name acts for many weeks in advance into both of its downtown variety houses.

The week of May 17th when Milton Berle was at the Oriental, Joe Lewis was at the State-Lake and Bob Hope at the Palace.

Indianapolis

JAN GARBBER'S orchestra at the Lyric copped a good \$11,500 for the week ending May 2nd.

Dayton, Ohio

TED LEWIS brought the Colonial's season of stage shows to a close with a gross of \$10,400. The audience voted his show one of the best of the season.

St. Louis

INTRODUCTION of live shows trebled the average of the Fox Theatre. Kay Kyser's band raked in a record-breaking \$43,041 for the week ending May 9th. (Without the stage shows the intake is usually around \$11,500.) On May 17th Orrin Tucker and Bonnie Baker hove in with another big gross.

Ted Lewis was at the St. Louis the week of May 3rd. Whenever possible top-flight bands will be booked at these two theatres.

Denver, Colo.

THE "Continental Revue" closed April 16th with a gross of \$8,000. The Sat-

THE **PEDLER** CO. . . ELKHART, INDIANA
Custombuilt WOODWINDS

SUPERIOR QUALITY
CLARINETS — FLUTES
OBOES — PICCOLOS

urday midnight all-flesh show played to near-capacity house.

Little Rock, Ark.

FOUR vaudeville performances on Friday and Saturdays started May 17th at the Music Hall. The Auditorium Theatre Company has changed its name to Vaudeville Theatre Company and completely reorganized. John Copeland is stage manager; musicians and stagehands are union.

Los Angeles

THE Orpheum had Duke Ellington for the week ending May 2nd, and his is the credit for the nifty \$12,500 they gathered in.

San Francisco

GEORGE WHITE'S "Scandals" started May 16th at the Paramount, Los Angeles, to stay until the 27th. From Los Angeles, White headed eastward, expecting to play Kansas City, St. Louis, Chicago, Pittsburgh and Cleveland.

Seattle

JAMES KENDALL is now the master of ceremonies at the Rivoli Theatre, with five acts a week.

Spokane, Washington

MANAGER JIM EWING of the Orpheum reports good business for the month of May, with a vaudeville policy. For the Post Street Theatre a gross of \$1,750 was recorded May 3rd, 4th and 5th, according to Manager Bill Evans.

Australia

LONG TACK SAM, Chinese magician, who was for many years a vaudeville headliner in America and who has recently returned, says that Australians are most receptive to vaudeville, and that houses can be rented for as low as \$400 a week with musicians being paid \$25 a week.

Break-Innings

THE Paramount still maintains a break-in policy, using the Ritz Theatre in Newburgh for its proving ground. It is the only theatre to retain this old vaudeville idea. The point is to give stage experience to new bands and to personalities who may not have had stage experience in a long time and need brushing up. Shows are booked into the New York house for as long as three and four weeks, and when they open they must be good. The opening-day performance tells the story.

In the midwest, Paramount uses the Rialto, Joliet, Illinois, as a break-in stop for shows coming into Chicago Theatre, Chicago.

LEGITIMATE

New York

"DU BARRY", still the first lady on Broadway, rated the 46th Street Theatre \$29,000, \$27,000, \$25,000 and \$24,000 for the four weeks ending respec-



VIRGINIA O'BRIEN in the New Musical, "Keep Off the Grass."

tively April 27th, May 4th, May 11th and May 18th.

"Hellzapoppin'" at the Winter Garden was a close second, ringing up for the same four weeks, \$27,000, \$24,000, \$23,000 and \$20,000. "Higher and Higher" at the Shubert suffered the same tendency to droop toward the end of the month, etching out a record for the four weeks of \$28,700, \$27,000, \$25,000 and \$25,000. "Pins and Needles" at the Windsor, closing down toward the end of June after an unusually successful run, chalked up for the weeks ending April 27th and May 4th, each \$5,500, and for the weeks ending

May 11th and May 18th, each \$5,000. With low costs, this sum makes them more than break even. "Too Many Girls" closed May 18th, after three final weeks netting respectively \$15,000, \$15,000 and \$12,000. The general theatrical slump affected "Two for the Show" at the Booth, too, which checked out May 25th. The last four weeks of its stay it clocked up \$14,000, \$13,000, \$9,000 and \$8,000. At the Little Theatre, "Reunion in New York" brought in, for the week ending April 27th, \$4,000.

Fortune Gallo's San Carlo Opera Company drew excellent attendance at the Center, New York, for its second date there this season. The gross for the week



RAY BOLGER in the New Musical, "Keep Off the Grass."

and a half engagement there (ending May 19th) brought in \$43,000; eight more performances were added after that.

Though not yet at the "contract" stage, "Iceapoppin'" seems a sure thing for the Center Theatre. Comedians talk of airing their tomfoolery on ice.

"Keep Off the Grass" opened at the Broadhurst, May 23rd, with Jimmy Durante and Ray Bolger cutting loose and Jane Froman singing with grace and charm. Chiefly a vaudeville show, it offers a lavish choice in hoboes yowling on park benches, dead-pan swing singers, harmonica virtuosi and eccentric dancers.

Washington

"THERE SHALL BE NO NIGHT", Lunt and Fontanne vehicle, packed the National the week ending April 27th, snatching a bright \$25,200. For the week ending May 4th, George M. Cohan was there with his own play, "Return of the Vagabond", which, what with guarded reviews and steep prices, brought only a fair \$11,500.

Philadelphia

THE legitimate situation here is in the doldrums. Cohan's "Return of the Vagabond" was announced for May 13th and then was cancelled. Jane Cowli's "Limbo" was also out. That left only "Louisiana Purchase" to open May 13th. The Ballet Russe de Monte Carlo had an exceptionally successful four-performance engagement, however, at the Academy of Music (April 25th-27th); probably Philadelphians are still luxuriating in the memory of that.

Pittsburgh

THE No. 2 company of "Margin for Error" was helped out by subscription at the Nixon, the week ending April 27th, and realized a good \$6,800. Cohan's "Return of the Vagabond", in the week ending May 11th, brought in \$7,500, this without much encouragement from critics.

New Haven

IN four performances over the week-end (May 2nd-May 4th), "Louisiana Purchase" chalked up a house record, with \$13,000.

Boston

SOLD out for its two-week run before the show opened, "Keep Off the Grass" didn't have much to worry about. It left the Shubert for its New York date on May 18th (having extended its stay in Boston by one week) with \$20,000, \$25,000 and \$20,000 to show for its time there. It looks like a fair contender for summer trade on Broadway.

"Springtime for Henry", with Edward Everett Horton, opened May 6th and closed May 18th with satisfactory intakes of \$9,000 and \$8,000 for its two weeks there.

