

INTERNATIONAL MUSICIAN

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NEWARK, N. J. DECEMBER, 1941

NO. 6

1942 CONVENTION TO BE HELD AT DALLAS, TEX.

Baker and Adolphus Hotels Will Be the Joint Convention Headquarters

The Forty-seventh Annual Convention of the American Federation of Musicians will be held in the Crystal Ballroom of the Baker Hotel, June 8 to 12 inclusive, 1942. In order to secure adequate accommodations for the large number of delegates and guests, the Federation Convention Committee found it necessary to contract for 350 rooms in the Baker Hotel and 350 in the Adolphus Hotel. These rooms must be occupied and delegates may not book accommodations elsewhere until the supply of 700 rooms under contract is exhausted.

In addition to the convention sessions, the meetings of the International Executive Board, the Law Committee and one other committee will be held at the Baker Hotel. The other committees will meet in the Adolphus.

Both hotels are first class in every respect and are across the street from one another; so that no one will be inconvenienced no matter in which hotel he makes his headquarters.

Dallas is one of America's best-known cities because it is one of the most distinctive. The cosmopolitan atmosphere of Dallas, more evident than in many larger

cities, is due chiefly to its blending of many cultures and to its highly diversified interests. Dallas has grown from a population of 42,000 in 1900 to nearly 400,000 in 1940; it has attracted its new population from all sections of the United States—from the Old South, the Pacific Coast, the North and the East. It combines the gracious hospitality of the Old South with the open-handed friendliness of the West, and these traits, in turn, have been blended

TO MEMBERS AND LOCALS OF THE AMERICAN FEDERATION OF MUSICIANS

Dear Sir and Brother:

Bands which play by remote control from a place or establishment in which they are employed can only do so during the basic hours of their engagement. However, it has been called to my attention that in some cities throughout the country, Locals are permitting bands to broadcast in the place or establishment in the afternoon by remote control for 15, 20 or 30 minutes, sometimes being paid on an overtime basis, sometimes not being paid at all, under the guise that it is a matinee performance, in spite of the fact that patrons are not in the place or establishment at the time the band is doing this work.

I would like to call to the attention of the Locals and the band leaders that this is playing below the scale. Work done on this basis should be paid for at the same rate as if performing at a radio studio.

To continue this practice would mean that in a very short time we would not have any studio bands anywhere.

I hope that the members and the Local officials will see to it that this serious matter is promptly corrected.

Fraternally yours,

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



JOSEF HOFMANN, EMINENT PIANIST Story on Page Four

with the aggressiveness and business energy of the North and East.

Dallas' many-sided economic structure has also influenced its cosmopolitan outlook. Dallas is dependent upon no single resource or industry. It excels among Southwestern cities in retail and wholesale business, in banking, in insurance, in manufacturing, and as a cotton market and an oil center. Yet no one of these sections of Dallas business and industry dominates the others. The result is that Dallas has attracted leaders in many lines of business and industry, and in the professions. Dallas' high percentage of leaders in all lines of activity has contributed greatly to its metropolitan aspect.

(Continued on Page Twenty-two)

LEADERS MUST USE FORM "B" CONTRACT

Means Millions of Dollars Over a Period of Time to Leaders and Members of Their Orchestras.

By SAMUEL T. ANSELL
General Counsel, A. F. of M.

I.

Federal Old Age and Survivors Insurance.

1. All legislation here discussed is based upon the employer-employee relationship. Under the old contract methods many members of the Federation were held liable for Social Security taxes and were in effect denied the benefits. This came about in this way: The Social Security Act divides all persons subject to it into two classes, (a) employers and (b) employees; that is, those who with their own financial resources and for their own profit and benefit (employers) hire others (employees) to render personal services for them. In every contract of employment for personal services there must be an employer and an employee. The Act provides old age bene-

MORE ARTISTS JOIN THE FEDERATION

Organization Activity of the American Federation of Musicians Continues Unabated.

Since the publication of the last list in the "International Musician" the following soloists have joined the American Federation of Musicians:

- Vladimir Horowitz, pianist, Los Angeles.
- Isaac Stern, violinist, San Francisco.
- Joan Field, violinist, Asbury Park.
- Courtland Palmer, pianist, New York.
- Sergei Barsoukoff, pianist, New York.
- Bela Bartok, composer, conductor, pianist, New York.
- Burle Marx, conductor, New York.
- Paul Breisach, opera conductor, New York.
- Randolph Hokanson, pianist, Seattle.
- Richard Tetley-Kardos, pianist, Los Angeles.
- Robert Goldsand, pianist, New Rochelle.
- George Chavchavadze, pianist.
- Raya Garbousova, cellist, Washington.

TO ALL LOCALS AND MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS

The following letter, which has been sent to all recording companies licensed by the American Federation of Musicians, is self-explanatory:

"It is the fixed position of the American Federation of Musicians that where its members are employed for the making of records the record company making such records is the employer of each and all of the musicians thus employed, including the leader, and that as such employer the company making such records is responsible for the payment of all taxes arising out of what was formerly Titles VIII and IX of the Social Security Act and now is incorporated in the Internal Revenue Code.

"Members of the American Federation of Musicians thus employed have been advised by the Federation not to pay any such taxes as an employer and not to assume any obligation to pay any such employer taxes, as an employer is not only liable for the payment of his taxes as an employer, but is also liable for the payment of his employees' taxes which the employer is required to deduct from the wages of the employees as and when paid.

Fraternally yours,

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

fits, or insurance, for the wage-earner (employee) and for members of his family after he retires and after his death; in effect, a system of social insurance operated by the United States Government. These benefits are made possible by taxes paid equally by employers and wage-earners into a government trust fund, out of which the benefits are paid.

2. These taxes are collected by the Bureau of Internal Revenue, which must therefore determine who is the employer. In the case of employment of musicians the Bureau held, generally in cases of traveling bands and not infrequently in cases of local bands, that the hotel or other establishment hiring an orchestra for its

(Continued on Page Twenty-one)

Merry Christmas and Happy New Year to All Our Readers

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CHARTERS ISSUED

- 488—Fremont, Nebraska.
- 660—Remsen, Iowa.

CHARTERS RESTORED

- 581—Ventura, California.
- 675—Springfield, Illinois (colored).

CHARTERS LAPSED

- Branch No. 1, Woodbury, N. J. (Branch of Local 373.)
- 671—Mt. Pleasant, Michigan.

CONDITIONAL MEMBERSHIP ISSUED

- 1531—Harold Malone.
- 1532—Richard N. Walker.
- 1533—Valentine Balabanow (renewal).
- 1534—Dick Dale.
- 1535—Mary Dale.
- 1536—Chester Johnson.
- 1537—Richard Williams.
- 1538—Anna May Balabanow (renewal).
- 1539—Arvid Carlson.
- 1540—Lester Wacker.
- 1541—Hobson Mason.
- 1542—Tommy Watkins.
- 1543—Rocco Moss.
- 1544—Eddie McIntosh.
- 1545—Allen Beale.
- 1546—Sutton Harris.
- 1547—Edward Davis.
- 1548—Victor G. Helde.
- 1549—Matthew Gee, Jr.
- 1550—Eugene Gilbeaux.
- 1551—Alphonso King.
- 1552—Donald Hill.
- 1553—Curtis M. Miller.
- 1554—Robert Mitchell.
- 1555—Joe Morris.
- 1556—Reuben Phillips.
- 1557—Lue Fred Simon.
- 1558—Claude Oliver Trentler.
- 1559—John D. Walker.
- 1560—Herman Washington.
- 1561—Clarence William Watkins.
- 1562—David Allen Yeary.
- 1563—James Herbert Yeary.
- 1564—Harmon H. Yeary.
- 1565—E. B. Webster (Jack Burke).
- 1566—Penny Mills.
- 1567—Aure Wilson.
- 1568—Malle Kane.
- 1569—Aloha Shaw.
- 1570—James Dorsey.
- 1571—William E. Lamb.
- 1572—Edward V. Swoboda.
- 1573—Olimpio Perry.
- 1574—Willie Gaddy.

CONDITIONAL TRANSFER ISSUED

- 415—Wallace Neill.

THE DEATH ROLL

- Buffalo, N. Y., Local 43—Dr. Walter S. Goodale, Fred F. Koehler, Martin Thomson, Charles Stoll, John Doering.
- Boston, Mass., Local 9—George B. Gibbs, Lyman W. Freeman.
- Conneaut, Ohio, Local 107—Lloyd G. Davis.
- Chicago, Ill., Local 10—John B. Devine, Charles E. Barber, E. A. Kline, Dr. A. T. Weber, Margaret C. Hall, William C. Miller, Em. Dovenmuehle, Fred C. Cummins.
- Cleveland, Ohio, Local 4—Julius Gardner, Louis Varsanyi.
- Concord, N. H., Local 374—Arthur Monty.
- Danbury, Conn., Local 87—John Bretz, Frank Osborne.
- Detroit, Mich., Local 6—Charles F. Spears.
- Des Moines, Iowa, Local 75—Lloyd Handing.
- Hammond, Indiana, Local 203—Albert Graldo.
- Hartford, Conn., Local 400—Edward D. O'Brien, John Murphy.
- Kansas City, Mo., Local 34—Chauncey A. Corbin.
- Los Angeles, Calif., Local 47—Charles T. Coffey, Teddy Bohrer, Walter Fries, Walter C. Larsen, Adolph LeBourgeois, Victor L. Schertzinger, Ben Sloatsky, Herman F. Behnke, Frank A. Fischer, Arthur Gramm, Otto Hundhammer, Louis Varsanyi, Charles F. Weiss.
- Louisville, Ky., Local 11—Fred Sinder.
- Milwaukee, Wis., Local 8—Herb O. Sontag.

New York, N. Y., Local 802—Fereni Appasi, Max Aufresser, Leon Brown Berry, Ugo Cerasuolo, Alfonso Di Stasio, Morris Drutin, Marius K. Fogg, Frank A. Grosse, Charles R. Hector, Frank E. Hersom, Julius Johnschner, Leonardo Malvasi, Olaf Peter Scott, Alexander J. Muir, Mark Smallzman, Peter Vogt, Adolph Merkur.

Philadelphia, Pa., Local 77—Minnie Crabtree (Adele London), Peter Wenner.

Paterson, N. J., Local 248—Harold Nelson.

Rochester, N. Y., Local 66—Eugene (Leonard) Telson.

San Antonio, Texas, Local 23—Sabas Mora.

San Francisco, Calif., Local 6—Charles Welas, Meta Moore, Alfred Buhrens, A. L. Gath.

Spring Valley, Ill., Local 307—Joseph Schneit, Sr., Anton Enrico.

Syracuse, N. Y., Local 78—John Miller.

St. Cloud, Minn., Local 536—Sylvan Huss.

St. Louis, Mo., Local 2—Jess A. Hollweg, Adolphe LeBourgeois.

Utica, N. Y., Local 51—Giuseppe Martino.

DEFAULTERS

John Murray Anderson and Silver Screen, Inc., Los Angeles, Calif., are in default of payment in the sum of \$2,180.49 due members of the A. F. of M.

Joe Alberts, manager, Thornwood Park Ballroom, Cedar Rapids, Iowa, is in default of payment in the sum of \$65.00 due members of the A. F. of M.

Ray Watton and Rainbow Club, Grand Rapids, Minn., are in default of payment in the sum of \$31.20 due members of the A. F. of M.

Mike Genz, St. Cloud, Minn., is in default of payment in the sum of \$18.40 due members of the A. F. of M.

The Casino, Bemus Point, N. Y., and Lindstrom & Meyer, Jamestown, N. Y., are in default of payment in the sum of \$75.00 due members of the A. F. of M.

H. Bruggemann, proprietor, Old Homestead on Green Lake, Greene County, New York, is in default of payment in the sum of \$498.57 due members of the A. F. of M.

H. E. Booker and All-American Entertainment Bureau, New York, N. Y., are in default of payment in the sum of \$497.29 due members of the A. F. of M.

Wee & Leventhal, Inc., New York, N. Y., are in default of payment in the sum of \$350.00 due members of the A. F. of M.

Palais Royal Restaurant, Chris Economides, owner, Carolina Beach, N. C., is in default of payment in the sum of \$554.65 due members of the A. F. of M.

W. Queen, Queen's Dance Hall, Orin Junction, Wyo., is in default of payment in the sum of \$100.00 due members of the A. F. of M.

COMMUNICATIONS FROM

The President

JAMES C. PETRILLO

FORBIDDEN TERRITORY

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

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

The Woodland Tavern, Kansas City, Mo., is declared to be Forbidden Territory to all members of the A. F. of M., except members of Local 34, Kansas City, Missouri.

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

TO THE OFFICERS AND MEMBERS OF THE A. F. OF M.

Kindly be advised that I will be glad to meet with officers or members of locals of the Federation, who are closer to Chicago than New York, in Chicago by appointment should they desire to have a conference with me.

Up to the present time I have had a number of such meetings.

JAMES C. PETRILLO,
President.

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TO ALL LOCALS, CONFERENCES AND MEMBERS OF THE FEDERATION

On behalf of Mrs. Weber and myself, I hereby acknowledge with thanks and deep appreciation all kind wishes and congratulations which Locals, State Conferences and individual members have remembered us with on our Golden Wedding Anniversary.

JOE N. WEBER.

NOTICE TO ALL MEMBERS AND LOCALS OF THE A. F. OF M.

Pomfret, Conn., is in the jurisdiction of Local 494, Southbridge, Mass. The Local desires to call attention to the fact that the Pomfret School is held to be Unfair to the A. F. of M.

Kindly be governed accordingly.

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

TO ALL OFFICERS OF LOCAL UNIONS

The following transfers issued to members of Local 40 have been lost or stolen:

RUTH GEHLERT
E 45890—Issued January 11, 1941.

ANNABELLE ZIEGLER
E 77955—Issued April 4, 1941.

If any member should attempt to deposit these transfers, or if they should come to your attention in any manner whatsoever, kindly confiscate them at once and forward to the office of the International Secretary, 39 Division St., Newark, N. J.

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

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CHANGE OF OFFICERS

Local 112, Danville, Va.—President, Bill Hefferman, 83 Pine St.; Secretary, Robert F. Cleveland, 107 Craghead St.

Local 157, Lynchburg, Va.—Acting Secretary, Glenn Smith, P. O. Box 544.

Local 177, Morristown, N.J.—Secretary, E. Bishop Thomas, 21 Delmar Ave., Morris Plains, N. J.

Local 233, Wenatchee, Wash.—Secretary, Tom James Nob Hill Apts.

Local 327, Baraboo, Wis.—President, Claude Thomson, 406 Ash St.; Secretary, Harvey W. Howard, 415 Ninth Ave.

Local 548, Pensacola, Fla. (colored)—President, Milton Bates, 907 North Devilliers St.

Local 575, Batavia, N. Y.—Secretary, Joseph E. Zehler, 48 Main St.

Local 581, Ventura, Calif.—President, E. J. Callender, 164 South Fir St.; Secretary, Herb V. Gaertner, 134 Kalarama St.

Local 611, Emporia, Kans.—Secretary, Merl Leroux, 1314 Highland.

Local 675, Springfield, Ill. (colored)—President, Joshua C. Douglas, 1126 East Adams St.; Secretary, Robert Cansler, 1208 South 16th St.

Local 677, Honolulu, Hawaii—Secretary, C. S. Klehm, 1121 Bethel St.

CHANGE IN OFFICERS' ADDRESSES

Local 80, Chattanooga, Tenn.—Secretary, Robert A. Morrison, 730 Cherry St.

Local 191, Peterborough, Ont., Canada—President, James Duffus, 492 Mark St.

Local 374, Concord, N. H.—President, James E. Quinby, 118 North Main St.

OFFICERS OF NEW LOCAL

Local 523, Stambaugh, Mich.—President, Orville Pelky, Fourth St.; Secretary, Rueben Anderson, 410 First St.

CHANGE OF CONFERENCE OFFICERS

New York State Conference — President, Ernest Curto, 635 16th St., Niagara Falls, N. Y.; Secretary, John A. Cole, 288 Wall St., Kingston, N. Y.

WANTED TO LOCATE

PAUL DEAN BROWN, who is said to be a musician, registered at Central High School in Jackson, Miss. He would most probably be known in the Central Southern States.

Any Local or member having information regarding this party's whereabouts will kindly notify the undersigned at once, at 39 Division St., Newark, N. J.

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

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Anyone having information as to the Local in which the following hold membership kindly communicate immediately with Secretary William Sohrweide, Jr., of Local 300, A. F. of M., 320 North Water St., New London, Wis.

CHET BRANT, W. SCHMALTZ, H. McWARREN, all of Neenah or Menasha, Wis.

GORDON MICUE, St. Paul, Minn.

HARLAN LICHTERMAN, St. Paul, Minn.

FLOYD ROSS, St. Paul, Minn.

ROBERT JENSEN, St. Paul, Minn.

Any Secretary knowing the whereabouts of GRANVILLE LEWIS, member of Local 305, San Luis Obispo, Calif., please notify Robert Ralph, Secretary, Local 365, 1464 First Ave., South Great Falls, Montana.

Anyone knowing the whereabouts of one MARY BURTON, pianist, or the Local to which she belongs, kindly communi-

cate immediately with Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of ROBERT CLAYTON, saxophone player, kindly communicate immediately with Secretary Merl Leroux, Local 611, A. F. of M., 1314 Highland, Emporia, Kansas.

Anyone knowing the whereabouts of one VITAR WEBB, drummer, known to be at one time a member of Local 114, Sioux Falls, South Dakota, and at one time stationed in China, kindly communicate immediately with Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

CHARLES STANT WITTY, JR., musician, who is said to have been a member of the Ted Lewis Band in 1940. Any Local or member having any information regarding this party will kindly communicate with the undersigned at once at 39 Division St., Newark, N. J.

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

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Symphony Orchestras

GIVING a hearing to new American works is one of the indispensables to the advancement of American music. Time limits preclude a performance of each new orchestral composition at public concerts, however. Dr. Artur Rodzinski, conductor of the Cleveland Orchestra, has found an admirable solution to this vexing problem.

Approximately ten American works will appear on the programs of his orchestra during the coming season. These will be chosen, not because they bear the names of well-known composers nor because a certain clique or individual backs them. They will be chosen because they have been tested in actual performance by an audience competent to judge.

A committee of 21 musicians, persons active in the cultural life of Cleveland, are brought together once a month by Dr. Rodzinski at regular rehearsals of the orchestra. At these times he conducts the orchestra through several new American compositions withholding the names of the composers. The committee then chooses the works to be given public performances.

The first meeting was held on November 3rd, and for two and a half hours the members of the committee listened to the Cleveland Orchestra playing through a number of recently completed American scores. There followed a discussion of the relative merits and a casting of votes.



ARTUR RODZINSKI

After the choice was made they were told they had listened to William Schuman's Fourth Symphony; the Symphony that Leo Sowerby wrote for the fiftieth anniversary of the Chicago Symphony Orchestra last year; David Diamond's First Symphony; "Work" by Roy Harris and "Variazione Solenni" by David Van Vactor. The Schuman work was chosen at that time.

This democratic and withal painstaking method of selecting from the best in recent American musical output is one that deserves to be followed by other orchestral groups.

New York Philharmonic

FROM November 3rd to 16th the New York Philharmonic-Symphony Orchestra blossomed forth under the baton of Bruno Walter. Impressive and appropriate feature of his first appearance was the performance of Mozart's "Requiem" as a memorial of the 150th anniversary of the composer's death. Bruno Walter was true to the spirit as well as to the letter of the composition. Deep and unassuming sincerity was evident in each measure. The Westminster Choir and the orchestra responded with a sensitivity that bespoke spiritual communion. The assisting artists, Eleanor Steber, soprano, Enid Szanthe, contralto, William Hain, tenor, and Nicola Moscona, bass, sang not as soloists but as an integral part of the ensemble.

Handel's Concerto Grosso in B minor for strings was the other number on this program.

Bruno Walter repeated the "Requiem" on November 9th. Two numbers by Brahms completed this program: "Rhapsody for Alto Solo, Male Chorus and Orchestra", and "Song of Destiny". The latter, sung by the entire Westminster Choir, expresses "the contrast drawn between the happy peace of heaven and the turmoil in which men live out their lives, dashed like the spray of waterfall from one rock to another, finding rest nowhere, and ending in the abyss of uncertainty".

Outstanding on the program of the 8th was Bruno Walter's reading of Beethoven's "Eroica", a truly heroic interpretation which called forth a ten-minute

ovation from the capacity audience. He also gave a glowing account of Strauss's "Don Juan".

Works by Beethoven and Bruckner made up the program of the 13th. The former's Piano Concerto was played by Artur Schnabel with impeccable artistry. The orchestra for fully 55 minutes gave the most conscientious attention to a playing of Bruckner's Seventh Symphony, mounting during memorable moments to great heights, only to be forced into dreary monotony as dry-as-dust passages intervened.