George Cohan's "Return of the Vagabond" started out on the road April 27th with \$13,000 counted up on its final frame. "The Hands of the Clock" at the

Welcome Delegates
to the
45TH ANNUAL CONVENTION
of the
American Federation of Musicians

"RADIO IN EVERY ROOM"

HOTEL SEVERIN
INDIANAPOLIS, INDIANA

WM. S. HAYNES CO.
Makers of HIGH GRADE
Boehm Flutes and Piccolos
108 Massachusetts Ave.
BOSTON, MASS.

NEW YORK BRANCH:
17 West 51st St.
Full Line
BOEHM FLUTES
and PICCOLOS
Expert Repairing
Tel. WI 2-3882

These make
Identify genuine
Haynes products

EST. 1888

Plymouth got pallid response and \$2,500 for its single week, ending May 18th.

Baltimore

FORD'S closed its season April 27th with Eddie Dowling's "Love's Old Sweet Song", with Walter Huston in the leading role. Bewildered critics raved and panned, and the public seemed equally puzzled. Result: a poorish take of \$4,800.

Cleveland

"SPRINGTIME FOR HENRY" finished up the week, closing on May 4th, with \$9,000. Production was hurt by too much sales publicity on a local review, "Down in Front", which a businessmen's organization has been putting on for thirty-five years.

Detroit

CORNELIA OTIS SKINNER rang up a fairish \$5,000 for the week ending April 27th, at the Cass. For the week ending May 11th this theatre had "Tobacco Road", garnering a nice \$12,000 for its nine performances.

Milwaukee

AS unpredictable as this city is, where a show business is concerned, there's no doubt that it goes for Shakespearean drama, especially the Maurice Evans variety. Coming back to the city after a February showing, Evans played a three-day repeat (ending May 1st) in "King Richard II" and went over the top again with a fine \$12,000. His advent was heralded in electric lights on the front of the city hall, the first time this sign has been used for any purpose but conventions or official dignitaries.

Chicago

AT the Blackstone, "Life with Father" goes on with its sprightly pace, ringing up, for the weeks ending April 27th, May 4th, May 11th, and May 18th, \$15,000, \$16,500, \$17,000 and \$16,000, respectively.

"The Little Foxes" at the Seiwyn had a run of four weeks, and checked out May 18th. All in all, not quite up to expectations. The weekly totals were \$12,000, \$13,000, \$11,000 and \$9,000.

"The Man Who Came to Dinner" at the Harris finished to four nice add-ups, the weeks from April 20th to May 18th. They were \$9,000, \$10,000, \$10,000 and \$9,500. Called it quits June 1st.

"Philadelphia Story" at the Erlanger was a heavy grosser throughout, with its four final weeks showing \$20,000, \$20,000, \$13,000 and \$18,000. Closed May 18th.

A seventeen-day stay for "Romeo and

MUSICAL PATENTS

Do you have a new, patented musical accessory or instrument invention with large sales possibilities? Nationally known distributors, established 30 years, wants new items. Write, stating whether or not you have a manufacturing set-up. Dept. IMF, Box 337, Elkhart, Indiana.

Juliet" at the Auditorium took in \$20,000 in the first Monday-to-Saturday and the same amount in the final week. Checked out May 4th.

"Streets of Paris" at the Grand closed the 27th of April with takings of \$19,000.

"Tropical Pinafore" folded up May 4th after three weeks of struggle with meek trade.

St. Louis

THE local legitimate season wound up April 27th when Paul Muni in "Key Largo" finished his one week there with a good \$14,000.

Minneapolis

MAURICE EVANS, in "King Richard II", got a spanking \$6,500 for two nights and a matinee, ending May 4th. A single night at the St. Paul Auditorium yielded a hefty \$2,500.

The legitimate season ended with Raymond Massey in "Abe Lincoln in Illinois" May 24th and 25th.

Los Angeles

"ABE LINCOLN IN ILLINOIS", in its final week at the Biltmore (ending April 27th) hit a little over \$6,000.

"Meet the People" at the Playhouse held its own during the weeks from April 20th to May 18th, with \$7,000 to show for the first week, \$5,000 for the second and third, and \$4,000 for the fourth.

At the El Capitan, the same four weeks, "Oscar Wilde" held the floor. Despite excellent notices the public fought shy of the all-male cast, and the first week brought in only \$3,500. However, it picked up the second week, and the third saw the total slide up to a nifty \$6,000. Its fourth and final week was also good, with \$4,500 to show.

San Francisco

ALEXANDER WOLLCOTT'S illness brought "The Man who Came to Dinner" to a halt, but, "It's an ill wind that blows nobody any good", and George White's "Scandals" climbed (over his hospital cot, as you might say) to \$20,000 for the week ending April 27th.

EMBELLISHMENTS *by Jan Hart*



JAN HART

REFLECTIONS: Rainy day please go away—and stay! . . . If I were a millionaire hotel owner (instead of a saw-buck-aire columnist) I think I'd be satisfied with my millions and not demand a 10 per cent cut from my orchestra leaders. Or would I? Maybe I'd get tough and demand a kick-back from the bell-hops and waiters, too. Why stop with one group? . . . Hm, if I had a million!!! Or even a hotel!—and that reminds me, room rent is due tomorrow. . . . And speaking of materialism, my, how times have changed! On a certain occasion when a princess friend of Liszt's asked if he had done good "business" on his last tour, Liszt replied: "Madam, I am in music, not business." (What musician can say that today?) . . . Is there anything more beautiful than Debussy's "Clair de Lune"?

VARIATIONS: Milton Berle has received membership to ASCAP for six popular tunes he wrote or collaborated on. . . . (Personal note to BMI: There are any number of EXCELLENT composers in our midst whom ASCAP seems to have overlooked—I hope you don't make the same mistake). . . . Harry Von Tilzer has filed suit against Feist, Inc., and Nick and Charles Kenny for the alleged plagiarism of "All Aboard for Blanket Bay," in "Little Skipper." I've always resented "Little Skipper" because "Blanket Bay" was my childhood favorite. . . . Jerry Vogel is looking for the heirs of George Cooper, Hugh Morton, Jack Drislane and Stromberg—he wants the copyright renewals with them on old tunes whose original copyrights are now running out. . . . Has anyone seen the sun?

TRILLS AND TURNS: In a recent poll conducted by Billboard to discover the favorite band leader among America's college youth, Glenn Miller rated first, followed by Kay Kyser with Tommy Dorsey running third. Sammy Kaye swayed from eighteenth place as of last year to eighth place this year. . . . Wayne King still reigns in the Movie and Radio Guide popular orchestra poll. . . . The New York World's Fair has adopted the splendid arrangement Lou Breeze uses of the old English folk tune, "Come to the Fair". . . . Due to the demand for music in movies one Hollywood studio has already increased its music department by about half the number. . . . Meredith Wilson has a new composition entitled: "O. O. McIntyre Suite". . . . Paul Chelly's new oriental fox-trot is entitled "Kyra". . . . Gray Gordon's Tic-Toc group is ticking along in fine style, and so is his new singer, Art Perry, who hails from the Shea's Buffalo Theatre. . . . Joe Miller and his band from New Haven, Conn., are under the sponsorship of the Vallee office for the summer. . . . Ernie Watson was the conductor for the Gene Autrey show presented in New York last month.

NOTATIONS: Dear Joe: Am mailing you an autographed copy of Willard Robison's new song, "Thank the Man Upstairs". I like it a lot because it expresses a splendid thought without being sickeningly sentimental, either musically or verbally. Have you heard that new tune "Make-Believe Island"? It's a honey. And don't miss Artie Shaw's recording of "My Fantasy". It shows off his new band in fine style. By the way, is the sun out there in Indiana, perchance? If so, will you please send it East—but fast! There have been entirely too many clouds around here lately—or else New York's having a "black-out" and I wasn't notified. Good luck, J. H. . . . Many thanks to H. H. for your nice letter. Glad you like us and hope we continue to please.

RECORD NOTES: "Tuxedo Junction" has started a new cycle of tunes along the same jumpy rhythm, for instance, "Slow Freight", "Manhattan Transfer", and "Fish Fry", all of which are going over big. . . . I like that snappy publication the United States Record Corp. is putting out for reviewers. It's both informative and entertaining. . . . Larry Clinton is now recording both RCA Victor and Bluebird records. Previously he was recording only for Victor. . . . Olsen and Johnson of "Hellzapoppin'", have just been signed to record for Varsity. . . . Victor has just released a new series of records—Victor Black Label Classics—"popular editions" of the world's great music. Prices are 75 cents for the 10-inch size and \$1.00 for the 12-inch size.

Classical recordings of the month:

- (a) Victor (Black Label Classics):
 - Beethoven: Coriolan Overture (Op. 62), London Symphony Orchestra; conducted by Pablo Casals (price \$1.00).
 - Dvorak: Carneval Overture (Op. 92), Chicago Symphony Orchestra; under direction of Frederick Stock (price \$1.00).
 - Mozart: Serenade—"Eine Kleine Nachtmusik", John Barbirolli's Chamber Orchestra (two records, \$1.00 each).
- (b) Royal (Music for Americans Series):
 - Powell, John: "Sonata Virginianesque", Eddy Brown, violinist; the composer at the piano (six 10-inch sides).
 - Lamar Stringfield's "Moods of a Moonshiner" (based on truly American folk tunes), composer, fustist.
 - Stoessel, Albert: "Suite Antique", Eddy Brown String Sinfonietta; composer as featured artist.
- (c) Columbia:
 - Beethoven: Sonata in F major, Op. 24; Jeno Lener, violinist, and Louis Kentner, pianist.
 - Handel: Suite from Alcina, Ballet-Opera, Orchestre de la Societe des Concerts du Conservatoire, Paris; Felix Weingartner conducting.
 - Mahler, Gustav: "Das Lied Von Der Erde" (Song of the Earth), Charles Kellman; Kerstin Thorberg and Vienna Philharmonic Orchestra, conducted by Bruno Walter (seven 12-inch records).

Popular recordings include:

- (a) Victor:
 - "I'm Nobody's Baby" and "Buds Won't Bud", Bea Wain with Orchestra, under direction of Walter Gross.
 - "Shades of Jade" and "Till Tom Special", Lionel Hampton and Orchestra.
 - "I Love to Watch the Moonlight" and "Blackout, Hold Me Tight", Gray Gordon and his Tic-Toc Rhythm.
- (b) Varsity:
 - "Devil May Care" and "Night on the Shallmar", Jack Teagarden and Orchestra.
 - "I'm Stepping Out with a Memory Tonight" and "Yours Is My Heart Alone", Will Osborne and his Slide Music.
 - "Meow" and "Just for a While", Johnny McGee and his Orchestra.
- (c) Columbia:
 - "Irene" and "Alice Blue Gown", Orrin Tucker and Orchestra.
 - "On the Isle of May" and "Playmates", Kay Kyser and Orchestra.
 - "Too Tired" and "Little Nell's a Big Girl Now", Tommy Tucker and Orchestra.
- (d) Decca:
 - "Little Curly Hair in a High Chair" and "The Breeze and I", Jimmy Dorsey and Orchestra.
 - "Secrets in the Moonlight" and "Where Was I", Jan Savitt and Orchestra.
 - "WPA" and "Marie", Louis Armstrong and Mills Brothers.

BOOK NOTES

- "Pioneers in Music", by David Ewen. Publisher, Thomas Y. Crowell Co.
- "Clara Schumann", by John N. Burk. Publisher, Random House.
- "Leisure for Living", by Sydney Greenbie. Publisher, George W. Stewart.

CODA

"He stands out from his contemporaries as one of another age. They are scoffers, he was a believer; they vaunt themselves, he worked in silence; they seek glory, he let it seek him. . . ."—thrua Ropartz wrote of Cesar Franck.

YOUNG MEN OFFERED A COURSE ON TRAINING SHIP

Will Receive Practical Ship Experience From July 1st to October 1st, 1940.

The American Nautical Academy, National Training School for Merchant Marine Officers, Washington, D. C., announced recently that boys and young men between the ages of eleven and twenty-one years will be allowed to secure practical ship experience on board a training ship of the Academy within the period from July 1 to October 1, 1940.

The young men may remain on board ship for the entire period, or for any shorter time they may wish, but not for less than a month.

Students who enter for any period less than the full course will receive instruction only in those subjects being taught while the student is on board ship.

The purpose of the course is: First, as a foundation for those who wish to become officers in the Merchant Marine, and devote their lives to a career in the service; secondly, for those boys and young men who, though not desirous of following the sea, still wish to obtain a general knowledge of ships and the life afloat.

There is no charge for instruction nor for living quarters on board ship. The only required expense is for meals, which are 49 cents. Three meals are served daily.

There is no tuition charge for any of the courses offered by the Academy; and no obligation for future merchant marine, military or naval service of any kind is incurred by the young men.

On Sundays the cadets will be allowed to attend divine services at the churches of their respective denominations on shore. While on board ship cadets will receive free minor first aid treatment when necessary.

This is the eleventh annual summer course offered by the Academy and will be under the personal supervision of the Captain Commandant of the Academy who will be in command of the vessel.

During the summer course this year the training ship will be stationed at a New England port.

While on board ship the students will follow the regular daily ship routine, and will be given practical instruction in nautical subjects, including seamanship (ship's work), signaling, rowing, handling, and the use of motor boats, life-saving and naval drills.

Many of the duties on board ship are performed by the cadets as part of their training.

Cadets will also receive instruction in the use of life buoys, first aid, the compass, log, and lead, ground tackle, and the duties of lookouts, as well as the duties of the watch on deck.

Due to the fact that the number of accommodations available is limited, those wishing to take advantage of this opportunity should write at once to the American Nautical Academy, National Training School for Merchant Marine Officers, Washington, D. C.