The Bruckner Symphony was repeated at the Saturday evening concert, November 15th, with Haydn's Symphony in B flat major a pleasing contrast on the same program.

Mr. Walter's last concert, before he returns for two weeks beginning April 9th, was on Sunday afternoon, November 16th, when a program including the Haydn Symphony in B flat major, Mozart's Piano Concerto in E flat major, Schubert's Overture and Second Ballet from "Rosamunde" and J. Strauss waltzes was broadcast over a coast-to-coast network.

Rodzinski Presides

ARTUR RODZINSKI who conducted the New York Philharmonic during the last two weeks in November and the first two in December, made his first appearance on November 19th in a program which opened with Beethoven's Symphony No. 1, followed by Hindemith's "Matthias the Painter", a symphony constructed from three orchestral passages of the opera of that name. Each movement is a musical counterpart of one of the panels of Matthias Gruenewald's Isenheim Altar, painted more than four centuries ago.

The concerts of November 21st and 23rd repeated the aforementioned compositions, and gave a premiere performance of Jerome Kern's "Scenario for Orchestra", an interweaving of themes from "Show Boat".

Reunion at Carnegie

IT is with great pleasure that we announce that Arturo Toscanini has consented to conduct a post-seasonal Beethoven cycle of two weeks beginning April 22nd, during which he will present Beethoven's "Missa Solemnis" and all nine



ANIA DORFMANN

symphonies of that master. Choral parts of the mass and the Ninth Symphony will be sung by the Westminster Choir. This series will include also the Triple Concerto for Piano, Violin and Cello with soloists Ania Dorfmann, Misha Piatro and Joseph Schuster.

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BEETHOVEN	Violin Concerto in D major, Op. 61	1.00
BRAMMS	Symphony Nos. 1, 2, 3 and 4; each	\$1.20
BRAMMS	Variations on a Theme by Haydn, Op. 56b	.75
DEBUSSY	The Afternoon of a Faun	1.00
DVORAK	Symphony No. 5 (New World)	1.50
ENESCO	Rumanian Rhapsody No. 1	1.50
GOLDBARK	Overture, In Springtime	.50
MOZART	Symphony No. 40 in G minor	.75
PROKOFIEFF	Classical Symphony, Op. 25	2.25
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are a bit tense, as though care were a familiar guest there, the expressions a bit older. Also, evening clothes are replaced by business suits. However, these are but superficial signs. Let one but watch—and listen to—the ensemble while it is being inspired to its greatest efforts by an Otto Klemperer or a Sir Thomas Beecham and it is indistinguishable from any major orchestra in the country.

The New York City Symphony, which has been built up to its present status to a great extent through the effort of Horace Johnson, is a hard-working unit, each of its members rehearsing 27 hours a week under the direction of John Barnett and guest conductors. The weekly wage is \$24.80. Yet, though the members may be worrying about the children's shoes and their own futures, each must to all intents and purposes be focussing entirely on the work at hand, on the perfect tone, the subtle shading, the delicate nuance. It is no easy task!

At the concert of November 16th in Carnegie Hall, Benno Rabinof was soloist in Sibelius' Violin Concerto in D minor. The evening's conductor was Jean Paul Morel. Concerts in this series are held in Carnegie Hall which has done its generous best to aid the cause of popularized concerts by requiring of the WPA Music Project neither a set rental fee nor a minimum guarantee, but only a percentage of the money paid in at the box office.

Elected to Immortality

WHEN a symphony or any other sort of composition has lasted for 30 years and still continues to be listened to rapturously by the public, then we must concede that that work has the seed of immortality within it. This is our opinion regarding Rachmaninoff's Second Symphony which was played by the Philadelphia Orchestra at its concert in New York on November 11th. The same, we believe, must apply to that composer's Fourth

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Piano Concerto which he played the same evening. In both there is a significance deeper than the cliches that keep temporarily to the fore certain "modernistic" compositions. At any rate both the symphony and the concerto were applauded to the echo. Eugene Ormandy conducted.

A Unique Record

TO have been a famous concert pianist for 54 years is an achievement in itself, but when that pianist has all these years of achievement behind him and is still in the prime of his endeavor, he must indeed be considered unique. Such is the record of Josef Hofmann who, besides being an eminent pianist, is a composer, pedagogue and earnest inquirer into the problems of his art.

Dr. Hofmann made his debut as a concert pianist at the age of 11 in New York City and was immediately swept to fame. Since that time, he has made innumerable tours, has been director of the Curtis Institute of Music, in Philadelphia, has composed some hundred piano works and has written a practical book on piano instruction. A record indeed!

Brooklyn, N. Y.

NEW prominence for their city in the field of sport has roused Brooklynites to aspire as well to achievements cultural. To this end they have formed a symphony orchestra. On the evening of November 12th the opening concert saw a capacity audience of 2,200 congregated to hear 24-year-old John Barnett lead the orchestra

in a sensitive and straightforward presentation of Beethoven's "Eroica", Grieg's Piano Concerto in A minor, with Stell Anderson as soloist, and "Quiet City" by Aaron Copland, Brooklyn's native son. These works were prefaced by the Overture to "La Scala di Seta" composed by Rossini when he was 20 years old. The orchestra consists of 60 players, seven of whom are women. Five concerts will be given during the season.

Westchester, N. Y.

A SERIES of four Saturday morning concerts for children, one each month of the winter season, will be given by the Westchester Young People's Symphony Concerts Foundation, under the auspices of the Westchester Conservatory of Music. Harry Farberman will conduct. Each work will be preceded by interpretative comment.

Elizabeth, N. J.

WORKS by Americans will be featured on the programs of the Elizabeth Philharmonic Orchestra, under August May. Among the native compositions presented will be works by Clarence Cameron White, Virgil Thomson and Ethel Glenn Hier.

Princeton, N. J.

THE Princeton University Orchestra, under Moritz von Bomhard, opened its season November 23rd with a concert in which Andrew W. Imbrie was soloist in Chopin's Piano Concerto in E minor.

Harrisburg, Pa.

THE Harrisburg Symphony Orchestra opened its twelfth season with two concerts, one on October 20th for young people and one on October 21st, both of which were played to capacity audiences. George King Raudenbush, who has been conductor since the orchestra's organization, led its 85 players at the latter concert in a program which included the rarely heard "Genoveva Overture" of Schumann, the first eastern performance of Charles Wakefield Cadman's "Pennsylvania" Symphony, Weber's Overture to "Der Freischütz", and the Emperor Piano Concerto of Beethoven. Egon Petri was soloist. Composer Charles Wakefield Cadman, seated in the audience, was accorded an ovation. Following the concert the Harrisburg Symphony Orchestra gave a reception to the "Women's Committee for the Harrisburg Symphony Orchestra" with Dr. Cadman and Mr. Petri as guests of honor.

George Rees Naugle continues as manager of the orchestra. Theodore K. Karhan is president. Two supporting organizations are the aforementioned Women's Committee, comprising 300 members, with Mrs. Clarence E. Zorger as general chairman, and the Symphony Society of Harrisburg with Mrs. Arthur H. Hull as president.

The orchestra will sponsor two concerts by the Philadelphia Orchestra, Eugene Ormandy conducting, on December 30th and March 31st.

Philadelphia

MUSICAL discovery of the Philadelphia season, Blanche Thebom, made what was essentially a debut when she sang with the Philadelphia Orchestra, at the concerts of November 7th and 8th, as soloist in Brahms' "Rhapsody for Alto Solo, Men's Chorus and Orchestra". The program also included Beethoven's Symphony No. 3 and the Bach-Ormandy Toccata in C major. Eugene Ormandy conducted.

The orchestra was fortunate in having as conductor for the concerts of November 14th and 15th Arturo Toscanini who chose the great C major Symphony of Schubert, the "Iberia" of Debussy and Respighi's "Roman Festivals".

The concerts of November 21st and 22nd were directed by Saul Caston, associate conductor of the orchestra. Familiar fare on the program was Tchaikovsky's "Romeo and Juliet" and Cesar Franck's Symphony. Not so familiar was the overture to Gian-Carlo Menotti's "Amelia Goes to the Ball", a little opera-buffa written just after Mr. Menotti graduated from the Curtis Institute in Philadelphia. Robert Russell Bennett's "Nocturne and Appassionata for Piano and Orchestra", which takes us into the composer's workroom, representing two variations on the mood of composition, was given its first performance by the Philadelphia Orchestra.

Pennsylvania WPA

HELEN JANOV, violinist, and Charles Wright, pianist, were soloists with the Pennsylvania WPA Symphony Orchestra at the concert of November 16th, playing respectively Sibelius' Concerto in D minor, and Rachmaninoff's Variations on a theme of Paganini. The program also contained works by Weber and J. Strauss, closing with the American selection "Rumba" from Symphony No. 2 by Hari McDonald.

On November 23rd Ruth Oehler played Ravel's G Major Concerto for Piano, and Renee and Norman Carol, violinists,

Bach's D minor Concerto. Guglielmo Sabatini conducted.

On November 30th the orchestra was augmented by the Paderewski Polish Chorus of Philadelphia. Walter Grigaitis conducted. On December 7th, Manfred Malkin, pianist, was soloist in Schumann's A minor Concerto.

Pittsburgh

THE Pittsburgh Orchestra is out to preserve its existence. After 14 years of struggle and sacrifice in which it has proved itself an important civic asset with a record of 201 performances attended by approximately 415,000 persons, it has fallen on troublous times. A campaign begun recently has as its goal \$150,000 above the income from ticket sales. Good luck, Pittsburgh!

Conducted by Fritz Reiner at the concerts of the Pittsburgh Symphony Orchestra of November 1st and 2nd, the Rhenish Symphony of Schumann was given a brilliant reading. Rudolf Serkin was the soloist in Brahms' Concerto No. 1 in D minor the same evening.

A program of interesting surprises was given on November 7th, when Richard Hale was narrator in Prokofiev's "Peter and the Wolf", and "Night on Bald Mountain" of Moussorgsky was presented in all its wind-swept grandeur. Debussy's "Iberia" and Berlioz' "Rakoczy March" closed the program.

Gregor Platigorsky, 'cellist, held the center of the stage at the concerts of November 14th and 16th, Henri Temianka, violinist, those of November 21st and 23rd, and Sergei Rachmaninoff, pianist, those of November 28th and 30th. The conductor of the latter concert was Vladimir Bakaleinikoff.

Lancaster, Pa.

THE Lancaster Symphony Orchestra, conducted by Puzant Barsumian, gave the first concert of its 1941-42 season on November 25th. The concert of February 10th will present an all-Tchaikovsky program. April 13th is the date for the Young People's Concert. Arrangements for the last concert, April 14th, have not as yet been completed.

Washington, D. C.

THE Fifth Symphony of Shostakovich was the featured composition on the program of the opening concert of the National Symphony Orchestra, under Hans Kindler, on November 16th. Of the 13 works to be presented for the first time by this orchestra this season, four will be receiving world premiers.

Seven of these compositions are by American composers.

Baltimore

BALTIMORE — Cradle of Municipal Music is the proud title of a brochure distributed in this "Silver Anniversary" year of the Baltimore Symphony Orchestra. It gives not only a historical sketch of the orchestra's development but also lists all compositions performed by this orchestra and soloists who have appeared with it since its inauguration in 1916.

We congratulate the orchestra on thus recording a unique enterprise.

Birmingham, Ala.

WHEN Leopold Stokowski, in forming his Youth Orchestra in 1940, cut a swath of talent right across the United States, he left in his wake a multitude of boys and girls who had worked hard to qualify and had been left out only because Stokowski's orchestra had to be limited to 100 members.

A few cities let these disappointed youngsters sink into the apathy of disappointment. Other communities, more enterprising, decided to cultivate this excellent material and began forming their own youth orchestras.

Birmingham, Alabama, was one of the cities with such vision. In June, 1940, the Birmingham NYA (National Youth Administration) Symphony Orchestra numbered exactly five violinists and one pianist. Today it is composed of 42 members, and a full-time conductor (the membership is enrolled from young men and women between 17 and 24 who are out of school and out of work). Moreover it has to its credit a record of 25 radio programs (one a national hook-up) and ten public concerts. It hopes to raise funds from civic sources so that salaries may be augmented to full-time engagement capacity.

Charleston, S. C.

THE new leader of the Charleston Symphony Orchestra is Charles Blackman, Assistant to Leon Barzin, conductor of the National Orchestral Association

Miami, Fla.

AMONG the American works to be presented during the current season by the Miami Symphony Orchestra, under John Bitter, are Henry Brant's "Decision"; John Alden Carpenter's "Gitan-

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jall" Suite; the Scherzo from William Grant Still's "Afro-American" Symphony; "With Humor" from Paul Creston's Symphony, Op. 20; Samuel Barber's Violin Concerto, and Morton Gould's "Guaracho".

Buffalo, N. Y.

AN increase of 20 per cent over last year's seat sale is the cheerful report of the Buffalo Philharmonic Orchestra for its series of ten concerts to be given this season. Franco Autori is the conductor.

Rochester, N. Y.

THE sixth annual symposium of American orchestral music, conducted from October 27th to 30th by the Eastman School of Music, provided opportunity for the presentation of from 15 to 20 new works each year (113 works have been given since its inception in 1926).

Among the 17 works played by the Eastman-Rochester Symphony Orchestra under Howard Hanson this year are the First Symphony of David Diamond; the First Symphony of Robert Wards; an Overture of Owen Reed; Chorale, Variations and Fugue by Carl McKinley; Variations for Orchestra by Laurence Powell, and "Potomac" by Mary Howe.

Two of the shorter numbers which call for particular praise are Walter Mourant's "Spiritual" and William Bergsma's final dance from his ballet "Gold and the Senior Commandante".

Cleveland

AUDIENCES at the concerts of November 6th and 8th of the Cleveland Orchestra arrived with curiosity whetted to hear the first Cleveland performance of "Filling Station", a work by Virgil Thomson. They found it a stimulating and, at times, amusing sublimation of an aspect

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of their lives heretofore identifiable only in terms of chugs, honks, creaks and puffs. This glorification of the humble gas station was companioned on the program by Debussy's "Iberia", the Overture to Auber's opera, "La Muette de Portici" and the Fifth Symphony of Tchaikovsky. The following week Cleveland was deprived of all its concerts save that on

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November 15th, since the orchestra was on tour in various cities in Michigan.

The Pension Fund Concert—the second annual one to be given—was conducted on November 15th by Artur Rodzinski. Alexander Brallosky was soloist in Tchaikovsky's Concerto in B flat minor, a composition he played with the largesse due this unabashedly romantic work. This all-Tchaikovsky program included the Overture-Fantasia "Romeo and Juliet", and the Fourth Symphony. Proceeds from this concert which supplement the money raised by weekly dues of the members of the orchestra form a source of retirement benefit for members, some of whom have devoted many years to its service.

In the four performances of November 21st, 22nd (afternoon and evening) and 23rd, 12 complete ballets were given to music by the Cleveland Orchestra. "Labyrinth", the work of Salvador Dali and Leonide Massine, was given November 21st. With Schubert's C major Symphony as a rich tonal background, Theseus finds his way out of the endless caverns of Crete by feeling along a string. Another novelty was "Saratoga", a race horse

ballet of the '90's, its music composed by Jaromir Weinberger (of "Under the Spreading Chestnut Tree" fame).

Rudolph Ringwall, associate conductor, was director on November 27th and 29th at a concert celebrating the 100th anniversary of the birth of Antonin Dvorak. This composer's "Carnival" Overture and the Symphony "From the New World" were played. The soloist, Donald Dickson, sang Hugo Wolf's "Songs of the Harp Player" based on poems in Goethe's "Wilhelm Meister", and a group of three songs: "The Statue" by Cul, "The Hills of Gruzia" by Mednikoff and the Ballade of the Duel from "Cyrano de Bergerac" by Marlin Skiles.

Toledo, Ohio

THE opening concert of the Toledo Symphony Orchestra, October 27th, marked the climax of a most successful campaign for the orchestra, one conducted by the Toledo Junior Chamber of Commerce to obtain wider community support. Dr. George King Raudenbush directed his young symphony group in the Beethoven Fifth Symphony, five of the Brahms Hungarian dances and the "Overture 1849"

by the late American composer, Mortimer Wilson. Paul Robeson sang the stirring Death Scene from Mussorgsky's "Boris Godunoff".

Three other concerts are scheduled in the regular subscription series this season: January 19th, with Zino Francescatti, violinist, as guest soloist; March 23rd, with the Metropolitan Opera soprano, Helen Traubel, and May 4th, with Jose Iturbi, pianist. In a benefit recital February 23rd, the symphony society will present Nelson Eddy, stage, screen and radio baritone.

Equally important on the orchestra's 1941-42 schedule is the series of Young People's Concerts also conducted by Dr. Raudenbush and presented in cooperation with the Toledo and Lucas County schools. The opening concert of the series, on November 7th, was played to a capacity audience. About 75 schools were represented.

This season, for the first time, this series is attracting many out-of-town music lovers, the majority of whom are season subscribers, including residents of Detroit, Monroe, Adrian, Ann Arbor and smaller Michigan communities, and Fort

Wayne and other nearby Indiana cities and towns.

Cincinnati, Ohio

A PREMIERE performance was given by Robert Casadesu's Second Symphony in B minor, November 21st and 22nd, when it was played by the Cincinnati Symphony Orchestra under Eugene Goossens. The work is in four movements, the second an adagio "of a funeral character" and the third a "Scotch dance replacing the usual scherzo".

Detroit, Mich.

NOVEMBER 1st was a date which Detroit music lovers have cause to remember with unqualified pleasure. At the Young People's Concert, in the morning, 14-year-old Seymour Lipkin played the first movement of Beethoven's Third Piano Concerto with so nice a regard for nuance and dynamics as to call forth praise from the most seasoned concert goers. At the evening's concert Storm Bull was soloist in Rachmaninoff's Second Concerto for Piano in C minor. Bull's name is one to reckon with in the musical world. According to Percy Grainger he is "not only a superb

musician, but one of the world's greatest virtuosos". Certainly he comes by his talent naturally since both of his grandfathers were nephews of Ole Bull and first cousins of Edvard Grieg. On this evening he played the Second Concerto of Rachmaninoff with exquisite melodic balance and a rhythmic vitality which was lightning to the thunder of the orchestra.

Guest conductor at the concert of November 6th was Howard Barlow, American leader of the Baltimore Symphony Orchestra. American in flavor also was the program, which included works by George Chadwick (Symphonic Sketches), Deems Taylor (Suite from "Peter Ibbetson"), and the Dvorak Symphony "From the New World".

Joseph Victor Laderoute, young Canadian tenor, was soloist. He sang arias from Gounod's "Faust" and songs by Duparc and Strauss. Since the days when Mr. Laderoute toured with the Paulist Choristers under Father Finn, he has developed from a brilliant soprano into a rich tenor and high hopes are held for him.

What was doubtless the season's most novel program to date was given November 13th when two of South America's greatest artists, Burle Marx, conductor-composer, and Elsie Houston, soprano, made their local debuts in a concert almost entirely Brazilian. Mr. Marx, who has established himself as a conductor of more than usual merit, through his able leadership of the Rio de Janeiro Philharmonic Orchestra as well as other major symphonic groups, is making a name for himself also as a composer. The world premiere of his Variations and Passacaglia was an event of this evening.

Miss Houston, also a native of Brazil, and famous in Paris, Rio de Janeiro and other music centers as the chosen interpreter of the music of Hector Villa-Lobos, sang a group of six songs composed or arranged by that composer. On the same evening a first Detroit performance was given the Bach-Marx Chaconne and "Bachianas Brasileiras" No. 2 by Villa-Lobos.

"Music of America" was the subject around which the Children's Concert of November 15th was woven. A feature of the program was the singing of Betty Martin, New York soprano, of the "Non-sense Alphabet", musical setting by Charles Naginski of the poem by Edward Lear. Other American composers whose works were heard were Hadley, Cadman, Powell, Griffes, Sowerby and Reddick.

The season's all-Wagner program, on November 22nd (conducted by Victor Kolar), was graced by Beal Hober, who sang two of the most famous of Wagner's Songs, "Prelude and Love-Death" from "Tristan", and Brünnhilde's "Immolation" from "Dusk of the Gods". Orchestral contributions were Preludes to Acts I and III of "Lohengrin", excerpts from the third act of "Tristan" and the Siegfried Idyll.

The Ballet Russe de Monte Carlo was welcomed back for four performances on the evenings of November 27th, 28th, and the afternoon and evening of the 29th.

Grand Rapids

A FEATURE of the program of November 14th given by the Grand Rapids Symphony Orchestra, under Thor Johnson, was Leo Sowerby's Overture, "Comes Autumn Time". The soloist was Giovanni Martinelli.

Indianapolis

"FLIVVER TEN MILLION" by Frederick Converse was given in the first pair of concerts (November 7th and 8th) by the Indianapolis Symphony Orchestra under Fabien Sevitzky. Its clangorous excitement is suggested by the titles of its four sections: "Dawn in Detroit", "The Din of the Builders", "May Night by the Roadside" and "The Collision". The conductor's own arrangement of Kreisler's "Preludium and Allegro" was also included in the program. The following week Leo Sowerby's Overture, "Comes Autumn Time" was the American contribution.

Only four "at home" and two out-of-town concerts were scheduled for December, by far the easiest month of the orchestra's five-month season.

On December 5th and 6th, Richard Strauss' "Don Quixote" was played. The orchestra's concertmaster and first violist, Leon Zawisza and Jules Salkin, respectively, were soloists in the Strauss work. The remainder of the program included the Overture to "Figaro" and the world premiere of Guido Guerrini's "Seven Variations on a Theme by Corelli", written and completed this year by the composer on commission from Dr. Sevitzky.

A poem "In Praise of Christmas" written by Booth Tarkington especially for the pre-holiday offerings of the orchestra and set to music for contralto, chorus and orchestra by the young American composer, David Van Vactor, will be the event of the concerts of December 19th and 20th. Soloist will be Hertha Glaz, contralto, who appeared with the Indianapolis orchestra last year in a concert-form presentation of "Faust". The

200-voice Indianapolis symphonic choir trained by Elmer Andrew Steffen, K.S.G., will assist. Dvorak's "New World" Symphony, Ravel's "Daphnis and Chloe", the "Habanera" from "Carmen" and Berlioz' "Roman Carnival" Overture will also be included on the program.

The Indianapolis Orchestra which had practically no out-of-town concerts when Fabien Sevitzky took over in 1937 is scheduled to play 32 concerts on tour this season.

Chicago

PARTICULARLY planned to preclude any let-down from the previous golden jubilee year, the fifty-first season got under way October 16th with a program of Bach, Tchaikovsky and Beethoven. Matter for both surprise and pleasure was the sight of the new first horn player, Helen Kotas, putting all her heart and skill into her work. Sydney Baker took his place for the first time with the group, in the trumpet section. The new oboe player, Jerry Strucek, only 19 years old, is the youngest member of this year's ensemble.

All of these new instrumentalists emerged triumphant from their baptism of fire in the final number, Beethoven's "Eroica". Every member of the orchestra, indeed, responded to Dr. Frederick Stock's conducting of this tremendous score as if they had been hard at rehearsals four months instead of four days. Bach's Andante from Sonata in A for Solo Violin was played in memory of Charles H. Hamill, beloved of Chicago music audiences, who died just as the Ravinia season was coming to a close.

Brahms Symphony No. 4 was the composition to which the audience of October 23rd was treated. Often cheapened as mere pyrotechnical display, it was given this evening in all its nobility of line and color.

Dr. Stock opened the concert with Beethoven's "Coriolanus" and played the Bach prelude "O Meusch Bewein" in memory of Harold F. McCormick. Debussy's "La Mer" and "Moto Perpetuo" of Paganini (arranged for all the violins) and Berlioz's "The Damnation of Faust" completed the program.

A violinist of great talent appeared on Chicago's musical horizon on the evening of October 30th, when young Carroll Glenn from South Carolina played with the Chicago Symphony Orchestra Sibelius' Violin Concerto. Not the least of the causes contributing to her triumph was her complete identification with the Nordic spirit of the work, and the manner in which she intuitively synchronized her playing with that of the orchestra.

Dr. Stock opened this concert with Mozart's "Jupiter" Symphony and closed it with the first Dvorak work of the season (the 100th anniversary of the composer's birth), the Scherzo Capriccioso. The Symphonic Dances of Hindemith, giving a suggestion of medieval pagantry, were also on the program.

Sergei Rachmaninoff played his own Fourth Piano Concerto November 6th with all the fire and thunder of a modern Zeus. The program, made up entirely of his works, consisted of "Vocalise for Solo Violins and Orchestra", Symphony No. 3 in A minor and the Symphonic Poem, "The Isle of the Dead".

Mischa Elman, as soloist in Beethoven's Concerto for Violin in D major, on the evening of November 11th, sped through its intricate passages as smoothly as a canoe through lake waters. The program also offered a heady performance of Chausson's Symphony in B flat major.

Woman's Symphony Orchestra

ALEC TEMPLETON introduced his Rhapsodie Harmonique for Piano and Orchestra at the opening concert of the Woman's Symphony Orchestra season October 22nd. Slightly reminiscent of Rachmaninoff, the work still shows a masterly handling of material and a unity of effect which no amount of figurations can mar. The audience was at one in pronouncing, applause-wise, his music to their taste. He later returned to play the Franck Variations. Under Izler Solomon's direction, the orchestra gave excellent support to the pianist. Mozart's G minor Symphony on the same program was given a clean-cut performance.

St. Louis

THE St. Louis Symphony Orchestra under Vladimir Golschmann opened its season with a pair of concerts November 7th and 8th. A special concert with guest artist Oscar Levant playing "Rhapsody in Blue" and "Concerto in F", both by George Gershwin, was the treat for the concert of November 16th. The afternoon included also the first performance anywhere of Levant's "Nocturne".

The St. Louis premiere of Hindemith's "Matthias the Painter" was given at the concerts of November 21st and 22nd. On the same evening Gregor Piatigorsky appeared as soloist in Dvorak's B minor Violoncello Concerto. The program concluded with the Prelude to Moussorgsky's

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Kansas City

THE season of the Kansas City Philharmonic Orchestra conducted by Karl Krueger opened November 6th. Scheduled are 20 subscription concerts, eight Young People's Concerts, three special programs and an indefinite number of popular concerts. The orchestra will give 25 cut-of-town concerts.

Lincoln

A PIANIST playing his own composition is in a peculiarly fortunate position, since he can recreate its every nuance. "Fiesta", performed by its composer, Wilbur Chenoweth, with the Lincoln Symphony Orchestra, at the opening concert December 1st, proved a gay, spirited work with just the proper amount of technical display.

The conductor, Leo Kucinski, now in his seventh season with this orchestra, is also leader of the Sioux City Symphony. Among the prominent guest artists selected for the coming season are Vronsky and Babin, duo pianists, and Lucy Monroe, soprano. The Lincoln Cathedral Choir will assist in the concert of February 9th.

Emanuel Wishnow is concertmaster of the orchestra which has a membership of 65. Luther G. Andrews is the director of personnel, and Florence Gardner manager. Concerts at present are being held in St. Paul's Church in Lincoln, since construction of the new Municipal Auditorium has been held up due to need for defense materials. In spite of this fact, the ticket sale this year was the largest in several seasons.

Oklahoma City

THE Oklahoma Symphony Orchestra inaugurated a new plan to aid young, talented musicians of Oklahoma. Any artist of this state with sufficient talent and ability will be permitted to play with the Oklahoma Symphony. Six such persons have already been chosen. The first concert was presented October 21st when James Stephenson, a 23-year-old pianist, played the Rachmaninoff Concerto.

Duluth

AS an event in the annual Community Fund campaign, the Duluth Symphony Orchestra appeared for the first time this season on October 31st in a free concert

at the armory. Mr. Willis W. Spring, Community Fund president, presided at the event.

Minneapolis

RUSSIAN composers came in for a large share of attention at the November 1st concert of the Minneapolis Symphony Orchestra. Five Russian songs, orchestrated by Paul Sterrett, by five composers represented five aspects of the national idiom. Tchaikovsky's "Prayer", composed for the coronation of Czar Alexander III, is typical of the deeply religious undertone of the Russian nature. "The Fountain" by Cesar Cui, in its pictorialization of the brooding of a young girl, a broken pitcher at her feet, holds some of that country's fatalism. "Serenade" by Nicolas Medtner is in a gayer vein but "Dissonance" by Borodin brings back the same undercurrent of despair. "Song of the Lark" by Rimsky-Korsakoff has the brilliancy that bespeaks a lighter side of Russia's varying moods. Tchaikovsky's Fifth Symphony closed a program which included works of Mendelssohn, Gluck and Milhaud. Dimitri Mitropoulos conducted.

The program of November 7th was in less stimulating. The "Academic Festival" Overture, one of Brahms' many expressions of disregard for the conventional, opened the program. Written in acknowledgment of the degree of Doctor of Philosophy, conferred on him by the University of Breslau, and first played before an august assembly of the members of the philosophical faculty, it is in truth (as Brahms himself described it) "a very bolsterous *potpourri* of student songs". Sibelius' Symphony No. 6 which followed was composed while the Russian Revolution was extending its influence to the composer's very doorstep, further, in fact, since Red Guards actually searched his house. However, it is pure music without programmatic intent, and does credit to the artist who concentrated on his art even through the turmoil of war and revolution.

Van Anrooy's "Piet Hein" depicts a gallant naval hero capturing a Spanish treasure-fleet off the coast of Cuba around the year 1628. Toward the end of the composition phrases from the Dutch national anthem are interwoven. Beethoven's Symphony No. 7, "the apotheosis of the dance", closed the program.

Salvatore Baccaloni, basso, soloist at the concert of November 14th, sang arias from operas of Mozart, Moussorgsky and Rossini. Dimitri Mitropoulos' excellent arrangement of Bach's Fantasia and Fugue in G minor and Borodin's Symphony No. 2 comprised half of the program.

At the concert of November 21st, Paul

Hindemith's Symphony in E flat was performed for the first time in Minneapolis.

Denver

POSTERS announcing the conducting of Edwin McArthur at the concert of the Denver Symphony Orchestra November 27th might well have carried the caption, "Home Town Boy Makes Good", for Denver is Mr. McArthur's native city and it was here, at the age of four, that he did his first (strictly amateur) stick waving, when he conducted (during intermission) at a band concert to which his mother had taken him.

On November 27th, fresh from triumphs as conductor of the Metropolitan Opera House orchestra, as well as of more than a score of major symphonic groups, he was accorded an ovation by his townspeople for his dynamic leadership of the Denver Symphony Orchestra.

Houston

"CITY, meet your orchestra!" is the implicit invitation in each of the eight pages of the "Symphony Section" of the *Houston Post* for October 26th. A listing of the season's concert dates and a full-spread picture of the orchestra fills the first page; the second contains photographs of officers of the organization and a description of each of the compositions making up the opening program November 3rd. Those who have helped to promote the orchestra are named in the "Honor Circle".

Page 3 gives data on the first children's concert, engagements on tour and an article "Orchestra Stimulates Business". Photographs of sponsors and that of Joseph Gallo, concertmeister of the orchestra, take up most of page 4, while the remainder is devoted to a description of the new series of student concerts.

On page 5 are given particulars regarding the "Messiah", to be presented December 15th. An article bearing on the various members of the orchestra is an excellent introduction to these faithful representatives of the music profession. Dr. William Bradley Lewis, writer of the program notes, is accorded a paragraph with accompanying photograph. Another article relates to out-of-town dates.

Conductor Ernst Hoffmann comes in for a fittingly eulogistic write-up on page 6. Office routine that turns the orchestra's many wheels is described in another article.

A resume of the summer season fills page 7, and page 8 gives photographs of four members of the board of directors and one of madonna-like Rose Bampton, dramatic soprano of the Metropolitan, who is to be guest soloist with the orchestra. Historical articles on various orchestras complete a musical resume of which the newspaper and all public-spirited citizens should be proud.

An excellent idea for making an orchestra the personal interest of each member of the community!

Dallas

IN line with its "good neighbor" policy, the Dallas Symphony Orchestra will introduce as one of its soloists this season the Mexican artist, Irma Gonzalez, soprano of the National Opera of Mexico City. Conductor Jacques Singer will also present several Mexican compositions, including works by Julian Carrillo, José Rolon and Luis Sandi. "Panoramas de Mexico" by Daniel Ayala received its world premiere at the opening pair of concerts November 16th and 17th.

Waco, Texas

THE Waco Symphony Society, under Max Reiter, opened its third season October 20th. John Carter, tenor, was guest soloist. Other guest artists scheduled for the season are Ida Krehm, pianist, Marcel Hubert, cellist, Eleanor Steber, soprano, and Richard Crooks, tenor.

San Francisco

THE opening concert of the thirtieth anniversary season of the San Francisco Symphony Orchestra, December 5th, brought Pierre Monteux again to the podium, his seventh year as regular conductor of this group. The season will comprise 12 pairs of Friday afternoon and Saturday evening concerts. Among the soloists to be heard are four pianists, Igor Stravinsky, Charles O'Connell, Vladimir Horowitz and Artur Schnabel; and three violinists, Zino Francescatti, Miriam Solovieff and Naoum Blinder. The four-piano quartet, Dances Frantz, Eugene List, E. Robert Schmitz and Rudolph Ganz, will also be presented.

Seattle

THE Seattle Symphony Orchestra, conducted by Sir Thomas Beecham, presented Virgil Thomson's Second Symphony at the concert of November 17th.

National Orchestral Association

As a training school for symphony orchestra aspirants, the National Orchestral Association has found its services now more than ever in demand since

membership of major orchestras has been so severely curtailed by draft requirements. One of its members, Charles Blackman, has been engaged as conductor of the Charleston, South Carolina, String Symphony. Four have been placed with the New Orleans Symphony Orchestra. Three have gone to the Minneapolis Orchestra and three more to the Indianapolis Symphony. Two each have been engaged by the Pittsburgh, the NBC Symphony and the New Friends of Music Orchestras. One each has joined the ranks of the National Symphony Orchestra of Washington, D. C., the Seattle Orchestra and the orchestras of the Metropolitan Opera and the Ballet Russe. Such has



LEON BARZIN

been the call on its own membership that the National Orchestral Association has openings now for players of the French horn and viola.

Much of the success of this ensemble must be attributed to Leon Barzin who was made the association's conductor and musical director in 1930. In the past 11 years he has constantly striven toward higher standards and greater scope of usefulness. Evidence of his success is the fact that already this season over a score of members have been placed with major orchestral groups.

N. B. C.

LEOPOLD STOKOWSKI made of the NBC concerts of November 4th, 11th, 18th and 25th something uniquely his own, a fact which the multitude of radio listeners sensed no less than the large audience attending the concerts at the Cosmopolitan Opera House, N. Y. For one thing, the program selections were characteristic. American works were granted a generous place; there was the usual Bach-Stokowski arrangement; and, we are pleased to say, there was the Symphony No. 9 of Beethoven with added facilities orchestral, choral and acoustical.

Toronto

UNDER the leadership of Sir Ernest MacMillan, its conductor since 1931, the Toronto Symphony Orchestra's fall season opened October 28th. Jeanne Dusseau, recently returned from five successful seasons as leading soprano at Sadlers Wells, London, was guest artist, singing "Ocean, Thou Mighty Monster" from Weber's "Oberon". The remainder of the concert was devoted to Tchaikovsky's Symphony No. 4 in F minor.

Cuba

THE Havana Philharmonic Orchestra, Massimo Freccia conducting, opened its season of 15 concerts, October 20th, in Havana. American works to be performed during the coming months are Samuel Barber's "Adagio for Strings" and Gershwin's "Rhapsody in Blue". José Iturbi is one of the soloists engaged.

Chile

ERICH KLEIBER presented the nine Beethoven Symphonies in a series of five concerts with the Santiago Symphony Orchestra last summer. The series had to be repeated twice and the final performance of the Ninth Symphony attracted 15,000 persons.

Further indicating music's rise in popularity in Chile is the number of concerts in Santiago which have increased from 30 to 100 in a season.

Palestine

DURING its annual tour, the Palestine Symphony Orchestra, made up of musicians of the highest calibre who have

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been exiled from their native lands, gave a concert in the American University of Cairo, Egypt. Nina Salzman, piano pupil of Alfred Cortot, was soloist. A packed house, composed largely of British officers and men, among them many able critics, predicted for the orchestra a post-war fame comparable to the best of Europe's symphonic groups.

News Nuggets

FRITZ KREISLER, on his doctor's advice, has cancelled his engagements with some 20-odd orchestras this season. Although he has completely recovered from the effects of his auto accident, he must nevertheless exercise caution. A tour is considered too strenuous for the present, although he may give a few concerts in and about New York.

Dimitri Shostakovich, working under difficulties ensuing on the invasion of his country, has nevertheless virtually completed his Seventh Symphony. He says, in a recent cable, that he intends dedicating it to "Leningrad".

Roy Harris has made a musical setting of Archibald MacLeish's poem "The Western Sky" and retitled the work "Freedom's Land".

Benny Goodman will appear on five half classical, half jazz programs, first as soloist and then with his own swing band, at concerts of the Cleveland Symphony, Pittsburgh Symphony, Dayton Philharmonic,

Rochester Civic and Kansas City Symphony orchestras.

It is relayed to us from London that 27 time bombs were found in and around the Royal Academy of Music and removed by the students and faculty, who then resumed the day's routine.

Rachmaninoff, in spite of the fact that he has been an exile from his native land since the revolution, has been so moved by the efforts of his fellow-countrymen in the present conflict that he is donating the entire net proceeds of his recent New York concert to aid Russian war sufferers.

Adolf L. Schrijver has invented a machine called a "Keynograph" which, when attached to a piano, prints the notes as they are played.

Although he sang the bass solo part in Beethoven's Ninth Symphony early in November, Lawrence Whisonant wants to make it quite clear that he is really not a basso, but a lyric baritone. He could sing this part in the Ninth because his range is wide enough for the lowest notes of that score.

Scholarship

SEVERAL partial scholarships are offered to worthy and needy talent by the American Czecho-Slovak Orchestral Society of New York. Written applications should be addressed to the society's headquarters, 321 East 73rd Street.

Symphonic Recordings Review

By Dick Wolfe

"Romeo and Juliet", Tchaikovsky, and "Prelude to Khovantchina", Moussorgsky. Columbia Masterworks Album M-478. Three 12-inch records, six sides, played by the Cleveland Orchestra under the direction of Artur Rodzinski. This is an excellent recording of "Romeo and Juliet" played with due regard for all its beauty without the saccharine quality some are wont to instill in this composition. On the sixth side is the delightful "Prelude to Khovantchina", played superbly.

"Strauss Waltzes", Johann Strauss. Columbia Masterworks Album M-481. Three 12-inch records, six sides, played by Andre Kostelanetz and his orchestra. The Kostelanetz organization continues to grow in popularity. Included are "The Blue Danube", "Tales from the Vienna Woods", "Artist's Life", "Voices of Spring" and "Emperor Waltz". The Kostelanetz string section shows to fine advantage in this album, which is well recorded.

"The Moldau", Smetana, and "Slavonic Dance No. 1 in G", Dvorak. Columbia Masterworks Album X-211. Two 12-inch records, four sides, played by Bruno Walter and the Philharmonic-Symphony Orchestra of New York. Smetana wrote a cycle of tone-poems of his beloved Bohemia. This, the best known, sings of the river which gives it its name. This typically Czech folk music is given a delightful performance under Mr. Walter's direction. The Slavonic Dance is equally well played. It is practically a flawless recording.

"Till Eulenspiegel's Merry Franks", Richard Strauss. Columbia Masterworks Album X-210. Two 12-inch records, four sides, played by the Cleveland Orchestra, under the direction of Artur Rodzinski. Each recording by the Cleveland Orchestra seems better than the last. The lusty Strauss tone-poem is given a brilliant performance which brings forth the ironic humor, skepticism and lovely melody of this composition. It will prove a fine addition to the collector's library.

"Trois Valses Romantiques", Emannel Chabrier. Columbia Masterworks Album X-209. Two 10-inch records, four sides, played by Robert and Gaby Casadesus. These intriguing waltzes are played by a famous piano team new, however, to the recorders, and are given a flawless performance. In fact Mr. and Mrs. Casadesus seem as one pianist, so well coordinated is their playing. These seldom-heard Chabrier waltzes are delightfully recorded.

"Voce Di Donna O D'Angelo" (from "La Gioconda"), Ponchielli, and "O Don Fatale" (from "Don Carlos"), Verdi. Columbia Masterworks Record 71276-D, sung by Bruna Castagna with orchestral accompaniment under the direction of Alfredo Antonini. In this record Miss Castagna is again in excellent voice and the result is a recording which brings out the power and beauty of her singing. The accompaniment is adequate.

Symphony No. 1 in G. Minor, Kalinnikov. Victor Red Seal Album M-827. Four 12-inch records, eight sides, played by the Indianapolis Symphony Orchestra under the direction of Fabien Sevitzky. Kalinnikov was a Russian who died in Moscow in 1901 at the age of 35. He was a talented composer and conductor and his untimely death cut short a brilliantly promising career. This symphony, which is delightful, has for no apparent reason been played very little in the past decade. This is the first recording of the work, and it is well done by the Indianapolis organization. For this reason it will be a valuable addition to your collection.

Symphony in D Minor, Cesar Franck. Victor Red Seal Album M-840. Five 12-inch records, ten sides, played by the San Francisco Symphony Orchestra under the direction of Pierre Monteux. Franck wrote only one symphony, and it is reputed to be one of three most popular in symphonic literature. It is an almost perfect composition, sonorous and filled with beautiful melody. The performance on this recording is an authoritative reading, directed by Pierre Monteux, who has been justly credited as a fine interpreter of French music. There have been a number of recordings of this symphony, but this seems to be one of the most thrilling to date. You should have it in your library.