COURT LIMITS SCOPE OF ANTI-TRUST LAWS

(Continued from Page One)

effect of the combination or conspiracy among respondents was a restraint of trade within the meaning of the Sherman Act. This is not a case of a labor organization being used by combinations of those engaged in an industry as the means or instrument for suppressing competition or fixing prices.

In its decision, the Supreme Court refused to hold the union involved (American Federation of Hosiery Workers-CIO) liable to damages under the Sherman Act, despite the fact that the union had engaged in a sit-down strike.

TELEVISION STILL STYMIED BY A RECENT RULING

(Continued from Page One)

inadequate to receive transmissions by another system, the widespread distribution of such receiving equipment would tend to cause the particular system of transmission to which it is geared to become a firmly rooted and immobile standard.

"It is essential to the progress of television," continued the report, "that there be not a mere semblance of competition, but that there be a genuine and healthy competition within an unfettered industry."

Do You Burn! Or Saw! Or Hack!

Your reeds for Results?? Are you Musicians or Woodworkers?

If you are a musician, write **CONRAD & COMPANY**

Ridgefield Park, New Jersey For Facts! Scientific Facts!!

FREE

"HOW TO FIT A REED" in concise, readable form as the big name bands and stars do:

Your Favorite Plays **CONRADS**

- JIMMY DORSEY
- BUD FREEMAN
- WOODY HERMAN
- TOOTS MONDELLO
- JOHNNY MESSNER
- HYMIE SCHERTZER
- ARTIE SHAW
- ORRIN TUCKER

They Know

CONRADS MUST BE GOOD!!!

For Sax & Clarinet—Made in U. S. A.

BUY THEM AT YOUR DEALER IN FOUR STRENGTHS

EVERY BAND NEEDS A SET!

THE NEW Selmer PORTA-DESK

Better-looking than ever . . . this new model is made of deluxe material embossed in a handsome black "leatherette" effect. Flat surface—no corrugations visible. Porta-Desk is the No. 1 orchestra stand . . . low-priced, lightweight, strong, full-sized, folds flat, has extra shelf. Buy now and receive a \$1 Porta-Carry case with every four Porta-Desks at no extra charge! Selmer, Elkhart, Indiana Ask Your Local Music Dealer

\$1.95
\$2.35 West of Rockies

DANCE POSTERS

New, flashy stock designs as low as \$10.00 per 1,000, in multi-color. Special engraved designs, \$9.00 up. 25% deposit, balance C. O. D. Write for prices and date book. **W. & C. SHOW PRINT - WINONA, MINN.** DEMAND THE UNION LABEL

OBOE REEDS

"WALES RELIABLE" Reeds, made from the best Frejus 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 H. Shaw 110 Indiana Ave., Providence, R. I.

REGULATION BAND COATS

Blues or Blacks, \$2.50. A. F. of M. Band Caps, all colors, new, \$1.50. Leaders' Caps, \$2.00. Coats, \$2.00. Pam Brown's Leathers Belts, WHITE, new, \$2.50. Thirty (30) Maroon-Blue Coats (Boys' Band sizes), Military Collars, \$2.00; 25 Green Lapel Coats, Adults, \$7.00; 25 Black Lapel Coats, \$7.00; 25 Purple, Military Collar Coats, \$3.00. Girl Majorette Outfits, \$2.00 up. Raincoats, \$2.00 up. Irum Major Pails, \$4.00 up. Raincoats, \$3.00 up. Assorted Colors, Orchestra Mens Jackets, also Coats, each \$2.00. Black Jackets with Gold Silk or Silver Gray Lapels, \$2.00. Cocktail Jackets, assorted colors, \$2.00. **FRYER LINTH AL WALLACE** 2416 North Halsted, Chicago, Ill.

WHEN WRITING TO ADVERTISER, PLEASE MENTION THE INTERNATIONAL MUSICIAN

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

JOSEPH N. WEBER, 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.

EXECUTIVE COMMITTEE

A. C. HAYDEN.....1011 B Street, S. E., Washington, D. C.
 CHAUNCEY A. WEAVER, 616 Insurance Exchange, Des Moines, Iowa
 JAMES C. PETRILLO.....175 West Washington Street, Chicago, Ill.
 J. W. PARKS.....Hamilton Hotel, Washington, D. C.
 WALTER M. MURDOCH.....22 Royal York Rd., No., Toronto, Ont., Can.

*I hold that the government belongs to the
 people, and that they have a right to that
 intimate access to it which will determine
 every turn of its policy.*

—WOODROW WILSON.

President's Report

IN a special supplement to the June issue of "The International Musician" will be found the complete text of the President's Report.

Every member of the Federation should study this report carefully so that he may acquire some knowledge of the complexities of the operation of our great International Union.

We commend it particularly to the younger members who will find the early history of the organization and the vicissitudes encountered by the officers in the early days very enlightening. It is only through a complete understanding of the method by which the ground work of the Federation was laid that members can become fully cognizant of the true value of their union.

"The Fifth Column"

By DR. CHARLES STELZLE

OF all the inventions of modern warfare, the thing that strikes the greatest terror into the minds and hearts of a whole population today is not the bombs that fall in the night upon the city or quiet countryside, nor even the swift torpedo or lurking mine that sinks the unarmed merchant ship. Such methods of attack have been anticipated and measures of defense have been prepared to meet them through the use of air-raid shelters, gas masks or life-boats.

The new horror is an old invention come back—one that is as old as history—but which was outlawed by civilization and renounced forever by all the belligerent countries at the Hague Conference.

It is the "Fifth Column"—or the Trojan Horse—the relentless boring from within, like termites gnawing at the foundation until the whole structure is rotten and the slightest breeze sends it crashing into ruins. This "Fifth Column" consists of traitors who have come not like a thief in the night, but as a "friend" at noonday, in some cases living in the homes of their innocent victims, winning their confidence, their friendship, and even their affection, until the time has come to strike. And when they do strike, they prefer stabbing in the back.

These foreign enemies have sometimes come clothed in the uniform of those whom they have later betrayed, at the critical moment throwing off their disguises and revealing their weapons of destruction. The Democracies of the world have been battered to their knees by such forces. Without the "Fifth Column," Denmark and Norway would still be masters of their own fate. And now Holland and Belgium are face to face with it.

This is not the kind of war that men have glorified for centuries—an open fight between recognized opponents. The tactics are those of gangsters, of bank robbers, of parasites that live on the work and honest labors of other men. In our righteous indignation against these tactics used abroad, don't let us forget that the same tactics are being practiced right at home. We have our own "Fifth Column" to fight.

Our "Fifth Column" starts by fomenting hatreds in our midst. It foments race or religious hatreds, class prejudices, setting group against group, class against class, and individual against individual. Its real purpose is to break down our Democracy.