Sonata No. 5 in G Major; Sonata No. 17 in D Major, Mozart. Victor Red Seal Album M-842. Three 12-inch records, six sides, played by Claudio Arrau, pianist. One more Mozart release during the 150th Year Celebration is presented in this simplest form of composition. Claudio Arrau is a new Victor artist, a brilliant South American pianist who was born and raised in Chile. He has concertized extensively in South America and abroad, coming but recently to the United States. He received high praise from the critics,

and this recording is a true exposition of the talents which have won him such tributes as "truly great" and "a sincere musician." The recording is excellent.

Sinfonia Concertante in E Flat Major, Mozart, and "Adagio", Handel. Victor Red Seal Album M-838. Four 12-inch records, eight sides, played by Albert Spalding, violinist; William Primrose, violist, and the New Friends of Music Orchestra under the direction of Fritz Stiedry. This is an unusual and rarely-heard Mozart work submitted as a climax to the Victor celebration of Mozart's Sesqui-Centennial Year. The combination of the virtuosi violinist and violist and typically Mozart orchestra give us a delightful performance and excellent recording. The "Adagio" on the final side is played by Mr. Spalding and Mr. Primrose with Andre Benoit at the piano. This is a unique and beautiful album.

"Lucia Di Lammermoor" (Act III, Scene III), Donizetti. Victor Red Seal Album M-845. Two 12-inch records sung by Jan Peerce, tenor; Arthur Kent, bass-baritone, and chorus with Victor Symphony Orchestra conducted by Wilfred Pelletier. Last Saturday Jan Peerce made his debut at the Metropolitan and was instantly acclaimed as a fine artist with a beautiful tenor voice. He and another young Metropolitan artist, Arthur Kent, with chorus, sing the Tomb Scene with an excellent accompaniment by the Victor Symphony Orchestra. The result is a fine artistic performance, doubly desirable to the lovers of opera because of the artists' Metropolitan connection.

"Richard Crooks in Song". Victor Red Seal Album M-846. Five 10-inch records, ten sides, sung by Richard Crooks, tenor, with Fred. Schauwecker at the piano. Two arias and ten songs are combined in this album of the well-known American tenor, Richard Crooks. The dozen Art

Songs recorded cover a period of composition from the days of Ben Johnson to and including the songs written by Emile Pessard, eminent French composer who died in 1917. Mr. Crooks sings this cross-section of the tenor repertoire with ease and effectiveness. Adequate accompaniment is provided by Fred. Schauwecker.

"The Messiah", "He Shall Feed His Flock", Handel; "St. Paul", Recitative and Aria, "But the Lord is Mindful of His Own", Mendelssohn; "Elijah", "O Rest in the Lord", Mendelssohn, and "St. John Passion", "It is Fulfilled", Bach. Victor Red Seal Album M-850, sung by Marian Anderson, contralto, with accompaniment by the Victor Symphony Orchestra under the direction of Charles O'Connell. Marian Anderson is a unique artist who has carved a special niche for herself in the hearts of music lovers. The singing on these sides measures up to her usual high standard, and the accompaniment under Mr. O'Connell's direction is excellent. This is a special Christmas release by the Victor Company.

"Noel", Part 1 (No. 2 from "Symphonic Sketches"), Chadwick. Victor Red Seal Record 18274, played by the National Symphony Orchestra with Hans Kinder conducting. Dr. Kinder's is the first recording of this Christmas sketch written by the American composer, George Whitefield Chadwick. It is filled with the spirit of the Christmas season and receives a vital, understanding performance by the National Symphony Orchestra, which leads in the performance of contemporary American works. It is a delightful record.

"Falstaff—Act II", Verdi, and "La Gioconda"—Act I, Ponchielli. Victor Red Seal Record 18293, sung by Leonard Warren, baritone, with the Victor Symphony Orchestra under the direction of Wilfred Pelletier. Leonard Warren, one of the finest of the young Metropolitan artists,

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"Ballad in D Minor", Dvorak, and "Mazurka", Zarzycski. Victor Red Seal Record 18294, played by Ossy Renardy, violinist, with piano accompaniment by Walter Robert. Ossy Renardy, one of our younger violin virtuosos, still in his early twenties, in this, his second Victor recording, demonstrates his brilliant technique and fine tone. Mr. Robert's accompaniment is very satisfying.

"Love Me or Not", Secchi, and "Tavern Song", Fisher. Victor Red Seal Record 2180, sung by Norman Cordon, basso, accompanied by Karl Krits at the piano. This is also the second recording of Norman Cordon, young American basso of the Metropolitan Opera Company. Cordon is a very satisfying artist and his singing on these sides measures up fully to his usual standards. The piano accompaniment played by Karl Krits gives excellent support.

EMBELLISHMENTS by Jan Hart



JAN HART

HART BEATS: 'Tis the week before Xmas and all through the house every creature is stirring, including our mouse. And what a mouse is our Elmeretta! (We call her Elmer because we're never quite sure where she is, and the Etta is added in case she really is a she.) Just what Elmeretta's background is we don't know. We suspect she is of Southern origin, however, because she never misses Henry Levine's radio show "Strictly From Dixie"—at which time she is quiet and most pensive. There's no doubt but that she's spent much of her life around Broadway, also—she knows all the answers! Elmeretta is full of rhythm, too, and when she does the Conga you wanna climb on chairs and shriek your lungs out. And what taste! No ordinary cheeses for her—only the finest imported varieties. All of which she nibbles daintily around the edges, leaving the vulnerable hunk unmolested in the trap. But Elmeretta is becoming quite a problem-child. She wants a career, and of all things, she's picked song-writing to start on. (Says she's been waiting for the ASCAP situation to clear

up because she's strictly an ASCAP mouse.) Now we don't mind Elmeretta leaping into our face suddenly from the kitchen shelf, and we've been very patient when she plays tag around the room and about our feet. BUT—when it comes to being awakened every night to listen to one of Elmeretta's new tunes, that's asking too much. She's definitely a monotone, and no matter how she changes the rhythm, it's always the same old squeak. So if any of our readers are looking for an unusual Xmas present we will gladly dress Elmeretta up in her best furs and ship her prepaid to any place in the U. S. A. (Canada 10c less).

POCO RITARD: King Ross, radio musician and inventor of musical gadgets, tells this one concerning the composer, Cyril Scott. While in London, King had the pleasure of meeting Mr. Scott and was invited to his home on several occasions. During one of these visits, Mr. Scott, whose hobby is painting, showed King one of the most unusual inventions ever thought up. An easel was attached to the top of the Scotts' piano keyboard in such a manner that when the lid was closed the easel automatically locked the piano and was in position for Mr. Scott to do his painting. This enabled Mr. Scott to concentrate on his painting and forget his music, since he couldn't get at the keyboard without upsetting his art work.

TRILLS AND TURNS: Did you know: That Raymond Scott, originally booked into the Bermuda Terrace in Boston for four weeks, has been held over an additional four—having broken an all-time Saturday night record? . . . That Mr. Toscanini will not permit two of the NBC musical big-wigs to show their faces in the studio when he rehearses the "Treasury Hour" shows? . . . That Woody Herman's band is the only one to feature a girl trumpet virtuoso? (She is Billie Rogers, a Montana girl.) . . . That Glenn Miller has been purchasing radio-phono combinations (with his own money) for some of the Army camps? . . . That Eddie Peabody, the banjolist, is now Commander Peabody of the U. S. N., and is stationed at the Great Lakes? . . . That Louis Armstrong is celebrating his silver jubilee as a professional musician?

GLISSANDO: Artie Shaw was presented recently with a Master of Music Degree by the University of Omaha. . . . Tommy Dorsey is headed for Hollywood and a new movie, "I'll Take Manila." . . . The Syndicate Music Publishers (recently incorporated) of Hollywood launched a national advertising campaign last month featuring, among others, a dandy tune entitled "Little Did I Dream", by Paul Marc and Aub Randon. . . . Sammy Kaye's new tune, "Modern Design", is joining the Hit Parade. . . . Ernest Gold, composer of "Practice Makes Perfect", and first of the unknown composers to find opportunity with BMI, has been made Musical Director of the "Story Shop", a featured program on WEVD, New York.

CRESCENDO: In response to WQXR's crusade for American music, over 100 radio stations have endorsed the idea with much enthusiasm, and letters are pouring in concerning presentation of programs similar to "Meet the American Composer." . . . In the first six years of its existence, the WPA music project played 7,332 compositions by 2,258 American composers—154 of the 167 composers represented are still living. . . . A \$10,500 prize contest to discover the "Great American Operetta" is being sponsored by Station WGN (Chicago). The contest is open to all composers. The three best operettas selected will be broadcast during the month of March. Contest closes February 10.

SYMPHONIC NOTES: The Indianapolis Symphony Orchestra, which had had practically no out-of-town concerts when Fabien Seivitsky took over in 1937, will play thirty-one this season. . . . A radio assignment of twenty concerts has been booked for the Cleveland orchestra—beginning December 6th musical programs will be broadcast Saturday afternoons through April 18th over WABC. . . . Mr. Stokowski has become commentator as well as conductor on the NBC Symphony series. (And doing a nice piece of work—per usual.) . . . The Kansas City Philharmonic Orchestra lost five men to the service. . . . Benny Goodman, having had great success with his half classical, half jazz concerts last summer in Philadelphia and New York, will appear in five such concerts during the coming season. . . . Over 1,400 talented music students of the New York public schools were guests of Mr. Stokowski and NBC at a Thanksgiving musical party last month.

TUNE-TIMING: The honor for presenting the first ASCAP song-hit since that music returned to the air goes to Phil Spitalny for his new song, "Madelaine". He wrote it himself and featured it during his four-week stand at the Strand Theatre (New York City). . . . Meredith Wilson was prevented from using his own tune, "Two in Love", on the air recently because Xavier Cugat had cleared the song for his broadcast before Wilson got around to it. . . . "Elmer's Tune", an ASCAP tune, landed into the best-seller class without the aid of the networks. Over 100,000 copies have been sold. . . . Many of the leaders proved their loyalty to the Society by switching to their old theme songs as soon as the ban was lifted. . . . "Home on the Range" is the favorite among the draftees. . . . BMI's quarterly checks are showing a general gain. . . . The ASCAP Board of Directors have voted to extend the terms of present officials until the next regular election date, April 1, 1942.

TURN-TABLE-TALK: Abbott and Costello have been signed by Victor to record their original "Abbott and Costello" which is being published by Mills Music, Inc. . . . Columbia Recordings (New York) are installing four additional channels in their transcription studios. . . . Decca Records, Inc., and subsidiaries reported a consolidated net income of \$519,651 for the nine-month period ending September 30, 1941. . . . As an aid to programming by broadcasters, BMI is issuing a Directory of Records, containing all of the records in its Consolidated Record List of January, 1941. . . . The album we've been waiting for—"Tchaikovsky: Concerto No. 1, in B flat minor"—Vladimir Horowitz, Arturo Toscanini and the NBC Symphony Orchestra. (Victor.)

POPULAR RECORDINGS OF THE MONTH

DECCA:

"Nothin'" and "Someone's Rocking My Dream Boat", the Ink Spots.
"The Magic of Magnolias" and "Day-Dream", Jimmy Dorsey and his orchestra.
"City Called Heaven" and "I Found You in the Rain", Glen Gray and his orchestra.
"A Week-End in Havana" and "My Imaginary Love", Bob Crosby and his orchestra.
"The Only Thing I Want for Christmas" and "Under the Mistletoe", Dick Robertson and his orchestra.
"Any Bonds Today", Jimmy Dorsey and his orchestra, and the Andrew Sisters with Vic Schoen and his orchestra.

COLUMBIA:

"Buckle Down, Winsoeki" and "Shady Lady Bird", Benny Goodman and his orchestra.
"Rancho Pillow" and "The Man With the Lollypop Song", Harry James and his orchestra.
"The Bells of San Raquel" and "I Found You in the Rain", Claude Thornhill and his orchestra.
"I Got It Bad" and "Pound Ridge", Benny Goodman and his orchestra.
"Popocatepetl" and "By-U-By-O", Kay Kyser and his orchestra.
"Every Time" and "This Time the Dream's on Me", Eddy Duchin and his orchestra.

Okeh:

"The Bells of San Raquel" and "Cuddle Up a Little Closer", Dick Jurgens and his orchestra.
"Pushin' Along" and "As We Walk Into the Sunset", Les Brown and his orchestra.
"My Coo-Coo Bird" and "Mrs. Finnigan", Cab Calloway and his orchestra.
"When Your Old Wedding Ring Was New" and "Rose O'Day", Tommy Tucker and his orchestra.



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VICTOR:

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"The Shrine of Saint Cecilia" and "Santa Claus Is on His Way", Sammy Kaye and his orchestra.
"How Long Did I Dream" and "Humpty Dumpty Heart", Art Jarrett and his orchestra.
"Time Changes Everything" and "Misirlou", Wayne King and his orchestra.
"Tweed Me" and "Night Whispers", John Kirby and his orchestra.
"If I Love Again" and "Rockin' Chair", Artie Shaw and his orchestra.

BLUEBIRD:

"Jingle Bells", Glenn Miller and his orchestra, and "Santa Claus Is Coming to Town", Alvino Rey and his orchestra.
"Madelaine" and "I Wish I had a Sweetheart", Bob Chester and his orchestra.
"This Is No Laughing Matter" and "I Got It Bad and That Ain't Good", Dinah Shore with orchestra.
"You Can Depend on Me" and "El Choclo", Tony Pastor and his orchestra.
"The Shrine of Saint Cecilia" and "Fraidy Cat", Vaughn Monroe and his orchestra.
"Whistling in the Night" and "Who Are You", Freddy Martin and his orchestra.
"Rose O'Day" and "Jack and Jill", the Four King Sisters with the Rhythm "Reys".

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Top-Flight Bands

In celebrating the Silver Jubilee of Louis Armstrong, the United States also celebrates, in a sense, the anniversary of jazz, for the progress of this musical form is curiously paralleled in the life history of the Wizard of Swing.

Armstrong was born in New Orleans (as was jazz) at the turn of the century and was sent at the age of 12 to a home for waifs in that city, where he learned the rudiments of music, first on the bugle and then on the cornet. Here he decided on the career which was later to bring him fame.

After a series of experiences in small bands, Louis came under the influence of "King" Oliver, the local idol. Later, when "the King" created a sensation in Chicago with his "Creole Jazz Band", Armstrong was invited to join the group as second cornetist. In 1924 he joined Fletcher Henderson's band in New York. Followed two triumphal tours through Europe.

Since then Armstrong has carved an ever deeper niche for himself in the musical life of America. Admittedly, his style has been the inspiration of practically every other prominent jazz trumpet player and vocalist. His spontaneous inventions laid the foundations for the swing of 1941.

Mad Manhattan

RAMONI and his Rumba orchestra, who started a four-week date at the Hurricane, Manhattan, have had their contract renewed and will stay over until March 20th.

HENRY KING'S band, in its first New York booking in several years, replaced Art Jarrett at the Biltmore Hotel, November 7th.

TEDDY POWELL filled his first engagement since the Rustic Cabin fire, at New York's Strand Theatre, late in November.

COUNT BASIE opened for a two-weeker at the New York Strand Theatre, December 11th.

VAUGHN MONROE will go into the New York Paramount Theatre in January for a return engagement of three weeks.

Atlantic Antics

SAM DONAHUE will follow Claude Thornhill's crew into the Glen Island Casino, New York, January 1st.

JIMMY DORSEY has a date at the Metropolitan Theatre, Providence, from December 19th through 21st; he will begin three weeks at the Strand Theatre, New York, Christmas Day.

TONY PASTOR'S band will replace Bob Chester's at Log Cabin, Armonk, New York, December 16th, for an indefinite stay.

CAB CALLOWAY'S band on December 3rd played at the Memorial Auditorium, Burlington, Vermont.

WILL OSBORNE has just finished a fortnight of Eastern dates: Basil Theatre, Washington, Pennsylvania, December 1; Central Theatre, Passaic, New Jersey, December 4 for a week; Brookline Country Club, Philadelphia, December 13; Ritz Ballroom, Bridgeport, Connecticut, December 14.

Giant Jubilee

At the gala "Name-Band Jubilee" staged at Manhattan Centre, New York, on Armistice Eve, for the benefit of the

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British-American Amulance Corps, an astonishing list of "names" were brought together: Bob Chester, Cab Calloway, Vaughn Monroe, Adrian Rollini, Vincent Lopez, Zeke Manners, Johnny Long, Jimmy Lytell, Jimmie Lunceford, Al Donahue, Guy Lombardo, Harry James, Sammy Kaye and Muggsey Spanier. Also, following five months of organization and rehearsals, Raymond Paige's "Young Americans" made their world debut in a two-part concert featuring the works of Gershwin and other Americans. The average age of this ensemble is under 21, and every member is a born American.

Bean-Town Bands

JIMMIE LUNCEFORD had a week in November at the RKO-Boston Theatre, with other top-fighters lined up after him. He will play the week of December 26th at the Apollo, New York.

RUBY NEWMAN and his orchestra had their contract extended another four weeks at the Oval Room of the Copley Plaza Hotel, Boston.

XAVIER CUGAT held forth at the Metropolitan Theatre, Boston, November 17th through 20th, and at the State, Hartford, Connecticut, the 21st through the 23rd.

Jersey Jive

LES HITE and his Hollywood Orchestra were held over for an extra two weeks at the Chatterbox, Mountainside, New Jersey.

TOMMY REYNOLDS followed Hite at the Chatterbox, Mountainside, New Jersey, December 4th.

CHARLIE BARNET'S band was guested by Tommy Tucker, Ray Heatherton, Michael Loring, Teddy Powell and Harry James in its date at the Central Theatre, Passaic, New Jersey, early in November, while Barnet took time off to recover from an attack of gripe.

DOLLY DAWN will open December 18th for a week's date at the Central Theatre, Passaic, New Jersey.

JOHNNY LONG returned to the Meadowbrook, Cedar Grove, New Jersey, December 11th for a four-weeker, after completing a four-week vaudeville tour.

PANCHO is already signed up for another summer at Ben Marden's Riviera, Bergen County, New Jersey.

Quaker Quickies

ABE LYMAN was master of swingeries for the annual Duquesne University ball at William Penn Hotel, Pittsburgh, November 15th.

JOHNNY (SCAT) DAVIS finished a week at the Stanley Theatre, Pittsburgh, November 27th.

FOUR SENATORS at the present writing are playing in the new Fiesta Room of Roosevelt Hotel, Pittsburgh.

WOODY HERMAN is signed up at the State Theatre, Hartford, from December 19th through 21st. On the 26th he goes into the Earle Theatre, Philadelphia, for a week.

BILL HAMMERSLEY and his orchestra appeared opposite the Hudson De Lange orchestra at the Broadwood Hotel, in Philadelphia, Thanksgiving Night.

Southward Swing

DON McGRANE, with a five-month engagement at the Club Royale in Detroit completed, opened at the Brown Hotel, Louisville, Kentucky, November 14th.

JAN GARBER took a two-weeker at the Beverly Hills Country Club, Newport, Kentucky, in November.

PAUL BARON will debut with his new band on December 18th at Roosevelt Hotel, New Orleans. He is inked for a date at the Palace Hotel, San Francisco, in February.

ELLA FITZGERALD was at the Royal Theatre, Baltimore, from November 21st to 27th.

AL DONAHUE had a weekend at the University of North Carolina Chapel

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Hill) German Club dances, November 14th and 15th.

HORACE HEIDT, on his way to the Coast, played a week at the Metropolitan Theatre, Houston.

CARL RAVAZZA will open December 16th at St. Anthony Hotel, San Antonio, Texas.

Mid-West Melodiers

ORRIN TUCKER checked in for a week at the Palace Theatre, Cleveland, November 21st.



ORRIN TUCKER

JOE VENUTI spent a week at the Paramount Theatre, Cleveland, beginning November 28th. From December 31st through January 20th he will play at the Peabody Hotel, Memphis.

ALVINO REY and the **KING SISTERS'** band will go into action December 16th at Dailey's Valley Dale, Columbus, Ohio, for two weeks; on January 9th he will begin a four-weeker at Cedar Grove, New Jersey.

RAY HERBECK replaced Enoch Light at the Schroeder Hotel, Milwaukee, December 4th.

LOU BREESE will take a December 25th-28th date at the Paramount Theatre, Fort Wayne, Indiana.

Loop-a-Doopers

EDDY DUCHIN is on the January horizon for the Palmer House, Chicago.

MITCHELL AYRES opened at the Congress Hotel, Chicago, January 3rd.

LES BROWN was given an additional four weeks at the Blackhawk, Chicago.

JAN SAVITT will have the whole month of February for a return date at the Hotel Sherman, Chicago.

GENE KRUPA will play at his old stand in Hotel Sherman for four weeks in March, 1942.

FLETCHER HENDERSON followed Lou's Armstrong into the Grand Terrace, Chicago, November 28th, for a six-week stay. A West Coast visit, the first in several years, is next on the list.

Wide West

BILL BARDO began a three-weeker, December 12th, at the Paxton Hotel, Omaha. He will go into the Commodore Perry Hotel, Toledo, January 5th.

EDDIE ROGERS' stay was extended at the Utah Hotel, Salt Lake City.

CARLOS MOLINA played a nine-day date at the Blue Moon, Wichita, Kansas, beginning November 20th.

LAWRENCE WELK left Trianon, Chicago, November 24th, for four weeks of short engagements in Minneapolis, Sioux City, Des Moines and Davenport, Iowa. He will return for a date at the Trianon, Chicago, beginning Christmas Day.

EVERETT HOAGLAND played a two-weeker, beginning November 21st, at the Muehlebach Hotel, Kansas City, Mo.

JIMMY JOY began his week at the Casa Loma, St. Louis, November 21st.

Pacific Pastime

DUKE ELLINGTON, in for twelve weeks at the Mayfair, Los Angeles, opened there November 27th.

SKINNAY ENNIS opened, November 20th, at the Los Angeles Paramount for a two-week run.

FREDDIE MARTIN is at the Paramount at this writing.

PAUL WHITEMAN bowed into the Florentine Gardens, Hollywood, December 3rd.

TOMMY DORSEY will swing into an eight-week run at the Hollywood Palladium, Hollywood, December 28th.

REYNOLDS presents HIGHLIGHTS IN THE LIFE OF Russ Morgan



(Continued from November)
1. Russ' first real professional job as a sideman was with the famed Scranton Sirens, one of the first bands in the east to play jazz.



2. At the age of eighteen, Morgan came to New York to join a well-known name band as trombonist and arranger. It was his first break on Broadway.



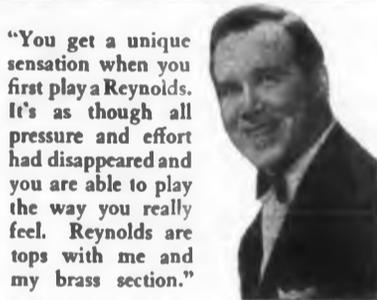
3. The band soon left on a European tour and Russ was able to meet and exchange ideas on arranging and composing with many famous European musicians.



4. Back in America his fame as an arranger spread far and wide and soon he was writing for the immortal Victor Herbert and John Phillip Sousa.



5. Later Gene Goldkette sent for him to organize, arrange for and direct Goldkette's famous Casa Loma Band which had stars like Bix and Tommy and Jimmy Dorsey. (To Be Continued)



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OZZIE NELSON'S time is filled with one-nighters, with Tuesday evenings reserved for his broadcasts from Hollywood.

TED WEEMS' holdover at Casa Manana, Culver City, California, kept him there until December 11th.

BOB CROSSBY'S date at Jimmy Contratto's Trianon in South Gate, California, took him well into December.

'Frisko Friskers

CHARLES AGNEW opened at Sherman's Cafe, San Diego, California, November 13th.

TED LEWIS will settle down March 6th for an eight weeks' stay at Bal Tabarin, San Francisco.

HENRY BUSSE had in November 24th stop-over at Lubbock, Texas, before following Paul Whiteman at the Palace Hotel, San Francisco, November 29th.

They Get About

ARTIE SHAW, who opened at Loew's State, New York, December 11th, will take a Newark date December 18th through 21st, at the Adams Theatre; on the 24th he will play at White City Park, Herron, Illinois; Christmas Day will see him at St. Leon Hall, Cincinnati, and the 27th at Lakeside Park, Dayton, Ohio.

BOBBY BYRNE will play at the Tune-Town Ballroom, St. Louis, December 16th through 21st; at the Stephens Hotel, Chicago, December 22nd and 23rd; at the Cleveland Hotel, Cleveland, on Christmas Day, and at the Armory, Sikeston, Mis-

souri, December 27th. He will tee off for a three weeks stay at the Sherman Hotel, Chicago, December 31st.

PAUL PENDARVIS spent November 19th at the Century, Tacoma; November 23rd at the Beacon Theatre, Vancouver, B. C.; December 5th at the University of Washington, Seattle; then headed for points East.

Between the Lines

FRED WARING reports that the most popular feature of the Pennsylvanians' program is the weekly Wednesday night hymn sung by the Glee Club.

FRANKIE MASTERS, with the addition of trumpeter Bobby Geyer, formerly with Tony Pastor, can now boast a five-man brass section.

Jazz versus Classics

SIX hours of heated debate over the relative merits of jazz and the classics came to an end at four in the morning of November 8th, at the Waldorf-Astoria, New York, when it was decided to postpone the discussion until all concerned had regained a rational viewpoint. Debaters on the side of the classics were Eddy Brown, President of the Chamber Music Society of America; Sigmund Spaeth, President of the National Association of Composers and Conductors; Philip James, Dean of Music at New York University; Alfred E. Drake, Vice-President of the National Association of Composers. Those defending jazz were

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Though arguments were presented both discursively and rhythmically, the debaters were no nearer a conclusion when toward morning, made mellow by Goodman's clarinet, Josh White's guitar, Larry Adler's harmonica and Ruby Smith's throbbing singing, both sides decided to call quits.

Grand

THE fifty-ninth season of the Metropolitan Opera Company opened to a brilliant assemblage on Monday, November 24th. The opening of the Met is society's traditionally most important "first night" of the year, and the 24th saw no let-down in the scintillating scene so familiar to the Broadway Opera House. Society was well represented, in spite of the national emergency, and the Spanish and Polish ambassadors were numbered among the important guests.

Generally on the opening night the opera itself is not too important, but on this occasion, when we are commemorating the 150th anniversary of Mozart's death, the presentation of his sparkling masterpiece, "Le Nozze Di Figaro", at least shared honors. The performance was in most respects up to standard. Ezio Pinza was once more the brilliant Figaro, singing and acting the humorous role in his customary manner. John Brownlee as Count Almaviva, Bidu Sayao as Susanna, Irra Petina as Marcellina and Louis D'Angelo



RISE STEVENS in "Mignon"

as Antonio also gave fine performances. Baccaloni was not in as good voice as usual, nor was Elisabeth Rethberg. Consequently their portrayals suffered. Rise Stevens as Cherubino has developed delightfully since she first sang the part in the Metropolitan two years ago. There is more subtlety in her singing and acting, and one could hardly imagine a better portrayal. The conductor was Ettore Panizza. We feel that the performance would have greatly improved had not the tempi been slowed entirely too much on many occasions.

Plans for the season show that Mr. Edward Johnson, the managing director, has not allowed the loss of several artists to discourage him in any way. Due to the fact that Kirsten Flagstad will not return until the end of the war, "Tristan und Isolde" has been omitted from the repertoire. The other Wagnerian operas will be given as usual with our own American singer, Helen Traubel, adequately filling the soprano roles.

Jussi Bjorling, the Swedish tenor, will be missed sadly. First he had a great deal of trouble securing his visa. When this was cleared up, he was unable to secure visas for his two children; he therefore decided that it would not be wise to be separated from them under present conditions.

There is some doubt that Zinka Milanov, Yugoslavian soprano, will be able to obtain passage to this country from Haiti, where she has been vacationing after a tour of South America.

Tito Schipa's cancellation of his contracts in this country, however, came as a complete surprise. With the excuse that Count Ciano, Italian foreign minister, had ordered him to return to Italy, he walked out on his friends in this country. Such gratitude! As far as this writer is concerned, he may stay there forever. He has been well compensated for everything he did while here, and, if he has no more honor than to violate all contracts on such a flimsy pretext, we can well do without him. There are other tenors to replace him without damage to any production.

The emphasis this year will not only be on new productions but on conductors as well. Mr. Bruno Walter has again

been engaged and will conduct, in addition to "Orfeo ed Euridice" which he directed on November 26th, "The Magic Flute" in English, "Don Giovanni", "The Bartered Bride" and possibly some Wagnerian operas. Sir Thomas Beecham has been added to the roster of conductors and will conduct, among other operas, Bach's "Phoebus and Pan", "Coq d'Or" and a restudied version of "Carmen". This version will probably mark the first appearance of Lily Djanel, Belgian lyric soprano, who made her debut in "Carmen" in the Liège Opera House in Belgium. It has been one of her outstanding roles and she has sung it more than 80 times.

Revivals to be heard will be the aforementioned as well as "The Magic Flute" in English, "Phoebus and Pan", "L'Elisir d'Amore" returning after a nine-year absence, and "Coq d'Or". A new opera by the young Italian-American, Gian-Carlo Menotti, entitled "The Island God", will receive its first performance during the Metropolitan season.

One of the most important debuts was that of Jan Peerce, young American tenor, in "La Traviata" on November 29th. Mr. Peerce is a fine artist who received his early experience at the Radio City Music Hall. He sang his first opera performance in the Cincinnati Zoo Opera and has since delighted audiences in Chicago and San Francisco. He will prove a valuable addition to the tenors of the Met.

Other Americans who make their debuts are: Mona Paulee, mezzo-soprano; Mary van Kirk, contralto; and Lansing Hatfield, bass-baritone; winners of the Metropolitan Opera Auditions of the Air. Additional debuts will be made by Rosa Bok, coloratura soprano; Nadine Conner, soprano; John Garris, "buffo-tenor"; Maria Markan, soprano; and Gerhard Pechner, basso. The complete roster of the company is as follows:

Sopranos: Licia Albanese, Stella Andruva, Josephine Antoinette, Rose Bampton, Natalie Bodanya, Hilda Burke, Jean Dickenson, Annamary Dickey, Muriel Dickson, Lily Djanel (new), Marita Farrell, Dusolina Giamini, Norina Greco, Helen Jepson, Irene Jessner, Marjorie Lawrence, Lotte Lehmann, Maria Markan (new), Zinka Milanov, Grace Moore, Jarmila Novotna, Rose Pauly, Lily Pons, Hilde Reggiani, Elisabeth Rethberg, Stella Roman, Bidu Sayao, Eleanor Steber, Mazline Stellman, Grete Stueckgold, Helen Traubel, Josephine Tuminia, Maria Van Delen (new), Astrid Varnay (new), Thelma Votipka, Susanne Fisher.

Mezzo-Sopranos and Contraltos: Karin Branzell, Lucille Browning, Bruna Castagna, Doris Doe, Anna Kaskas, Kathryn Meisle, Helen Olheim, Mona Paulee (new), Irra Petina, Klara Stevens, Gladys Swarouth, Kerstin Thorborg, Mary Van Kirk (new).

Tenors: Paul Althouse, Kurt Baum (new), Arthur Carron, John Carter, Richard Crooks, Emery Darcy, Alessio De Facolis, John Dudley, Charles Hackett, Frederick Jagel, Raoul Jobin, Charles Kullman, Bruno Landi, Karl Laufkoetter, Rene Maison, Anthony Marlowe, Giovanni Martinelli, Nino Martini, Lauritz Melchior, Lodovico Oliviero, George Rasely, Armand Tokatyan.

Baritones: Richard Bonelli, John Brownlee, George Cehanovsky, Louis D'Angelo, Wilfred Engelman, Mack Harrell, Julius Huehn, Herbert Janssen, Arthur Kent, Carlo Morelli, Walter Oltzki, Friedrich Schorr, Alexander Sved, John Charles Thomas, Lawrence Tibbett, Francesco Valentino, Leonard Warren, Robert Weede.

Bassos: Salvatore Baccaloni, Norman Corson, John Gurney, Lansing Hatfield (new), Alexander Klynis, Virgilio Lazzari, John Garris (new), Emanuel List, Pompilio Malatesta, Nicola Moscona, Gerhard Pechner (new), Ezio Pinza, Leon Rothler.

Guest Conductors: Sir Thomas Beecham (new), Bruno Walter.

Conductors: Paul Breilsach (new), Erich Leinhardt, Ettore Panizza, Gennaro Papi, Wilfred Pelletier, Karl Riedel, Frank St. Leger.

Musical Staff: Otello Ceroni, Pietro Cimara, Antonio Dell'Orefice, Peter Paul Fuchs, Karl Riedel, Giacomo Spadoni, Victor Trucco, Hermann Weigert, Felix Wolfes.

Chorus Masters: Fausto Cleva, Konrad Neuger.

Stage Directors: Desire Defrere, Herbert Graf, Lothar Wallerstein (new), Leopold Sachse.

Ballet Master and Choreographer: Laurent Novikov (new).

Librarian: Alfred Mapleson.

The New Opera Company

THE NEW OPERA COMPANY closed its Fall season on November 11th with its tenth performance of Offenbach's "La Vie Parisienne". This sprightly French farce

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is not opera in the true sense of the word; it is really musical comedy. For some reason or other the producers felt that it was necessary to modernize it so that some of the slang of the day was



RUBY MERCER as Evelyn, CLIFFORD NEUWDAHL as Mr. Hutchinson in Offenbach's "La Vie Parisienne"

heard through its English text. In our opinion this was not necessary for the music and comedy of yesteryear speak for themselves, and the modernization weakened rather than strengthened the libretto. It was beautifully mounted and costumed. Ruby Mercer, young American soprano, sang the role of the young American girl, Evelyn, in a thoroughly competent manner. Carolina Segre was a beautiful Metella; Clifford Newdahl a very competent Hutchinson. George Rasely sang the part of Jackson satisfactorily and proved an excellent comedian. Ralph Magelssen as Gardefeu, was, however, the bright star of this production. This young baritone has come a



ANTAL DORATI
Conductor of "La Vie Parisienne"

long way since his debut in "The Great Waltz" several years ago. He is a thoroughly competent actor and singer who is ready for bigger things. The conductor, Antal Dorati, kept the movement at

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a lively pace. This evidently was the New Opera Company's favorite production, for nothing was left undone to make it thoroughly satisfactory from every standpoint.

New York audiences were delighted to hear that the company will return to the 44th Street Theatre after the Ballet Theatre has completed its season. "La Vie Parisienne" will be repeated at that time, as well as the wonderful production of Verdi's "Macbeth" which created such a sensation after having been absent from America for 91 years.

Plans for the company's second season are already under way according to Yolanda Mero-Irion, general manager. Jacques Offenbach will be represented by three of his works: "Orpheus in the Underworld", "La Belle Helene" and "The Grand Duchess of Gerolstein". Other novelties seldom heard in America are to be announced later.

Trenton Turnout

THE Trenton Opera season opened with the performance of Bizet's "Carmen", with Michael Kuttner conducting. Additional presentations will be: "The Barber of Seville", December 18th; "La Traviata", January 29th; "Madame Butterfly", February 26th; "Cavalleria Rusticana" and "Pagliacci", April 8th. Heading the list of singers to be heard are, Licia Albanese, Carolina Segre, Vivian Della Chiesa, Raoul Jobin, Robert Weede, Lorenzo Alvary, James Melton, Bruno Landi, Carlo Morelli, and Francesco Naya.

"Faust" for Philadelphia

THE opening of the fourth season of the Philadelphia Opera Company on November 18th was celebrated with a performance of Gounod's "Faust" in English with a cast of all-American singers and the American conductor, Sylvan Levin. Coincidentally, the opera was given on the very date, in the same city and hall, which saw its first performance in this country just 48 years ago.

The occasion also marked by a trio of debuts: William Hess as Faust, James Pease as Mephistopheles, and Finley Walker as Wagner. Before joining the Philadelphia Opera Company, Mr. Hess worked in the box office of the Metropolitan Opera House to make possible his studies with Mme. Florence Easton. His first public successes were in performances of "Pagliacci" and "Gianni Schicchi" at Carnegie Hall with the National Orchestral Association. Mr. Pease, who is a former law student, has appeared in opera presentations in Atlantic City, with the Savoy Opera Company in Philadelphia, and with the Lyric Opera Company

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Because of limited space, the editorial page has been omitted from this issue.

—THE EDITOR.

In New York. Finley Walker is a native Texan and a pupil of Solon Alberti of New York. He was heard in leading roles during the past Summer with the Memphis Light Opera Company.

Frances Greer returned for her fourteenth appearance with the company, this time as the beautiful Marguerite.

The libretto was translated into contemporary "non-operatic" English in ac-

title role, Helen Jepson as Marguerite, and Ezio Pinza as Mephistopheles. Emile Cooper conducted.

Verdi's lively "La Traviata" was the first of the popular-priced operas given under the auspices of the Board of Education, with Carlo Peroni conducting. The gay Violetta was sung by Helen Jepson, and the role of the elder Germont was ably filled by John Charles Thomas. Two voices new to opera in Chicago, Michael Bartlett as Alfredo Germont, and Harry Swanson as Baron Douphol, are by no means unfamiliar to audiences of that city. Mr. Bartlett, well remembered for his role in the musical comedy, "The Cat and the Fiddle", has a varied acquaintance with opera, concert, musical comedy, radio and motion pictures. Mr. Swanson, Chicago's own son, won his place in operatic ranks at the company's public auditions.

South American Star

THE matinee performance of "The Barber of Seville" on November 15th was the noteworthy occasion of the Chicago debut of the famed coloratura, Bidu Sayao. The sleek-haired little Brazilian charmed the audience with her singing of Rossini's heroine, Nino Martini as Count Almaviva, and Carlo Morelli as Figaro the barber, added their commendable performances to the merry comedy.

"Daughter" Dated

THE revival of Donizetti's tale of "The Daughter of the Regiment" was given at the evening performance on November 15th. This opera was first brought to



BANDS are indispensable to any project for national defense. Since their appeal is forceful, dynamic, primitive, they fit, hand in glove, with all enterprises which stimulate patriotism. A youngster who confesses himself bored by a symphony concert sits erect, prickling with enthusiasm, when the band strikes up. Such music speaks directly to his nervous system with no tedious detours via intellect.

Los Angeles County Band

THE Los Angeles County Band management, realizing this fact, is bringing performances of the organization directly into school auditoriums by notifying all high schools and colleges of its radio programs over the coast-to-coast network.

As a result school musicians, who once believed their work in the school band to be merely a means toward gaining free entrance to the football or basketball games, are beginning to take an acute interest in music as a profession. Moreover, since a large number of the compositions played are patriotic in character, the pupils' awareness of matters American is sharpened.

This is but one phase of the Los Angeles Band's activities. Its concerts are a vital part of the Los Angeles County Board of Supervisors' exploitation pro-

the latest news relative to National Defense. The music included spirited tunes of special interest to army boys in the many camps throughout the country.

Cedar Rapids

A FIFTY-TWO-MEMBER band was recently created in Cedar Rapids because public-spirited citizens decided it should not be necessary to go to small towns nearby when they wanted to hear a concert, especially in view of the fact that sufficient talent existed within their own city limits. Such a decision, with an energetic community to back it, amounted to an accomplishment.

The result was the formation of a municipal band, sponsored by the Eagles Club with the cooperation of the local union, the first large band of Cedar Rapids



Above: The Los Angeles County Board of Supervisors in session. Left to right: Oscar Mauga, district No. 4; John Anson Ford, district No. 3; Alice Burks, chief clerk; Claud McFadden, deputy county counsel; Chairman Roger Jessup, district No. 5; Gladys Johnson, reporter; Colonel Wayne Allen, chief administrative officer; Wm. A. Smith, district No. 1; Gordon L. McDonough, district No. 2.

Right: Los Angeles County Band, heard from coast to coast over NBC, CBS, Mutual-Don Lee Networks.



CONDUCTOR OF THE LOS ANGELES COUNTY BAND, LOUIS CASTELLUCCI

cordance with the desire of the Philadelphia Opera Company to make grand opera dramatically as well as musically credible for today's audiences, and the staging also underwent modernization.

A behind-the-scenes change was the appointment of John C. H. Harvey as scenic designer, in line with the company's aim to develop native aspirants in all fields relating to grand opera. Mr. Harvey's office was awarded in consideration of the designs he submitted voluntarily for the company's announced repertoire for the 1941-42 season.

The schedule for the season includes six additional performances in the home city between now and March 17th, and five performances in Boston in January. It is evident that its return home is eagerly anticipated by the fact that tickets for three-quarters of the seats for the remaining six Quaker City performances have already been sold.

Promising to be a highlight of the season is the world premiere February 10th of Deems Taylor's "Ramuntcho". The American composer-commentator's opera will be attended by a most curious audience, for not one hint of the plot has yet been revealed.

The company's Boston offerings will include five of the most successful operas of its repertoire: "The Marriage of Figaro", "Faust", "Pelleas and Melisande", "The Bat", and "The Rose Cavalier".

Pittsburgh Plans

AN Opera Festival will be held next Spring by the Pittsburgh Opera Society, directed by Dr. Vladimir Bakaleinikoff. Two performances each of "The Magic Flute" and "Carmen" will be given, with a different cast appearing in every presentation.