Now, of all times, we must be a united country, sinking petty differences and dislikes in one concerted effort to keep America a free nation—free not only in government, but free from the subversive influences that would sap its life blood through hatred among ourselves. Let us remember that "eternal Vigilance is the price of liberty." Let us set a watch upon our tongues, our minds and our hearts. If we do this—the "Fifth Column" cannot enter here.

The 1940 Convention

LAST year we commented upon the increasing difficulty of finding cities with the proper facilities for entertainment of the Convention of the American Federation of Musicians, as well as the tremendous cost to the Federation of these Conventions.

Credentials to the Kansas City Convention totaled 657; at the time of this writing the number of credentials received for the Indianapolis Convention is 704. True to our prediction, the cost of the 1939 Convention totaled three times the total assets of the Federation at the close of the fiscal year ending April 30, 1932, and the end is not yet.

The Indianapolis Convention will be one of the most important in the history of the Federation. The intricacies of our problems increase each year. Chaotic conditions confront us everywhere. Without a question of doubt the Convention in its wisdom will, as in the past, be constructive in its deliberations, adopting those measures which will insure the future of our organization and weeding out those that could, if adopted, very easily lead us into serious difficulties.

An Admirable Memorial

(From the New York Times)

AS the last gracious gesture of a great humanist the late Justice Oliver Wendell Holmes bequeathed about half his property—\$265,000—"to the United States of America." The committee appointed to find a suitable way of spending the money has now decided to devote it to a memorial edition of Holmes' writings. Book publishers, who are accustomed to count pennies, will testify that a good deal can be done with that much money. Yet if a gifted editor can bring together the best that was in Justice Holmes—his profound instinct for fair play, his philosophical insight into human nature and human institutions, his classic traditionalism and his wholly American adaptability, his humor, his occasional cynicism—this memorial will be better than marble and hammered brass. Justice Frankfurter is mentioned as the prospective editor. He would be an ideal choice.

Apply the Brakes, America!

IN the first quarter of this year, 7,200 persons were killed in automobile accidents, the National Safety Council reports. This, the council says, was 450 more than for the same period last year and represented a 7 per cent increase.

March was the sixth consecutive month with a higher traffic toll than the corresponding month of the previous year. Almost 900 additional lives were lost during this period. Furthermore, the last two of those six months—February and March—brought increases far greater than any of the preceding months.

"The fact that 450 more people were killed in the winter months of this year than last is particularly alarming," said Col. John Stilwell, president of the National Safety Council, "because vacation months, with their heavy travel, are just ahead. It is up to America to apply the brakes."

Press Not Displaced

RADIO is a government-licensed medium. It is subject to full control in war or great emergency.

Europe has shown its propaganda possibilities as a war weapon in the hands of a despot, and remote as that danger may seem to us, it cannot be wholly ignored. This country is still fortunate that the press has not been displaced as the primary news medium, and that radio's inroads upon its advertising have been merely painful and not fatal. If radio had destroyed the news primacy of the press, or if it ever could, the American people would have something serious to think about.—From "Editor and Publisher".

Dumbness Brought New Laws

AL F M. LANDON (he ran for President once) told a meeting of railroad officials at Topeka that the "real authors of the Securities and Exchange Commission were not the New Dealers, but the crooked banking houses which looted railroads, public utilities and other industrial enterprises; they made the commission necessary."

Of course Mr. Landon is right, Wall Street spokesmen to the contrary. He might have gone even farther and

said that much of the legislation passed in recent years was not the work of the New Dealers but of dishonest, avaricious and short-sighted business interests of many kinds. If the attitude of business had been different, such laws as the National Labor Relations Act and the Fair Wage Standards Act would not have been necessary. There would have been no occasion for passing these last two laws if there had been universal recognition of labor's right to organize and bargain collectively and of the benefits of paying good wages.

Banks and the Community

THE primary purpose of banking is to serve the community, the state and the nation.

The greater part of banking operation consists of making loans to businesses and individuals where practically every loan made renders a community service.

When, for instance, a bank loans a person money to build a new home, the whole town benefits. Property values are improved. New taxable assets are created. Local workmen and dealers in supplies are given work and orders. More money goes into circulation.

And a similar thing happens when a bank loans to a local merchant, for the purpose of buying goods or improving his store, or expanding his business. The life of every community is vitally concerned with the buying and selling of goods and services. That's what keeps men at work—keeps transportation systems busy—produces needed tax revenue—provides, directly or indirectly, the income of doctor and lawyer and candlestick maker—and maintains the local standard of living.

Few public services are so important as banking. And few institutions have done so fine a job in the public interest. Private banking, under strict public regulation, provided the financial life blood that made possible the great industrial and economic developments of the past. And private banking, still under strict public regulation, is making possible the great industrial and economic developments of today. You may never have entered a bank, but banking is nevertheless an ever-present factor in your life and work. And its importance grows, not lessens, with the passing years.

Psychological Service

A WELL known financial magazine has offered this advice to young people: "Set up a budget and save at least 10 per cent of your pay. Life insurance provides the cheapest and easiest method of creating an estate."

Life insurance does more than that. It makes you save! Human nature being what it is, it is only natural to prefer having a good time now with surplus money, to putting it away against the proverbial rainy day. Life insurance is a contract—the payments come due at regular intervals. It's a rare man who won't sacrifice a good time to meet a life insurance "pay day"—even as it is a rare man who won't at least occasionally omit contributing to a savings fund which is not on a definite contractual basis.

So life insurance provides a psychological service, no less than a great financial service. And one is about as valuable to the average man as the other.

The Forest Prime Evil

IN a Pennsylvania forest there is a fire prevention sign which consists of a huge reproduction of a match, with the following words: "This is the forest prime evil."

That terse slogan speaks volumes. For destruction to our priceless forests is one of the most tragic phases of the fire problem. Anyone who has traveled in timber country has seen the wastelands, covered with black stumps, which fire leaves behind—the ruin where once were stately trees, busy communities of wild life, and beautiful recreation areas.

It will not be long now until the dangerous forest season is upon us. Good weather brings mounting hazards. Trees and underbrush dry to the point where they are virtually explosive. One touch of flame may be sufficient to cause a holocaust. And death and disaster follow.

The primary causes of forest fires are well known. Inexperienced and careless campers are among the worst offenders. Every man and woman who goes vacationing in the woods should keep this everlastingly in mind: Never leave a camp fire while a single spark remains alive. Douse it thoroughly with water or smother it with dirt.

Motorists are also responsible for ruinous forest fires. A cigarette butt cast from a fleeing car may supply the tiny flame that will spread until it has devastated thousands of acres of splendid woodland. Most of the states have laws designed to prevent this, but policemen and fire wardens can't be everywhere at once to see that the law is enforced. The public must cooperate.

Let's all work to save our forests this year. It takes centuries to replace great trees—and only seconds to destroy them. Don't forget that.

THE INTERNATIONAL MUSICIAN

Vol. XXXVIII

NEWARK, N. J., JUNE, 1940

No. 12

PRESIDENT'S REPORT TO THE INDIANAPOLIS CONVENTION

To the Delegates of the
Forty-fifth Annual Convention:

THIS report contains a short outline of the background of our organization and is submitted to you for the purpose of acquainting younger members and delegates of the true premise upon which the activities of our organization must imperatively be based. It is interspersed with observations and explanations of policies necessary to insure the continued value of our organization to its members.

Members join an organization expecting economic benefits for so doing, and it is the duty of the organization to secure same for them insofar as conditions and opportunities make it possible.

Our Federation developed from rather humble beginnings. To see it grow in influence and hence value to its members was certainly a gratifying experience, especially for those who knew and personally experienced the dependent conditions in their lowest ebb to which the mass of the musicians were subjected before they asserted themselves through organizing.

It was my privilege to be active in union affairs affecting musicians nearly a decade before the forming of our Federation. I then realized the utter hopelessness of individual unions prevailing, with few exceptions, in their efforts to better the economic conditions of their members, without a strong national organization.

In 1900, as Chairman of the Law Committee of our Convention held in Philadelphia, I was drafted to head our organization as President. Then, as now, I realized its dependency upon the unrestricted loyalty of locals and members, and then I knew, as well as I do now, that success will forever be dependent upon pulling together which, first of all, meant the full organizing of the musicians. Therefore, the first three years of my administration were chiefly dedicated to organizing. Our Federation was notoriously poor; hence, haste had to be made slowly. During these same years, the laws of the Federation became liberalized and that insured its success.

What was true then is true now, that in our Federation, its constructive opportunities are exhausted insofar as the membership is personally concerned by regulating their conduct but never by hindering them in their pursuit of a livelihood. As long as we realize this truth, we will not fail.

In an exceedingly short time, our Federation grew to good proportions and its influence and prestige became more and more firmly established. And so it is, that in 1940, we may become retrospective with pride, knowing that in spite of all unfavorable vicissitudes which have befallen our organization, more especially by the mechanization of music, it has nevertheless remained continually active in safeguarding the interests of its members fully as much as conditions permitted. I for one take considerable pride in the achievements of our Federation, which only became possible through the farsightedness of Conventions and the fealty in general shown by members to the organization. May this forever remain so!

I said often before, and I repeat it again, that evils can often be minimized almost to their extinction, but they can never be entirely eradicated or corrected. I often wonder at how well our local unions have done in adverse conditions. We may well say that there is no better nor more successful organization in the entire labor

movement than is ours; and this in spite of the fact that we have more intricate obstacles to overcome by reason of the complexity in our employment than almost all other International organizations of the labor movement combined.

It is necessary that the background of the organization be brought to the attention of the younger members so that they may more easily comprehend its value.

In 1900, the success of our Federation was more imaginary than real. The reasons were that too much control of local meetings was exercised by members who controlled employment, and who naturally had their following. The membership in general had not as yet become very articulate in demanding certain conditions under which they desired to work, but as soon as they began to assert themselves, the Federation began to progress in leaps and bounds. The local unions attempted to preempt all employment for their members in their own jurisdictions. The result was that the Federation remained poorly organized. Only several years after it received a charter from the American Federation of Labor did many of the largest locals become members. They held aloof from our organization for the reason that they feared that the employment opportunities of their members would be curtailed through the policy of placing a ring around each jurisdiction. In fact, had this policy been followed, as was attempted, the Federation would still be a small organization, with precious little value to the members.

The Federation finally realized that our members are not active in the production of material things, that such are not a result of our performances, which as soon as they ceased became intangible; furthermore, that our employment is not the result of an economic necessity for employers or the public, that in employment we were solely dependent upon the culture of the public and its desire for amusement and diversion.

After the Federation became strong, it naturally had opportunities to assert itself whenever and wherever necessary on behalf of its members, all of which naturally could not have been done before. All this suffices to illustrate the necessity for a National organization.

Laws were enacted which vested the President of the Federation with great powers, carrying great responsibilities, so as to create the opportunity to meet cases of emergency. It gave him the power to call strikes, and all else which in his opinion was necessary for the protection of our members, even though it involved the striking down of existing laws and substituting others in place thereof. For all these purposes the President could preempt the entire Treasury of the Federation, which, however, was not an advisable rule, and on his own behest has been changed. For many years the Executive Board enjoyed extremely limited jurisdiction under the By-Laws of our organization. Their powers were more assumed than real, same were a remnant of conditions of the times when the organization was in its formative period. This has been changed. At the President's request, the convention adopted and passed a resolution giving the Executive Board extensive power to adjudicate everything between conventions which is not provided by law.

In many instances experiences peremptorily called for changes in law, which brought home to conventions as well as

officers, that we had to treat with realities rather than to become obsessed with ideas based on a premise of how we would like to have things.

In the beginning of our organization we naturally had to experiment. Our income was small, yet the necessity for a successful organization was great. I well remember the time when the International Executive Board carefully considered the outlay for a typewriter to be used by the secretary of our organization. The first desk in the President's office of the American Federation of Musicians was a gift from his wife, who paid for it from the money she earned giving violin lessons at the College of Music, Cincinnati. I merely mention this to emphasize how small the organization was in its formative period, and how far we have gone in the direction of establishing for the members of the profession the social position to which they are entitled, and as good an economic condition as possibly could be secured for them.

Locals then as now looked to the Federation to curtail the activities of traveling musicians, which really means that we should declare what the 130 million Americans should be permitted to listen to or prefer in the shape of music. Such an attempt would always be futile. Attempts were made by conventions to pass regulations to at least hinder the activities of traveling bands. Finally a law was enacted that they must charge 30 per cent more than the local price. What was the result? Double contracts, cheating, chiseling, contempt for all law, and had this law not been abrogated, the Federation would have long since found itself on the decline. The law did not keep traveling bands from jurisdictions but it debauched its members to such degree that it actually proved to be the Eighteenth Amendment of the Federation. Instead of controlling and regulating the activities of our members, it practically confronted our organization with a situation in which it found itself helpless. It was lucky indeed that the law was abrogated in the nick of time.

The present 10 per cent law (later on more fully explained) was thereafter inaugurated, and not only ended the vicious results of the 30 per cent law but practically saved the Federation from bankruptcy.

One of the first activities of the Federation, during the time of its formative period, was the stopping of importations of musicians from abroad and the unionizing of the symphony orchestras of our country. This unionizing was the result of an order from the President's office, which was soundly condemned by the public press and periodicals for a direct attempt to unionize music; but for all that, by action of the Federation, an opportunity was given to the American boy to develop his talents. Today we have a great many native musicians in our symphony orchestras, and they have long since ceased to be foreign aggregations.