Chicago in Mid-Season

THE Chicago Opera Company's third presentation of the season on November 12th was the ever-popular "Faust" which was headed by Richard Crooks in the

America in 1843, when it was introduced to New Orleans' audiences. New York was the next city to hear the musical narrative, this time given in English and temporarily rechristened "The Child of the Regiment". It was first produced at the Metropolitan early in the present century and made its initial appearance in Chicago during the season of 1926-27.

The story concerns petite Marie, who is found on the battlefield and adopted by a Napoleonic regiment. She gives her love to the young peasant, Tonio, who saved her life. Since she has promised to wed only a soldier in the regiment, he enlists. At this moment, her identity as heiress to the title and fortune of the Marquise de Berkenfeld is discovered through some letters her military foster father, Sergeant Sulpice, has carefully saved. Since she must accompany her aunt, the Marquise, to her luxurious castle, she bids a tender farewell to her beloved Tonio and the regiment. A marriage to the son of the Duchess of Craquitorpi is arranged, but, before the unhappy date arrives, Marie is surprised by the appearance of her former regiment, led by the dashing Tonio. The betrothal broken, the Marquise, who has learned to love the vivacious girl as a daughter, gives her consent to Marie's marriage to Tonio. The regiment gaily celebrates, and Marie and Tonio are married.

Lily Pons appeared as Marie, and the role of Sergeant Sulpice was sung by Salvatore Baccaloni. The romantic Tonio was portrayed by Canadian-born Raoul Jobin. Irra Petina made her Chicago debut as the Marquise. Although it was Miss Petina's first performance with this company, she sang nearly 60 performances with the Metropolitan last season. Genaro Papi conducted.

Verdi Selections

THE season's first performance of Verdi's "Otello" was conducted by Carlo Peroni on November 17th. Giovanni Martinelli (Continued on Page Twenty-one)

gram. Through its network broadcasts and its personal appearances, it focuses the attention of the entire nation upon the resources of Los Angeles County. It stimulates that district's second largest industry, the "Tourist Trade". Moreover, through entertainment radioed to factory and business house, it enlarges the zone of agreement between employer and employee. Then, too, a fact by no means to be overlooked, it provides for all America a new avenue of cultural enterprise.

The person responsible for these remarkable achievements is Louis Castellucci, the orchestra's composer-conductor. Born in Italy in 1897, Mr. Castellucci arrived in the United States in 1912. An excellent trombonist, he has played with nearly all the great symphony orchestras. He also arranges and composes for radio and motion pictures.

It is generally known among radio technicians that bands are difficult to broadcast. This becomes increasingly true when one considers the deep appreciation of fine band music and the realization of the elements of good performance of the average radio listener. During the past year, Mr. Castellucci's conducting and program planning for the Los Angeles County Band broadcasts established a precedent. His sense for perfect pitch, his musical virtuosity and artistic interpretation are a few of the qualities responsible for the exceedingly fine performances of the band.

Radio experts everywhere take particular notice of these excellent concerts and study microphone placement, monitoring and the special technique developed by Mr. Castellucci.

"Salute the Army" was the stirring contribution of the Los Angeles County Band in its "All Out for Defense Program" for November 22nd. Featured on this broadcast was Colonel Malcom T. Andruss, who brought a message of particular interest to the families and friends of the thousands of young men in service.

The script was planned in such a way that it informed listeners everywhere of

musicians since the death, more than a decade ago, of the former municipal band leader, Jake Schmidt.

William Vesely signed a year's contract as conductor, and John J. Yuva has been named manager of the group. Charles Brabbit is president; Richard Blahnik, vice-president; Frank Wells, secretary-treasurer, and John Brown, librarian.

Now with five rehearsals behind it and fine new marching uniforms in contemplation, the band looks forward to a season overflowing with engagements.



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By CHAUNCEY A. WEAVER

MY CHRISTMAS-NEW YEAR WISH FOR YOU

That you live long enough to see,
The day by prophets once foretold,
When this world shall be wholly free,
From cruel war—from lust for gold.

When man shall rise to heights sublime,
And learn the ideal way to live;
To know that lesson so divine—
'Tis lesser joy to have than give.

—C. A. W.

ON a recent evening we took seat at the radio and prepared to hear the Ford Sunday Evening Hour—for the purpose of listening and absorbing the fine program which we knew the Detroit Symphony Orchestra would present.



Chauncey Weaver

The eminent Jose Iturbi held the conductor's wand. Each number played was all that could be desired—but there was one unforgettable feature. The orchestra played Tchaikovsky's "Overture—1812". It seemed as though we never heard a finer presentation. An exceedingly difficult number at best, yet every instrumentalist appeared in perfect form. The playing of the overture was not the only matter for meditation. The significance of the title and theme could not be kept out of mind. As every history reader knows—the composer was seeking to immortalize in music what happened to Moscow and in that vicinity in the fall of 1812.

On June 22, 1812, Napoleon declared war against Russia, gained Smolensk and Borodin and entered Moscow September 14th—a city which previously had been evacuated and consumed. After five weeks stay Stern Winter stormed upon the scene. Here was a foe which no cannonading could withstand or subdue. Napoleon and his men started southward, but before they could escape the atmospheric rigors, 300,000 soldiers had perished.

Nevertheless Napoleon had another crusade in contemplation. He proposed to conquer England. In that direction, and at the head of his forces he wended his imperious way. But the best laid schemes of even a Napoleon may sometimes "gang aglee", and he met Wellington and Blucher at Waterloo. July 15, 1815, Napoleon surrendered—after which came the lonely trek, under a British guard, to the Isle of St. Helena. As he moved in the direction of his exile, with what poignant propriety he might have mused upon the lines of Cardinal Woolsey in Henry VIII:

Nay, then, farewell! I have touched the highest point of all my greatness. And from that full meridian of my glory I haste now to my setting.

On May 5, 1821, he was overtaken by the Supreme Conqueror. The surging waves of the near-by sea sounded his requiem.

Well, at this writing, Russia is combatting the devastating flames of another European war. Also, from out the frigid regions of the north another Winter has turned its furies loose. Can invading forces from milder climes withstand that icy barrage?

As we listened to the overture above mentioned, and heard the chiming of the Bells of Moscow—who could help asking, Will history repeat itself? Are those bells tolling a funeral knell?

Few there are who will be disposed to burn incense at the shrine of Communistic Russia, but a wild beast named Hitler is at large, and civilization calls for his annihilation.

Heaven grant that in due time some inspired soul will be divinely commissioned to compose an "Overture—1942", dedicated to a rehabilitated and redeemed world!

Iowa corn crop for 1941—469,000,000 bushels. The Iowa Corn Song will soon be available for band, orchestra and piano.

Dirge like notes are being sounded to the effect that so far as taxes are concerned—you haven't seen anything yet.

Under the urge of that old-time musical jingle—"Put Me Off At Buffalo", a long-deferred opportunity was realized on the 15th of last month. Born and raised within 43 miles of the city, and passing through there many times since—upon this occasion we saw more of the city and its attractions, under the custodianship of President Randall Caldwell, of Local No. 43, than upon all former visitations combined.

Local headquarters are at No. 2 Sycamore Street, where the organization owns a three-story building—free from debt. We first contacted a local board meeting, with the following board members seated about the table: President, Randall P. Caldwell; Vice-President, Charles Bufalino; Secretary-Treasurer, John F. Hassler; Executive Board members: Bert Lapetina, Salvatore A. Rizzo, Roy Ricotta, and Walter Raszeja.

Secretary Hassler, by the way, attended his first national convention as delegate at Des Moines, in 1914.

President Caldwell then took us to see and inspect Kleinhans Music Hall. We hesitate to undertake in our limited space a delineation of this remarkable building. In architectural design, equipment, and adaptation to the cultural needs of a great and growing city—we believe there is nothing to surpass it in the entire nation—and few if any to equal it.

This Music Hall is the artistic memorial to Edward L. Kleinhans and Mary Seaton Kleinhans, husband and wife, who crowned a successful mercantile career in the city by contributing more than one million dollars to make this structure possible. Life long lovers of the best in music, thus it was a cherished dream come true. The WPA contributed an additional amount of \$586,800. Hence no detail has been overlooked; no need stands unsupplied.

The main auditorium has a seating capacity of 2,800 people. The Mary Seaton Kleinhans room also has a capacity for seating 800 persons where concerts, lectures, and other entertainments of a high order may be enjoyed. There is a symphony rehearsal room which is a marvel of beauty and convenience—with lockers for every instrument as may be desired. We are keenly conscious of the inadequacy of this description. We can only say that every musician, or music lover, owes it to himself or herself, to visit and explore the wonderful ramifications of Kleinhans Music Hall if opportunity presents itself. We must not forget to add that the title of the Hall is in the city of Buffalo and the board of management is composed of city officials and leading citizens interested in the cultural life of the city.

Referring now to the more direct activities of Buffalo musicians, we are glad to note and record the following:

The Buffalo Philharmonic Orchestra, with 68 members, which functions under the direction of Franco Autori, who is an enthusiastic devotee to his task and has been a popular figure in Buffalo musical affairs for several years. The orchestra is entirely self-supporting and has been for a considerable period.

Harmonious relationship exists between radio systems and the Local, whose members are receiving benefits under the following respective financial allotments: WBEN, \$28,000; BBC, \$24,000; WBNY, \$4,000.

Park concerts for bands of 30 men are accorded \$7,000.

The Century Theatre opened a ten weeks season last month with an orchestra of ten men. Orchestras are working in the long-established Shea Theatre and the burlesque houses.

Our deep appreciation to those who suggested and who made it possible to enjoy these sidelights on the great and growing city of Buffalo.

It is one of the ironies of life that the "Blues" so often make you feel that way.

The next great harmonic-fest will be the one heard in the congressional campaign of 1942.

We are indebted to some friend unknown for a finely written, edited and bound copy of a publication with the following inscription on the title page—"Twenty-fifth Anniversary Edition of Baltimore 'Cradle of Municipal Music'". It is a 64-page publication. The editor is Kenneth S. Clark. It contains a foreword by Hon. Howard W. Jackson, mayor. We wish a copy thereof might fall into the hands of some musical moving spirit in every community in the United States. We feel sure it would prove to be the kindly light leading out of many gloom-engendering perplexities. What Baltimore has accomplished—certainly many other cities might in some goodly degree also bring to pass. It is interesting to note that Baltimore has been having park concerts since 1865—closing year of the Civil War. Its park band regime dates back to 1900. The city claims to be the home of the first municipal orchestra in the country. Then was born a city anthem entitled, "Baltimore, Our Baltimore". In 1916 the Baltimore Symphony Orchestra made its debut. At one time a fly threatened invasion of the cultural ointment. The Lord's Day Alliance

started an agitation to prevent Sunday concerts. The issue was taken before the Maryland Attorney General who happened to have not only brains but a fine sense of the eternal fitness of things, and who held that "a meeting of an inspirational, educational, cultural or charitable nature might be held without any infraction of the law". This official also made the suggestion that as a Maryland jury would not convict the Baltimore Orioles for playing ball on Sunday—it would certainly be safe to make atmospheric proclamation of the creative works of Beethoven. A colored band has a permanent place in the esthetic ensemble. Noted conductors in the symphony line are frequent in appearance. Thus the capital and metropolis of the commonwealth which inspired "Maryland, My Maryland", has long since arrived musically and is, judging from the book above outlined—"marching on".

We have before us a copy of the *Middleton* (N. Y.) *Times-Herald*, home of Local No. 809, carrying a story of how that enterprising and forward-looking organization has just purchased \$4,000 worth of national defense bonds. It is becoming plainer every day that the people of this country are face to face with a stupendous task. We have a mounting national debt; values are spiraling at an ominous pace; and the menace of wild inflation is causing deep concern—not only at Washington but throughout all the ramifications of business from coast to coast. It is safe to say there is not a local in the Federation which does not realize in some degree the seriousness of the pending situation—and will either through local treasury or individual membership, try to do not only its bit but its best. The newspaper story above referred to is embellished with a photograph which discloses George A. Keene, national Federation field man; Henry H. Joseph, secretary and business agent; Treasurer Edward C. Volmer, and President David Buell. All these sacrifices and safeguards are necessary because a slant-headed, beady-eyed, hell-born, psychopathic monstrosity—omnivorous glutton for power—as insatiable in his thirst for blood as a Nero, Atilla the Hun, and a Ghengis Kahn, combined in one, is attempting to subjugate not only Europe but the world. After a respite of something like a quarter of a century—again we are shouldered with the responsibility of trying to "Make the World Safe for Democracy". Local No. 809, and all other societies like-minded, are doing their best to help pave the way to a permanent triumph.

The *New Orleans Prelude* (Local No. 174), in mournfully inspired mood, catalogues the woes of the Business Agent, and concludes:

Ashes to ashes,
Dust to Dust;
If others won't—
The B. A. must.

In recognition of a quarter of a century of faithful service, Secretary Reinhardt Elster of Local No. 203, Hammond, Ind., was made guest of honor, October 13th, at a banquet given at the Woodmar Club. There was an attendance of 390. President James C. Petrillo was represented by Alfred Rackett of the *Chicago Intermezzo*. Other outside guests were Archie Good, president, and John Baer, secretary of Local No. 421 of LaPorte, and their wives; Don Richards, secretary of Local No. 732 of Valparaiso, and wife, and George Shaw, secretary of Local No. 386 of Chicago Heights, and wife. The invited guests responded to toasts; President Ramsey Eversoll spoke of the fine association enjoyed with the guest of honor. Congratulatory letters were read from Carl Mullen, president of the Indiana State Federation of Labor; Congressman Wm. T. Schulte, President Petrillo and Chauncey A. Weaver. Secretary Elster was presented with a handsome Gladstone traveling bag, and Mrs. Elster, a magnificent bouquet of American Beauty roses. In responding to the chorus of felicitations, Secretary Elster reviewed the history of the local covering something like 40 years. In the course of his remarks he made fitting reference to Mrs. Elster who has been an assistant musically as well as domestically. Music, song and dance, interspersed the evening festivities and measured by every possible yardstick the affair was a grand success.

The *Houston Musician*, Local No. 65, has moved into fine new and commodious quarters, offices and club rooms, in 625-35 Kress Building. The local seems determined to expand with a growing city.

One legal epigram worth remembering—"Leaders are not Employers".

Not having seen a report of the recent Wisconsin State Conference we are glad to reproduce the following from the *Waukegan* (Local No. 284) *Bulletin*:

Your president and secretary, with their wives, attended the Wisconsin State Federation Conference at Manitowoc, Wis., on October 5th. The Manitowoc local certainly put on a great conference and entertained their guests royally, starting Saturday evening and lasting until adjournment. The Manitowoc Band gave a fine concert at the opening of

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the conference the Two Rivers Band of 40 pieces led a parade of 100 or more delegates. Both bands are fine organizations. A swell dinner was served after the parade. After the afternoon session, which was given over to reports of locals and election of officers and an address by Brother J. W. Parks, National Executive Officer, whose home is at Dallas, Texas, a luncheon was served. All officers were reelected which proves that they have the confidence of the membership at large. Over 30 delegates attended, as well as a great number of guests. Manitowoc local is to be complimented on the fine manner in which they put over the conference. Everything was fine but the fog.

These Badger State gatherings are always well-attended, well-conducted and enthusiastic gatherings. With good incidental music, also good incidental food—together with much food for thought from our silver-tongued colleague, John W. Parks, from the Lone Star State, the conference was bound to be a success, and it was.

The hover-fly can make a somersault in a hundredth of a second. Newspaper exchange.

We know congressmen who can beat that record.

To Brother George Boutwell, columnist on *Florida Searchlight*, Jacksonville, many thanks for your kindly comment in your issue of Thursday, November 6th.

Brother Wallace Phillely, Local No. 732, who edits the "Philleysophy" column in the *Valparaiso Valpo-Reminder*, took a trip through the southland recently, and like all truly observant travellers, saw much to interest, edify and report. His random observations published from time to time have been a most creditable contribution to the paper heretofore named.

"You have just heard the strains of Beethoven's Fifth Symphony by the Cleveland Orchestra which has adopted this insignia of the Victory Campaign for its theme song"; will according to the *Cleveland Musician* become a familiar introductory announcement from local radio stations. What a wholesome and effective method of introducing the finer types of musical composition to the public—if all radio stations would adopt the same idea!

They say that one of the reasons rumba bands are so lucky nowadays is that there is always one man in the band knocking on wood.—Minneapolis (Local No. 73) Fanfare.

One more illustration of the fact that there are crimes for which there is no adequate punishment.

The *Waukegan Bulletin* (Local No. 284) reports that its recent Hard Time Party was a "howling success". Evidently vocal, rather than instrumental music, was a feature of the evening program.

So this is December—which last January seemed so far away!

Money is so flush these days probably every Federation member will decide to pay a full year's dues at the turn of the calendar.

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Stage Shows

NO matter whom else he may overlook, Santa Claus never neglects theatrical managers. The festive season is sure to bring plump grosses, which pop up, Jack-in-the-box fashion, with no more effort on the part of those concerned than a mere twist of the wrist. This year, too, Father Christmas looks with kindly eye on vaudeville enterprise. All over the country theatres that have been dark since the year one are twinkling like veritable Christmas trees.

Mainstreet Theatre, in Kansas City, dark since the summer of 1938, reopened November 6th as a vaudefilmer, after a \$35,000 face-lifting. This 3,040-seater gives three shows daily during the week and four a day on week-ends. Six houses in as many different towns in the Northwest are now playing vaudeville two nights each week, as a result of the billion-dollar defense program.

First stage show at the Paramount, Des Moines, was introduced November 22nd. Detroit will probably fare well this season with stage shows alternating in the two biggest downtown theatres.

Manager Harry Ross of the Loew-Poll Globe Theatre, which plays vaudeville, reports the best business in years. The second balcony, out of use for several seasons, has been reopened to accommodate the crowds.

In the galaxy of vaudeville entertainment top-flight bands are as usual most popular attractions. The Elmhurst, Long Island, began a two-day-a-week band and vaudeville policy November 22nd with Joe Venuti's orchestra heading the bill. In Salem, Massachusetts, Ted Lewis, in two days at the Paramount Theatre, grossed \$4,850. Hereafter, the house will be booking names regularly.

In South Bend, Indiana, Lawrence Weik grossed a splendid \$2,374.77 at the Palace in a one day date, November 10th.

TOP-FLIGHT GROSSES

New York

PHIL SPITALNY at the Strand, the weeks ending November 6th and 13th, steamed through to \$31,500 and \$24,000 respectively. The next week, ending November 20th, Teddy Powell did the honors with \$26,000 to show. Woody Herman there, the week ending November 27th, brought in a sockeroo \$50,000.

Meanwhile the Paramount had Johnny Long and Larry Adler, the week ending November 6th, with receipts bounding to an astral \$57,000. The following week the same combination brought in \$43,000. Jimmie Lunceford took over, the week ending November 20th, scoring \$36,000. Harry James' band, the following week, was another money-maker, scoring \$68,000.

Radio City Music Hall with excellent stage shows totaled, for the weeks ending November 6th, 13th, 20th and 27th, \$81,000, \$92,000, \$83,000 and \$105,000, the latter figure very good indeed.

The Roxy, with stage shows to boost it, too, showed in the same four weeks, \$26,000, \$55,000, \$45,000 and \$30,000.

Brooklyn

WITH a steady fare of top-flighters, the Strand is doing excellent business. The weeks ending November 6th, 13th, 20th and 27th, Ted Lewis, Jimmie Lunceford, Jan Savitt and Mitchell Ayres zoomed receipts respectively to \$11,000, \$14,000, \$13,000 and \$13,000.

Newark

BUSINESS is on the brisk side at the Adams, due almost entirely to its recent series of top-flighters. Erskine Hawkins, the Korn Kobblers, Joe Venuti and Jimmie Lunceford, in the weeks ending November 6th, 13th, 20th and 27th, piled up receipts respectively of \$18,000, \$14,000, \$16,000 and \$17,000.

Boston

JIMMIE LUNCEFORD'S band at the Boston, the first week in November (ending the 6th), played for an excellent \$22,500. Even this high figure was upped, however, the following week when Kay Kyser brought in \$39,000.

At the Metropolitan, the week ending November 20th, Xavier Cugat counted up a total of \$22,500.

Providence

CHARLIE BARNET'S orchestra at the Metropolitan, for three days of the week ending November 6th, added up receipts to a neat \$6,500. The following week, with Ted Lewis there for four days, \$7,000 was the intake.

Washington

JOHNNY LONG on the stage at the Earle, a magnet for the young fry, made a top-notch \$24,000 for eight days ending November 27th.

Philadelphia

THE four first weeks in November were ticked off at the Earle by the orchestras successively of Dolly Dawn, Xavier Cugat, Artie Shaw and Erskine Hawkins, sweeping in grosses respectively of \$26,000, \$17,900, \$28,600 and \$31,000. Hawkins almost equalled his intake for last year, which was \$32,500, a record breaker.