During the same period the Federation made highly successful attempts to supervise fraternal society conventions, monster parades, etc., and in addition steadfastly protested against the Washington Marine Band and other enlisted bands being permitted to compete with civilian musicians for engagements. I well remember the supervision of a monster parade given by a Masonic Order in the City of Saratoga; the occasion was a conclave national in its scope. The officers of the Order were absolutely in favor of the American Fed-

eration of Musicians, yet they had no authority to tell the subordinate lodges what musicians they should bring to the conclave. The Federation was bound not to permit its members to play in the parade if the Washington Marine Band would also participate. In the neighborhood of eighty union bands were employed. It appeared that nothing short of an appeal to the President of the United States might make it possible to avert a general strike. I laid the case before President Theodore Roosevelt. He was very sympathetic, but stated that, the Secretary of the Army and Navy advised him that in order to secure musicians possessing the necessary qualifications for Army and Navy bands, they must be permitted to earn some money on outside engagements, as their wage was small; that Congress should increase this wage, but that meanwhile we should not expect of him as Commander-in-Chief of the Army and Navy to lower their standard of service. I thanked the President for his kind consideration, and prepared for a general strike to be called. The next day, the *New York Herald* carried a notice that the President of the United States had ordered the Washington Marine Band to Gettysburg to attend an encampment. The strike was averted; the President helped us, but of course did not give me the satisfaction of advising me in advance that he would do so.

Another incident which was rather amusing is worth being recorded. It developed at a monster parade of a great fraternal organization during its annual gathering. The chief of police of the city in which same was held was tipped off that if a certain non-union unit upon which an individual lodge insisted should parade, a strike would be called. The streets through which the parade marched were roped off and no one, without a police pass, could cross them. I was refused a pass so I could not communicate with our bands. However, the chief of police erred in his reckoning, as I had advised the half dozen bands in the lead of the parade not to move under any conditions unless I personally ordered them to do so. The result was that not only did the non-union band not play but I was given special police escort to supervise the parade. The chief of police before the parade threatened me with arrest. I answered him, "Very well, but the bands will not march until I give the word." We parted as good friends, and many years thereafter at an accidental meeting, we had a good laugh about the incident.

Now, occasions on which it was necessary to threaten general strikes at conclaves and convention parades, were numerous. In the main we were always successful, and too much credit cannot be given to the bands, many of which came from smaller local unions, who were always ready to assist the Federation by their readiness to strike.

These activities made the Federation more and more known, and the liberalizing of its laws resulted in musicians flocking to its banner by the thousands.

On another occasion it was also necessary to appeal to the President of the United States. The manager of the Metropolitan Opera House in New York, through some misunderstanding with the local union, decided to employ an orchestra from Europe. He was known to be a man who meant what he said, and investigation disclosed that he had his agents in Paris organizing an orchestra. The president of the New York local union,

at that time the late Maurice Smith, and myself appealed to the President of the United States, Theodore Roosevelt, whom we met for that purpose at Oyster Bay, Long Island, and he stated to us that he would write a letter to the Collector of the Port of New York and see what could be done in keeping the band in Ellis Island until the courts decided the case as to whether or not they should be permitted to land. The outcome was that, no doubt on advice from Washington, the European orchestra was not engaged, and members of the New York union continued on their engagement at the Metropolitan Opera House.

Some of the activities of the President at that time, gave him pause before deciding upon same. As an illustration which I also gave to previous conventions, but which I repeat in order to acquaint the younger members and new delegates, of the various complexities which had to be manfully solved to guard the interests of our members, will say that during the days that transcontinental chains of theatres were maintained which played legitimate shows (dramatic and musical), a local orchestra was employed in each theatre in every town covered by those chains. The arrangement with the traveling companies, which were practically all controlled by a certain theatre magnate in New York, was that a local theatre management paid part of the expense of the orchestra which traveled with a musical show. For the services of orchestras for other than musical shows, the local managers paid the entire cost of the orchestra. Finally, this magnate and his partners hit upon the plan to save a lot of money for themselves and the managers of local theatres. They gave notice that for dramatic shows, no musicians would be employed anywhere; as all musical shows from then on would carry sixteen men, it would be unnecessary for any theatre in their chain to employ a local orchestra, but they were to pay more towards the orchestras traveling in musical shows. They figured the saving in cost of music for local managers and themselves to be several hundred thousands of dollars. To cope with the situation, we could not possibly wait for the next Convention, as same was to be held after the season during which the change was to be made, had expired. So the President of the Federation took advantage of Section 1, Article I of the By-Laws, which provides he could act in case of emergency to strike down laws and enact others in place thereof, and increased the price of the traveling theatre musicians and their leaders to such a sum, that instead of saving several hundreds of thousands of dollars, it would have cost the theatrical magnates and local managements several hundred thousands more for music than it previously did. It is needless to say that the local orchestras did not lose their engagements, and the theatrical interests did not make the saving at the expense of the musicians that they had intended to make. However, they did compliment me by stating in the public press that I had held them up in the manner of a highwayman. They said nothing of their contemplated discharge of many hundreds of local musicians. This is past history now. Their influence has become mightily insignificant. The developing of the film industry did this. With all their might, and in the aggregate they controlled hundreds of millions of dollars, they could not avoid becoming victims of technological progress.

I simply mention all this so that the younger members may get to know something of their organization, which will more than anything also convince them how necessary it is for them to help to safeguard same.

Another item of utmost importance during our formative period was the amalgamation of separate unions of musicians in New York, Pittsburgh, Baltimore and others, and their enrollment as members of the American Federation of Musicians. In these cities the bulk of professional musicians had failed to join the Federation by reason of the illiberality of its laws, fearing interference with their employment opportunities.

Another important development was the

extension of the Federation into Canada, and meeting the desires of the musicians in that country. Under leadership of the late lamented David Carey, for many years a member of our Executive Board, the Toronto local requested a charter from the Federation, which was gladly given, and other Canadian local unions of musicians followed the same example.

We were also successful in having a law enacted by Congress, taking the enlisted men out of competition with civilians. Although we sometimes found it difficult to have the proper authorities, particularly the naval authorities, comply with the law, the result has in the main been successful.

At our behest, Congress also passed an act that musicians could not be imported into the United States under contract. Its enforcement rests with the Labor Department. Now and then, but not generally, it somewhat miscarries. I take this means to advise our members that the best friend our Federation ever had among all Secretaries of Labor was the late Secretary Doak. He assisted us with great consistency in the passing of the bill which prohibits the importation of musicians under contract and presented the Federation with the pen with which President Hoover signed the bill.

During the NRA times, we fared better in the protecting of the interests of our organization than did any other labor organization. We did not become subjected to codes. We were left free to negotiate with our employers as we always did.