Pittsburgh

AT the Stanley Xavier Cugat, Erskine Hawkins and Jimmy Dorsey batoniered successively the weeks ending November 6th, 13th and 20th, with intakes \$18,000, \$28,000 and \$25,000. Hawkins' excellent gross was won, incidentally, while the accompanying picture was being wholeheartedly panned by the press.

Baltimore

CHARLIE BARNET and his orchestra led the town with a nice \$14,400 at the Hippodrome, the week ending November 20th.

Cleveland

FAIR, snowless weather benefited the theatre trade in Cleveland, the week ending November 27th, but even more helpful were Orrin Tucker and Bonnie Baker at the Palace, skimming receipts to a slick \$19,500.

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Chicago

ARTIE SHAW at the Chicago tilted receipts to the profit side when, in the week ending November 6th, he clocked up \$32,200. Jimmy Dorsey the following week accounted for a gigantic \$52,200. Orrin Tucker, the week ending November 20th, cantered along with a sturdy \$45,000.

Minneapolis

JIMMY DORSEY on the stage at the Orpheum, the week ending November 6th, soared to new heights, with a fine \$20,000. The following week Orrin Tucker and Bonnie Baker made it \$19,500. The week ending November 27th a fine \$15,000 was scored by Will Bradley.

A healthy \$16,000 was counted up by "Earl Carroll's Vanities", the week ending November 13th. For the week ending November 20th, when Herbie Kay's orchestra was there, the gross was \$14,000. Joe Sanders' orchestra did the honors, the week ending November 27th, with \$12,500 to show.

Los Angeles

THE Paramount had three good weeks from November 7th to 27th. Freddy Martin there the first week was the town's winner at \$30,000. His holdover week was \$18,000, still good. Skinny Ennis, in the third week, was another town topper, with \$27,000 for the week.

At the Orpheum, the week ending November 27th, Duke Ellington pounded to a smash \$15,000.

San Francisco

DUKE ELLINGTON on the stage at the Golden Gate pulled a mighty \$18,000 the week ending November 13th.

LEGITIMATE LISTINGS

New York

WITH Armistice and Thanksgiving Day crowds, Broadway business during the four weeks from October 26th through November 22nd showed a steady upward tendency.

Among the newcomers, "Best Foot Forward" looks like a real clean-up. "High Kickers" drew doubtful press, but showed staying powers nevertheless. "Let's Face It" was accorded the best notices of any new musical this Fall, and is enjoying constant standee business.

Among the old-timers, "Hellzapoppin'" keeps its usual steady pace. It moved from the Winter Garden to the Majestic November 25th to make way for "Sons o' Fun", due at the former theatre late in November. "It Happens on Ice" at the Center is still one of the wonders of the town, gaining ground steadily as the season advances. "Lady in the Dark" seems not to be hurt in the least by the new musical successes. It is getting all the house can hold. "Pal Joey" finished its final and forty-seventh week November 22nd, still making money. It is slated for the road. "Panama Hattie", steadily bringing in the coin, will probably leave for the road shortly after New Year's. We made a second review of this show recently and found that its entertainment value has not diminished one bit, even though there have been several changes in the cast, and its Broadway run is well in its second year. Out-of-towners will make no mistake in buying tickets for this show (if they can get them), after having been turned away at the box offices where some of the newer productions are playing. It is tops in entertainment value.

The grosses line up as follows:

WEEK ENDING	Nov. 1	Nov. 8	Nov. 15	Nov. 22
Best Foot Forward	\$23,000	\$26,000	\$27,000	\$27,000
High Kickers	21,000	21,000	22,000	23,000
Let's Face It	34,000	34,000	34,000	34,000
Hellzapoppin'	25,000	21,000	21,000	24,000
It Happens on Ice	26,000	25,000	25,500	21,000
Lady in the Dark	31,000	30,800	29,000	29,000
Pal Joey	14,000	13,500	13,500	13,000
Panama Hattie	25,000	24,000	21,000	21,000



ROSEMARY LANE and MARTY MAY in "BEST FOOT FORWARD"

Cincinnati

BEST rating in the past eight weeks was the \$13,000 Ben Berle swept in at the Schubert, the week ending November 20th.

Omaha

WITH a bit of a slump toward the end of the month, the Orpheum still had cause to be proud of its November intake.

Boston

"SONS O' FUN" which opened October 31st at the Shubert for a two-week tryout, soon proved itself to be of smash hit calibre. The revue garnered \$10,500 in three performances the week ending November 1st. The next week it kept the Shubert jammed to the doors and called forth the announcement that the run would be extended. The gross was a sky-high \$34,000. The week ending November 15th \$30,000 was swept in, a figure duplicated in the week ending November 22nd.

Meanwhile at the Colonial the old guard were revelling in "Macbeth" with Evans and Judith Anderson in a production which garnered, the week ending November 1st, \$16,200 and the following week, \$17,000. Very good!

"Arsenic and Old Lace" at the Plymouth in its last four weeks kept to its breathless pace, with grosses of \$16,500, \$15,500, \$15,000 and \$14,000. It checked out November 22nd.

Gilbert and Sullivan look like a going concern at the Majestic. "The Mikado" hit \$12,000 the week ending November 1st; "Pirates of Penzance" kept up the pace the next week with \$12,500; "The Gondoliers" drew a satisfactory \$12,500 the week ending November 15th, and "Trial by Jury" and "H. M. S. Pinafore" \$10,500, the week ending November 22nd.

"Only so-so" is the report on "Separate Rooms" at the Wilbur the two weeks ending November 8th, the first grossing \$10,000 and the second \$11,000. "Ballet Russe" at the Opera House came through with a healthy \$17,000 for its single week there, closing November 8th.

There was a fine turnout to see Cantor in "Banjo Eyes" at the Colonial. It whirled the wicket to a splendid \$18,000 the week ending November 15th, and to \$22,000 the following week.

"Junior Miss", in for a tryout at the Wilbur, the week ending November 15th, drew \$11,000. The same week "My Maryland" at the Opera House got polite notices from the press and not so polite attention from the public. It tallied a pale \$9,000. No kinder was the press to "Chills and Fever" at the Wilbur, the week ending November 22nd. It was lucky to eke out a gross of \$5,000.

Philadelphia

It was the lack of shows, not of customers, that characterized the Philadelphia scene in November. "Rio Rita" at the Forrest, the week ending November 1st, was helped by football crowds to a nice \$11,500. "Spring Again" at the Walnut the same week drew about \$10,000 without benefit of critics. "Jooss Ballet" at the Locust, in spite of tender solicitude from the press, slithered to under \$5,000.

The following week (ending November 8th) "Ring Around Elizabeth" at the Locust brought a favorable \$11,200 which the next week jumped to \$13,000.

"Student Prince" at the Forrest nicked off \$12,000 the week ending November 8th, a total which quite satisfied the management. The following week it played to standee business with \$17,000 swept into the coffers. "Hope for the Harvest" at the Walnut the same week realized a fine \$19,000.

"Clash by Night", checking into the Locust on November 17th, would undoubtedly have been a money-maker, had not the illness of Tallulah Bankhead closed it almost immediately. After that, the town's only regular show was "Rio Rita", back in town on a two-week date.

Pittsburgh

THE Theatre Guild play, "Papa Is All", at the Nixon the week ending November 8th, warmed by the rays of press eulogy, culled a bonny \$14,000 the week ending November 8th. The following week "Clash by Night" which replaced it, didn't do so well, totaling a meager \$11,000.

For the first time in eight years two shows ran simultaneously in Pittsburgh, the week ending November 22nd. They were "Life with Father" at the Senator, which brought in a profitable \$19,400, and "Student Prince" at the Nixon which brought in a similarly profitable \$13,500.

Washington

NOEL COWARD'S "Blithe Spirit" garnered a good \$18,500 at the National Theatre, the week ending November 1st. The next week "Junior Miss" was hailed by critics and built up solidly to \$14,500. "Papa Is All", in the week ending November 15th, didn't have such a pleasant reception but still managed \$16,000. "The Rivals" with Mary Boland, Bobby Clark and Walter Hampden, in from November 17th to 22nd, did capacity, and stacked \$23,000 in the tills.

Baltimore

AFTER a dark two weeks, "Clash by Night" was manna to theatre-goers. Its intake for the week ending November 8th was \$18,000. The same week, "Spring Again" didn't do so well. It played seven shows for a meager \$4,600.

The revival of "Rio Rita" under Shubert auspices at Ford's the week ending November 15th brought a poor \$8,900. "Papa Is All", the week after, in spite of only fairish notices from the press, drew a nice \$10,800.

Buffalo

"HOLD ON TO YOUR HATS", which had three days at the Erlanger the week ending November 1st, rang up \$10,000. Exactly the same amount was tallied for eight performances of "Claudia" at the Erlanger, the week ending November 22nd.

Cleveland

"LIFE WITH FATHER" had a sensational two weeks at the Hanna, grossing in its final nine performances, the week ending November 1st, \$20,200. "Native Son", at the Hanna the following week, ran into about seven days of show and clocked up only \$10,500, nice at that. The show for the week ending November 15th was "My Sister Eileen" which registered \$12,200 in eight performances. "Blossom Time" came the following week, with Everett Marshall singing the leading role. It built up to a surprisingly good \$13,600.

Cincinnati

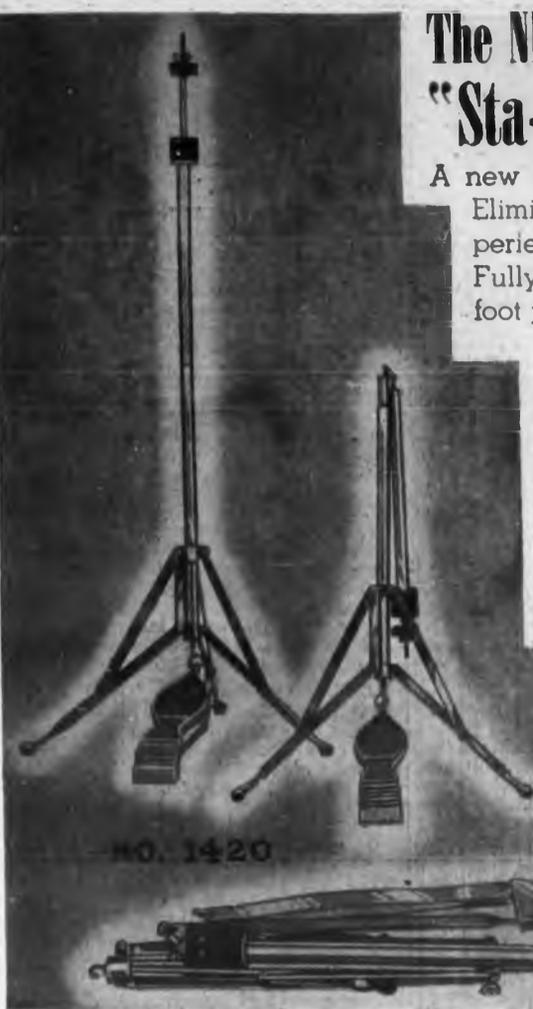
THE second show of the season, "My Sister Eileen", turned in a good \$10,000 at the Cox, the week ending November 1st. "Hold On to Your Hats" at the Taft pulled \$10,000 in five performances the week ending November 8th. Henry Hull's "Play with Fire" limped along with \$4,000 for nine performances at the Cox, the week ending November 22nd.

Detroit

THREE shows ran simultaneously in Detroit, the week ending November 1st. "Mr. and Mrs. North" at the Shubert-Lafayette picked up strength in its final week, zooming totals to a fine \$21,000. "Clash by Night" at the Wilson tucked away \$14,600. "Ah, Wilderness" at the Cass settled down to a disappointing \$5,000.

The week ending November 8th was also rich in productions: "Blossom Time" at the Cass rang up \$14,000; "Johnny Belinda" at the Shubert-Lafayette jogged along with \$7,500; "Ballet Russe" at the Wilson brought in a fine \$15,000 for nine performances.

The following week was a theatrical



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"Village Green". The grosses added up as follows:

WEEK ENDING	Nov. 1	Nov. 8	Nov. 15	Nov. 22
Claudia	\$13,000	\$11,000	\$12,000	\$11,500
Doctor's Dilemma	13,000	10,000		
Louisiana Purchase	25,000	27,000	25,500	26,500
Theatre	10,000	10,000		
Mr. and Mrs. North			9,500	9,000
Native Son			6,800	10,000
Village Green				2,000

Dilemma" closed a one-week date at the American Theatre, November 15th. Eight performances garnered a fine \$24,000. Sensational business was also done by "Hellzapoppin'" in an eight-night stay ending November 22nd. Its gross, \$33,000, was one of the best it has enjoyed on this tour.

Omaha

IN the newly opened Paramount Theatre "Hellzapoppin'" brought in a fine gross of \$14,000, for a two-day stay, November 12th and 13th.

Hollywood

THE first four weeks of "They Can't Get You Down" at the Music Box (with the management switching to Sunday matinees betimes) brought in plump grosses of \$9,500, \$9,000, \$9,500 and \$9,000. During the same four weeks (ending November 22nd) "The Male Animal" snatched bright grosses of \$10,000, \$9,000, \$9,000 and \$8,000. Dante's magic show clocked up, for each of the weeks ending November 15th and 22nd, \$8,000.

San Francisco

"THE MAN WHO CAME TO DINNER" did healthy business at the Alcazar, the weeks ending November 15th and 22nd, with grosses successively of \$8,300 and \$7,900.

Seattle

"TOBACCO ROAD" with John Barton, which played eight days, with three matinees, at the Metropolitan grossed \$11,000. Very good.

Youngstown, Ohio

YOUNGSTOWN, OHIO, had its first legitimate stage show in 12 years when "Life with Father" with Louis Calhern and Dorothy Gish played three performances at the State on November 11th and 12th. The two-night gross was \$8,100. Counting other one-nighters during that week, the total was \$20,000.

Meanwhile the other "Life with Father" company headed by Percy Waram and Margola Gillmore, grossed \$19,000 in two Michigan towns, Lansing and Grand Rapids.

Lunts' Stunts

THE South, showing that it knows a good thing when it sees it, is turning out for Lunt performances in "There Shall Be No Night". Four Georgia towns showed the grosses up to \$22,100, the week ending November 8th. Five performances in the following week in towns in Alabama, Kentucky and Tennessee added up to \$21,000. Four more performances thereabouts the week ending November 22nd counted up to \$19,500.



JUNE ALLYSON (upper left), NANCY WALKER (lower left) and VICTORIA SCHOOLS (right) are three of the lovely young principals surrounding Rosemary Lane in "Best Foot Forward"

blackout that ended when "My Sister Eileen" at the Cass brought in \$16,000 in nine performances the week ending November 22nd.

Chicago

LOOP business continued good, with grosses showing a steady upward tendency. "Doctor's Dilemma" checked out November 8th, having played at the Grand for three weeks. "Theatre" closed on the same date, after its profitable run of six weeks. "Mr. and Mrs. North" replaced it at the Harris. Other shows to begin in mid-November were "Native Son" and

Milwaukee

IN its sixteenth engagement in Milwaukee, "Blossom Time" wound up its week November 15th with a gross of \$9,500.

St. Louis

"NATIVE SON" finished a one-week engagement at the American November 1st with \$10,500 grossed in eight performances. Considering the handicap of almost continuous rain, this was pretty good.

Katharine Cornell in "The Doctor's

FEDERATION

Hard Time Party

LOCAL 284, Waukegan, Ill., held its annual Hard Time Party on October 14th. Two hundred members and their families attended. The affair began with a dance at 9 o'clock in the American Legion Hall. Music was furnished by Al Cepon and his orchestra. At intermission a vaudeville show, consisting of seven big-time acts, was presented under the supervision of Eddie Elkert, who also acted as master of ceremonies. Immediately following the show a luncheon was served, and dancing was resumed until 1 A. M.

Fortieth Anniversary Dinner

THE Fortieth Anniversary Dinner of Local 159, Mansfield, Ohio, was held in the ballroom of the Mansfield-Leland Hotel on Sunday evening, October 26th. The celebration of the anniversary of the chartering of the Local, which took place on August 31, 1901, was enjoyed by 165 members and their guests.

After the dinner (turkey with all the trimmings) President Wierman summarized the progress of the organization from a beginning of eight charter members to its present membership of 122 musicians. He further outlined some future plans to help young talented musicians who are unable to continue their musical training independently and to make it possible for at least one young musician to be aided each year through the efforts of Local 159. The president climaxed his address by presenting to Secretary-Treasurer Beilstein, in recognition of his many years of service, a National Defense Bond which had been purchased from the funds of the Local.

It was a gala occasion for the musicians of Mansfield who heard preliminary talks by their Mayor Locke; Brother Teagle, president of the Tri-State Musicians Association from Local 24, Akron, Ohio; and Brother Pfizenmayer, Traveling Representative of the Federation.

Following these speeches Brother Hill, president of Local 1 in Cincinnati, Ohio, and member of the International Executive Board of the American Federation of Musicians, gave an inspiring address concerning the efforts of the Federation regarding the recording and social security problems, the solution of which will benefit the entire membership.

The remainder of the evening was devoted to a varied program of music and vaudeville. The dinner was supplied in grand style by the Roderick Trio.

The officers, committees and membership of Local 159 wish to take this opportunity to thank again all their guests for helping so much to make this celebration a high spot in its history. They also extend their sincere gratitude to the National Officers all of whom wished them continued success.

Small Local, Big Investment!

LOCAL 809, Middletown, N. Y., joined the ranks of those aiding National Defense by the purchase of four \$1,000 Defense Bonds on October 23, 1941. In the accom-



panying photograph we see the bonds being turned over to the officers representing the Local by John J. Chambers, assistant secretary of the Orange County Trust Company.

Pictured at the time of transfer from left to right are George A. Keene, Traveling Representative; Mr. Chambers; Henry H. Joseph, secretary and business agent; Edward C. Vollmer, treasurer, and David Buell, president of the Local.

"This Is Our America"

LOCAL 47, Los Angeles, California, some six months ago instituted a radio program entitled "This Is Our America". Cooperating with the musicians were

Radio and Screen Artists and Hollywood Technicians' groups. The first decisive blast against anti-labor legislation was made on this program. Weekly broadcasts have been conducted ever since and have revealed to countless listeners the worthy cause of organized labor. Entertainment has been furnished by the musicians, radio and screen artists, gratis, and it is one of the most interesting programs on the air on the West Coast.

The program was endorsed by the convention of the California State Federation of Labor in October, and it is therefore to be expanded into a state-wide program. Orchestras of all types, including symphonic groups, have been furnished by Local 47. Artists who have appeared are Gita Alpar, soprano; Charles Grapewin, veteran comedian; Edward Arnold, Dorothy Tree and Lucille Gleason of the Screen Players, and so many others that lack of space prohibits the inclusion of their names.

Our congratulations to Local 47, the Screen and Stage Actors Guilds, Radio Artists, Variety Artists and Stage Hands who have made this program possible. It is heard every Thursday night over Station KFWE, Los Angeles, California.

New England Conference

THE semi-annual meeting of the New England Conference was held on October 19, 1941, at Southbridge, Massachusetts. The meeting was called to order at 11 A. M. by President Chester S. Young who found all officers present. Thomas F. Gamble, first assistant to President Petrillo, represented the Federation and Traveling Representative Keene was a special visitor.

The reports of the locals were very encouraging. Most of them showed a decided increase in membership and all a very healthy financial condition. The reports also showed a decided improvement in employment opportunities. The question and answer period, which is a feature of the New England Conference, was devoted mainly to a discussion of the new Form B Contract and Social Security problems.

Brother Gamble extended the fraternal greetings of President Petrillo and spoke on the early history of the Conference which was formed prior to 1910 primarily for the purpose of interchanging ideas and comparing prices. He reminded his listeners that the geographic location of the New England locals, with no great expansion of territory, made them somewhat dependent upon each other, and thus caused the organization of the Conference. He further stated that the example set by the New England Conference has resulted in 39 State and District Conferences in the United States and Canada. He outlined the many problems facing the Federation, including the various controversies in radio, Social Security taxes, the recording situation and the difficulties of the band instrument manufacturers in securing metal on account of defense priorities. Brother Gamble received an ovation for his very interesting address.

The dinner at noon was given to the Conference by the Board of Selectmen of Southbridge, who sat as guests at the speakers' table. Edgar J. Caron, secre-



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tary of Local 494, was chairman of the local committee, which included Walter Rewinski, Dominic Santo and Theodore Casavant. In acknowledging the vote of thanks to the Conference for the splendid hospitality, Brother Caron called attention to the fact that the holding of the Conference in Southbridge received much publicity in the newspapers and greatly increased the respect and recognition of the local in Southbridge. He recommended that the Conference be held in as many of the smaller cities as possible, in order that they might also receive the same benefits.

The Spring meeting of the Conference will be held in Manchester, N. H., the third Sunday in April, 1942.