During the first years, more especially from 1900 to 1903, the incumbent of the President's office was on the road for long periods at a time, organizing, settling disputes, advising local unions as to proper union activities, encouraging them to assert themselves against unfair employers, etc. In the course of years, the Federation grew to such importance, and its activities became so complex that it became necessary to transfer the President's Office from Cincinnati to New York. Some of the officers of the Federation were opposed to this, but under Section 1, Article I, the President used his own judgment, much to the advantage of the organization. The following convention enacted a law providing that the President's Office must be in New York. It is the logical place. From here all interests that have to do with music and the amusement world can be easily reached, no matter where they may be. Through the removal of the offices to New York, the possibilities of the Federation for success in the advancing of the interests of its members were immeasurably increased.

During the years 1900-1910, traveling military bands roamed the country. Many of them were of foreign extraction, and being non-union, worked for any wage. However, we made good progress in unionizing them, more especially after being successful in driving one of their worst offending leaders out of the country. Traveling military bands are now a matter of history. Public taste has changed; traveling name orchestras now in public favor will finally have a like experience. Nothing is stationary in the amusement field. Changes often develop exceedingly fast; in other cases they are a matter of many years.

In an effort to unionize military bands and to expel such in which the members worked for a wage as low as \$9.00, the President became involved in litigation in the Federal Courts. However, in spite of this we were successful in changing the conditions, and some of the members, more especially of foreign bands who worked for pitiful wages, are now staunch supporters of the American Federation of Musicians, and contend for full wage when playing engagements. So you see it was not a matter of ill will or misunderstanding, it was a matter of education, which turned material which did not really know what union meant into good staunch members.

Our Federation must keep pace with all developments, and adapt thereto its rules, regulations and policies, whenever necessary to best protect the interests of the members. In some cases, as for in-

stance the development of jazz, it became necessary for members to become specialized in the rendering of that class of music. This created a new economic problem for older musicians as their time of life to do so had passed.

In all types of employment, including the white-collared element, more especially among doctors, lawyers, writers, musicians, there is great overcrowding. The employment opportunities do not keep pace with the need for employment. This has been brought about through technological advances which cannot be hindered though it created for millions of workers exceedingly economic hardships.

We musicians have been singularly successful in some respects at least, more so than other labor organizations. We have in the past insisted upon the employment of a certain number of men. In other cases we were even successful in having an employer agree to the amount of money he would expend for musicians during a certain time. No other union was ever successful in having the employer agree to the sum to be expended for the employment of its members. However, those successes rested on a premise of mutual understanding with the employer and, under present conditions, do so more now than ever before. I make these statements in all candor, because they are facts, and in doing so I perform a duty. I must not mislead, but must state the facts as they are.

Our activities fall in the field of culture and diversion, and therefore are more easily affected by adverse economic conditions affecting the entire country than that of other workers. Our employment is not the result of a material necessity without which the public could not do, no matter how much such employment is an economic necessity for ourselves.

No matter how successful we are as an organization, the public will forever select its own diversion. We will never be able to dictate to the public as to what particular form of music or musical organization to prefer or to what particular part of our membership it should give preference in employment. Apparent success in a few cases does not change these conditions, but does have the tendency to lull us into the belief that a voluntary arrangement or agreement with an employer to employ the man we desire him to employ, represents proof that we can make such agreement mandatory upon all employers. Any attempt to do so can only have the inevitable result to create such unrest among our members as to shake the organization to its very foundations, and spell the end of its success.

Prohibiting employment can only be a disciplinary measure directed against individual bands or members who have outraged the principles upon which our organization is founded, but cannot possibly affect others who did not do so. We or, for that matter, no one else will ever be successful in enforcing a regulation upon members which in the last analysis means to control the public desire for diversion, or taste, or the enjoyment of any particular musical aggregation. Efforts to do so can only have the repercussion of doing us immense harm in our standing and weaken our efforts in constructive directions.

An illustration of the prevailing restiveness among members, which for the good of the organization should not exist or develop, I will say that a few years ago at a convention of the Federation a musical festival was contemplated in which prominent traveling bands were to take part. The arrangements were to be such as to prove profitable for the local union in whose jurisdiction the convention was to be held, and, of course, would have proven very interesting to the delegates. During a considerable time attempts were made to arrange the festival, and finally it fell by the wayside, not for the reason that some traveling bands were otherwise employed, but for the reason that the traveling bands are beginning to look upon the Federation as an enemy instead of their organization. Some of them openly stated "all the Fed-

eration does for us is to tax and make it hard for us, and attempt to interfere with our livelihood; this being so why should we render services for the edification of a convention?" The foregoing is not the opinion of a few traveling members but of many thousands of them, and the pity of it is that there is a modicum of reason for their so holding.

It is an undisputed fact that in many cases local bands are better than the traveling bands and still the latter are preferred by the public. The reason for this is that traveling bands are considered attractions which, of course, like all such in the amusement field, are constantly changed by the employer so as to keep the public's interest in same alive, as he holds it creates an economic advantage for him.

What locals could and have a perfect right to do in order to have employers again show some preference for local members, is to appeal to civic pride, interest societies in their behalf such as firms, clubs, fraternities, etc., and advise them that not only can local bands satisfactorily fill their needs so far as artistic services are concerned, but preference should be given them for the reason that they expend their wages in their own home town. As this is of economic value to the town, its possible recognition by the townspeople might outweigh their desire for changes in attractions, which then would surely prove to be of advantage to local musicians. Restrictive laws by the Federation will not solve this problem. It will never be entirely solved as long as economic conditions remain as they are, that is, as long as we have a great number of unemployed with us and the purchasing power of the masses remains woefully reduced. We have as yet millions of unemployed. Threats and intimidations that unless employers employ local men that we would use our economic strength against them would avail us nothing, and the entering upon such an experiment would leave us disillusioned but wiser men.

Some local members are of the opinion that through driving the representative bookers out of business all employment could be preempted for local men. However, this would prove no remedy as it is really an onslaught upon our own members whom they represent. That this is so is obvious and hence would provoke great opposition and resentment, thereby creating the possibility of involving us to an unlooked for and unfavorable degree. Traveling bands would not cease to exist. Surely we could not go so far as to say a band couldn't have a booker, or that bands couldn't have agents. If we were to embark upon such a policy we would be stopped before we began. Traveling bands chaff under the conditions that they have no representation at our conventions. I have recently been advised that there is a movement afoot among them to petition the convention to grant them such. They complain more and more insistently that they, even though representing thousands of members of the Federation, are really considered outside of its fold and constantly antagonized and made a target of attempts to interfere with their rights to make a living. They maintain, that the same as other members, they join the Federation for the better protection of their economic interests, that no member joins for the purpose of having his opportunity to make a living interfered with, and it is certainly not their fault if economic conditions are such that there cannot possibly be enough employment for all members.

We cannot dispute the correctness of their statements.

It is not only members of traveling bands but transfer members in general who complain of antagonism shown them by locals. However, if a transfer member complains to his home local against this, he finds in it an insistent champion of his rights, even though the same local may look with disfavor upon members transferring into its jurisdiction.

There are more musicians, especially from the larger locals, playing in traveling bands than the number of members of traveling bands which play in their juris-