Anniversary Celebration

LOCAL 619, Wilmington, North Carolina, celebrated its twenty-third anniversary on October 19th at a general meeting followed by a banquet at the Club Francis. Guest of honor was Allen Barbee, manager of Lumina Park, who for the past four years has engaged 100 per cent union bands, orchestras and entertainers for every occasion.

The election of officers resulted in the reelection of C. W. Hollowbush as secretary and business agent for the twentieth consecutive year. Other officers elected were C. W. Morgan, president; Paul T. Marshburn, vice-president; Donald Watts, assistant to the secretary, and O. O. Whitlock, treasurer.

Music Brochure

WE acknowledge with thanks the twenty-fifth anniversary edition of the book, "Baltimore, Cradle of Municipal Music" by Kenneth S. Clark, author of "Municipal

Aid to Music in America" and "Music in Industry".

In the Foreword, Howard W. Jackson, mayor of Baltimore, calls attention to the good fortune of that city in having a Municipal Band and Symphony Orchestra. Mr. Jackson also states that Frederick R. Huber, municipal director of music from 1916 to the present date, has been of inestimable value in promoting this cultural activity in the City of Baltimore, which is financed from taxes.

The brochure itself is a mine of information. It is a beautiful publication and of tremendous interest to anyone who loves music and desires to aid in its promotion.

Eastern Canadian Conference

THE second annual conference of the Eastern Canadian Locals was held on October 19th in one of the spacious salons of the Chateau Laurier, Ottawa, Ontario. Twenty delegates represented nine locals. The meeting was called to order at 10:45 A. M. by William Sweetman, president of the Conference. Executive Officer Walter M. Murdoch represented the Federation.

Following approval of the minutes of the first conference the chairman stated that the main points of discussion should be furtherance of theatre employment, jurisdiction of locals, policing of traveling orchestras, unemployment insurance, Form B Contracts, importation of musical instruments, licensed agents, remote control broadcasting and uniform membership cards. Discussions on these subject matters occupied a considerable portion of the day. Major McMaster, legal adviser for the Federation in Canada, was a guest and spoke at length on the various problems and presented methods of procedure for the best possible solution.

In his address to the Conference, Executive Officer Murdoch outlined the various

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problems existing in Canada from the national standpoint. He spoke on the Unemployment Insurance Act and stated that the Form B Contract was one of the best possible ways to protect both leaders and members under the act. He explained conditions of the Defense Tax in Canada and also spoke on the CBS Canadian Broadcasting strike, RCAF bands and other matters of interest to the Conference. A vote of thanks was given Brother Murdoch for his valuable assistance and fine address.

The meeting adjourned at 6:20 P. M., following which a wonderful dinner was served to the delegates by Local 180. The Spring meeting of the Conference will be held in Hamilton, Ontario, in May, 1942.

Veteran Retires

GEORGE M. DIEMER, for 35 consecutive years secretary of Local 211, Pottstown, Pa., announced his retirement at the annual meeting when he declined the nomination. Brother Diemer stated that 35 years was a long time, and that he felt he had done his share and was now entitled to spend the remaining years of his life without the burdens of the secretary's office.

Our felicitations, and may he enjoy a long and happy vacation.

Knoxville Musicians Honored

E. J. SMITH, secretary of Local 546, Knoxville, Tenn., and **W. Hoyle Campbell**, member of the local, received signal honors from the voters of that city at the annual election early in November. Three vacancies on the School Board were filled at this election and Secretary Smith, who is also head of a music conservatory, and Brother Campbell, an attorney, were elected to fill two of the three positions.

This indeed is a marked tribute to our local musicians' union. Congratulations are in order, and we take this means of offering ours.

Defense Bonds

At its annual election in November, Local 63, Bridgeport, Conn., by a unanimous vote authorized the local to purchase a \$500.00 Defense Savings Bond. The local also voted to have as many social affairs as possible during the year, in an effort to promote a greater degree of fraternity among the members of the local.

All the officers were reelected by acclamation. The president is Sam Davey; vice-president and business agent, John H. McClure; financial secretary, Fred Brenner; recording secretary, John Schmidt, and treasurer, John Porter.

LLOYD G. DAVIS

Lloyd G. Davis, for eight years City Solicitor of Conneaut, Ohio, former president and secretary of the local and delegate to national conventions of the American Federation of Musicians, passed away in Conneaut on October 23rd after an illness of two weeks.

Brother Davis, in addition to being president of the local in 1936 and 1937 and secretary in 1938, 1939 and 1940, had served for eight years as city attorney and was a very brilliant lawyer. Upon his retirement from office in 1940 he was made an honorary life member of the local.

He is survived by his wife, Garnett; his son, William Lloyd; his parents, Mr. and Mrs. W. G. Davis; two brothers and a sister. Funeral services were held on October 25th, interment in Glenwood Cemetery.

JOHN SACHS

John Sachs, one of the charter members and organizers of Local 166, Madison, Wis., died in that city on October 30th at the age of 81.

He was born in Madison May 2, 1860, and assisted in organizing the first local there on September 9, 1901. He served as president in the early days of the local. He had his own dance orchestra for 60 years, and it is said that his library was one of the best in all Wisconsin. He was at one time proprietor of the Germania Hotel, and it was his hobby to have the musicians congregate at the tavern once a week to hold a rehearsal.

During the past few years, his old friends would gather at his house and bring their instruments. John would get out his fiddle and celebrate his birthday by playing with them. Eleven members

made their usual call on May 2nd of this year.

A short illness preceded his death on October 30th. Thus passed a respected musician of the old school and one who always had the welfare of the Federation at heart.

GUSTAV BRUDER

Just before going to press, word reached this office of the death of "Gus" Bruder of Local 103, Columbus, Ohio, prominent bandmaster and delegate to many conventions of the American Federation of Musicians.

Details are lacking; however, funeral services were held in Columbus on November 30th with Executive Officer Chauncey A. Weaver delivering the eulogy. Details will be contained in "Over Federation Field" in the January issue of THE INTERNATIONAL MUSICIAN.

Grand Opera

(Continued from Page Fourteen)

was heard in the title role of the Moor. Vivian Della Chiesa (a Chicago girl) was Desdemona, Lawrence Tibbett, Iago, and Ada Paggi, his wife, Emilia.

Verdi was again represented on November 19th, when his opera, "Aida", was given under the baton of Emile Cooper, Russian conductor. Mobley Lushanya, American Indian soprano from the Chickasaw Tribe of Oklahoma, sang the role of the slave girl. Her lover, Radames, was impersonated by Kurt Baum. John Charles Thomas, as Aida's father, and Karin Branzell, as Amneris, repeated their previous successes in these roles.

On November 21st Bizet's "Carmen" was presented as the second of the popular-priced operas, with Carlo Peroni conducting. Coe Glade was again the tantalizing gypsy. Dorothy Kirsten, Grace Moore's protegee who made her debut with the company last year, was the peasant girl, Micaela. Sydney Rayner, as Don Jose, was introduced to Chicago audiences for the first time. Carlo Morelli was heard in the role of Escamillo, the bull-fighter.

The first Wagnerian opera of the season, "Lohengrin", was heard at a matinee performance November 22nd. Emile Cooper conducted this music-drama of tenth century Germany. Lauritz Melchior sang the title role, with Rose Bampton as Elsa of Brabant.

The evening of November 22nd marked the first double bill of the season, when "Cavalleria Rusticana", with Carlo Peroni conducting, and "I Pagliacci", with Angelo Canarutto conducting, were given. Dusolina Giannini, Sydney Rayner and Carlo Morelli were heard in the Mascagni opera. Richard Bonelli (who actually is an American, born Richard Bunn) sang Tonio, the hunchback, in "I Pagliacci".

End of a Season

THE fifth season of the St. Louis Grand Opera Association closed with a performance in English of Verdi's "Falstaff" on November 10th. Dusolina Giannini and John Charles Thomas sang the leading roles.

San Francisco Opera in Sacramento

PUCCHINI'S poignant tale, "Madame Butterfly", was presented in Sacramento on October 25th by the San Francisco Opera Company. Licia Albanese sang "Cio-Cio San" and Frederick Jagel was Lieutenant Pinkerton. John Brownlee appeared as Sharpless, Irra Petina as Suzuki, and Lorenzo Alvary as Bonza.

Opera in Chile

THE first season of opera subsidized by the Chilean government was recently completed. The entire cast of all the productions was composed of young native singers under the direction of Juan Casanova. The season, which lasted six weeks, included performances of "Butterfly", "Tosca", "La Boheme", and "Andrea Chenier".

Opera in English

ALTHOUGH the leading professional organizations still adhere to operas in their original language, an informal survey of last season's offerings conducted by Mrs. John DeWitt Peltz for the National Committee of American Opera indicated that 72 different operas were presented in English in this country as compared to 51 given in a foreign tongue.

Topping the list of favorites for opera in English was Wolf-Ferrari's "Secret of Suzanne"; close seconds were "The Bartered Bride", "Carmen" and "Martha".



REASONS FOR USING FORM "B" CONTRACT

(Continued from Page One)

profit and benefit was not the employer liable for the employer's tax but that the orchestra leader was; that is, the leader's relationship to the establishment was not that of an employee but an independent contractor and employer of the other musicians and, accordingly, that he, not the establishment, must pay the employers' tax and be responsible also for collecting and paying over to the Government the taxes upon the wages of each of the employee musicians. Thus there was imposed upon the leader many burdens: the employer's tax for which the hiring establishment should have been liable; the responsibility for collecting and paying the tax upon the employee musicians; and many incidental duties (keeping books, making returns, reports, and the like) which the leader was not circumvented and equipped to perform.

3. The Bureau found the "reasons" for its ruling in the loose and inept language of the contracts that had grown up in the Federation, specifically, among other things, the omission of the names and wages of the individual musicians, which must be known to the employer.

4. So uncertain was administration under such ruling that members of the Federation acquired practically no wage records and therefore no basis for claims for benefits for themselves and their families.

5. To get out from this burden and give all members an opportunity for establishing for themselves and their families their rights to the benefits it was necessary to adopt a uniform contract which, by clear language aptly expressing the correct legal relation between the hiring establishment and each musician, would eliminate the "reasons" for the rulings.

6. This the Form B Contract does, and the Bureau so holds.

II.

Unemployment Compensation.

1. This is provided for by the Federal Act, but is left to State agencies for administration. Here, too, the employer-employee relationship is at the base and the same question. Who is the Employer? arises in this field. Unemployment compensation is payable out of taxes imposed solely upon the employer except in a few States.

2. Agencies of many of the States have found in the Federation's old contract methods the same "reasons" for exonerating the hiring establishments of employers' taxes that the Federal Bureau had found.

3. Moreover, State agencies are hardly free to make independent decisions; they are constrained to regard the Internal Revenue Bureau's ruling as persuasive or even conclusive.

4. Result: Federation members largely have been deprived of unemployment compensation.

5. The Form B Contract should remedy this situation.

III.

Bankruptcy Acts.

1. In general, in a bankruptcy situation, employees of the bankrupt have a preferred status over other creditors. The Bureau of Internal Revenue's rulings that musicians are employees of the leader and not of the hiring establishment have tended strongly in bankruptcy matters to lead to the holding that musicians were not the employees of the bankrupt establishment and not entitled to claim as employees against the bankrupt estate.

2. The Form B Contract will protect

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the preferred claims of musicians as employees against the bankrupt estate.

IV.

Employers' Liability and Workmen's Compensation Act.

For similar reasons, the Form B Contract should result in protecting members' claims under the various Employers' Liability and Workmen's Compensation Acts.

V.

Present Efforts to Clarify Old Contract Situation.

It has always seemed to me to be imperative that a contract should be adopted by the Federation that would meet these difficulties. The query may arise, "Now that Form B Contract has been adopted why is the Federation still contending before the courts and administrative agencies that under the old contracts the hiring establishment was the employer?" It should be sufficient to say that, unless and until it be authoritatively decided that the Bureau is wrong, then as to much employment under the old contracts between January 1, 1936, effective date of the Social Security Act, and the time Form B came into use, more than five years, our members are held liable and will be pursued and harassed for taxes amounting to millions of dollars without receiving credits or benefits. The present efforts of the Federation are devoted to curing or adjusting this situation.

1942 CONVENTION TO CONVEVE AT DALLAS

(Continued from Page One)

The cosmopolitan outlook which Dallas has developed reflected in its emphasis upon the conditions which make life more pleasant. The average visitor is impressed by the number of attractive homes in Dallas—and even more, perhaps, by the fact that Dallas has numerous uniformly beautiful residential sections, developed with good taste in architecture and landscaping. Indeed, the homes and gardens of Dallas are its best advertisements to visitors.

Scenic drives and boulevards make residential sections of Dallas the chief points of interest on any visitor's itin-

America's outstanding musical organizations.

Perhaps Dallas' greatest cultural achievement is the annual visit of New York's Metropolitan Opera Company. In 1939 Dallas became the first city west of the Mississippi River to win a place on the Metropolitan's itinerary. The visit was repeated in 1940, and is now regarded as an annual event.

Dallas also enjoys a full season of road shows, concerts and lectures. There are thirty-eight movie theatres and a number of excellent restaurants and night clubs, the latter featuring a year-round procession of "top-flight" dance bands. The State Fair also contributes to the city's amusements calendar, scheduling outstanding auditorium attractions along with its other entertainment features.



THE BAKER HOTEL, DALLAS, TEXAS

erary. Linked together by the system of drives and boulevards are the municipal parks and playgrounds—7,025 acres of land and water, most of it improved to provide the finest recreational facilities. Included in the municipal park system are two big lakes within the city limits, one of them with a twelve-mile shore line. A third big lake adjoining the southern city limit is owned by the Dallas Power and Light Company. It covers 3,500 acres, and is a popular fishing resort. Marsalis Park Zoo ranks among the finest in the country.

Dallas' love of sport, and its position as the sports center of the Southwest, are reflected in three stadia, ranging in seating capacity from 20,000 to 47,500. The Cotton Bowl, largest of the three, is the site of the annual New Year's Day gridiron spectacle, conducted under the sponsorship of the Southwest Conference. Rebel Park is the setting for Texas League baseball games. Numerous baseball and softball fields, swimming beaches and pools, tennis courts, and bridle trails provide facilities for other amateur and professional sports.

White Rock Lake, a 2,500-acre unit of the park system, is by actual count of the National Park Service the most popular metropolitan or state park. It attracts about 750,000 visitors during the summer season, and is in use the year around.

Another important unit in Dallas' park system is Fair Park, the \$15,000,000 permanent home of the State Fair of Texas. The State Fair is held for two weeks each October, ranking as the largest annual exposition in the United States. For the other 50 weeks of the year, it is a recreational center open to the public. The State Fair averages an attendance of about 1,000,000 visitors during each year's two-week exposition.

A part of the State Fair grounds is Dallas' \$5,000,000 Civic Center group of museums. Foremost of these is the Texas Hall of State, one of America's architectural showplaces. Erected in 1936 to commemorate the Centennial of Texas' independence, it houses an important historical museum. Facing a placid lagoon nearby are two other museums. The Dallas Museum of Fine Arts has a \$2,000,000 collection of paintings and statuary. The museum building also houses the Dallas Art Institute. On the other side of the lagoon is the Dallas Museum of Natural History, whose corridors are lined with native habitat exhibits of the Southwest's wild animals and birds. On the third side of the lagoon is the Dallas Aquarium, said to be the finest in this part of the country. Also included in the Civic Center are an Amphitheater, seating 6,000, and the Texas Institute of Natural Resources.

The museums are one reflection of Dallas' cultural interests. Another is the Little Theatre of Dallas, which achieved fame by winning the Belasco Cup in three successive national competitions. Still another is the Dallas Symphony Orchestra. Under the direction of Jacques Singer, young protege of Leopold Stokowski, it is rapidly winning recognition as one of

Dallas has outstanding hotels. Eight leading downtown hotels have more than 3,000 guest rooms. Dallas has more than once accommodated more than 50,000 visitors in a single day. It is one of America's leading convention centers.

Along with attractive residential surroundings, good recreational facilities and the varied sports events, Dallas has developed an unexcelled educational system. A Dallas boy or girl can begin in kindergarten, and complete the highest academic or vocational training without having to leave home.

The Dallas and Highland Park independent school districts have sixty-five elementary schools, nine senior high schools, five junior high schools, and one public evening school—all carrying the highest possible scholastic ratings. There are also eighteen parochial schools of the Catholic Church, and a number of highly-rated private schools. Among the prep schools and junior colleges are Miss

Hockaday's School for Girls, the Terrill School for Boys, and the Texas Country Day School. The Dallas Aviation School and Air College, one of the nine highest rated air schools in the country, is just one of a number of vocational schools. Dallas also has a half dozen outstanding business colleges.

There are two universities in Dallas—Southern Methodist University and the medical, dental and nursing schools of Baylor University. The former occupies a hilltop campus that is noted for its beauty, and has a modern, complete educational plant. Baylor University's College of Medicine carries the highest rating and is the only medical school between New Orleans and the Pacific Coast, south of St. Louis, not supported by tax funds. Medical and hospital facilities enter into a city's residential advantages.



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Dallas excels in these fields. It has nineteen approved hospitals. Its medical profession is outstanding, including professional leaders of national and international fame.

There are three daily newspapers, and four broadcasting stations, two of which have maximum power of 50,000 watts each. Dallas is one of four cities in the United States—New York, Chicago, Los Angeles and Dallas—which have two maximum power broadcasting stations.

Dallas' religious interests are naturally well developed also. Its churches represent virtually every denomination, and many of the buildings are considered examples of the best in church architecture. The city also has produced numerous religious leaders in several faiths.

Added to all its other residential advantages is the fact that Dallas has the lowest tax rate of any major city in the Southwest, and one of the lowest in the entire country. Its adjusted net tax rate is \$19.24 per \$1,000, including city, county, school and state taxes, according to the Detroit Bureau of Governmental Research.

Living costs in Dallas are considerably lower than in most cities of comparable size, particularly those of the North and East. Climate makes the cost of housing, fuel and clothing less; food costs are relatively lower; utilities are reasonable, and rentals are less than in average cities of similar size.

Dallas has had a sound and consistent growth, but has not experienced "boom" conditions. Construction contract awards for 1940 were approximately \$20,000,000 for the third consecutive year. Total contract awards in 1938 were \$21,497,000, in 1939, \$21,623,000. The fifteen-year average, 1925-1939 inclusive, on construction contract awards was \$16,903,373 per year.

MUSICAL MUSINGS

by HARRISON WALL JOHNSON



Harrison W. Johnson

LISTENING to the piano recital given by Sergei Rachmaninoff in Carnegie Hall on November 1st, it was newly impressed on me, as it must have been on all his listeners, what a great musical figure the man is. His playing of Beethoven's last Piano Sonata, the C minor Opus III, was something to be stored in one's memory for a lifetime. Such high and noble grandeur, such magnificence of utterance, is rare in this age and seems almost the relic of a more gracious era. One can feel pride in the fact that this great man is going about the daily act of living in our midst and creating such music as his A minor (Third) Symphony, the Rhapsody on a Theme of Paganini and the orchestral dances played a year ago by the Philadelphia Orchestra under Eugene Ormandy. The Rhapsody mentioned above is one of the finest piano and orchestra works in existence and, to my mind, the greatest piece written by Rachmaninoff for this combination. It has beauty, balance, brilliance and a quality of diablerie that goes well with any musical commentary on the legendary life of Paganini whose violin playing was startling enough to give rise to a hint that it was only possible to perform such feats under Satanic influence.

Rachmaninoff has the habit, as Liszt also had, of revising and rewriting his compositions in the hope, I suppose, of improving them. He is too apt to accept suggestions for curtailing certain passages in his longer works and this often results in unnecessary and crippling amputations. Liszt often published two or three revisions of one work and each version is of interest to the student. I remember seeing students at Busoni's Liszt recitals trying to follow the score of the published version, and it was amusing to watch the baffled expressions on their faces as they hurriedly turned the pages, trying to find something that approximated what the pianist was playing. Sometimes only the germ of the composition remained analogous. At times, as was the case with the Transcendental Studies, the second version was the most difficult of the three editions.

The Ravel-Mozart program played on November 2nd by the Philharmonic Orchestra under John Barbirolli's direction was a knock-out. Never has Mr. Barbirolli shown to greater advantage, and his work was a delight to behold as well as hear. An unbackneyed Mozart symphony, an earlier excursion in G minor, was wholly ingratiating in performance and formed a just balance for the C minor Piano Concerto. Mr. Casadesus' playing in the Concerto was purely beautiful in tone and spirit. In the slow movement there were moments when I felt that the interpretation became a little too much on the intimate side with the result that drowsiness hovered in the offing. It seems the fashion nowadays to convert Mozart into a shrinking harebell. A reading of his letters to his mother quickly dispels such a libel. The second part of the program was brilliant enough to delight everyone in the huge audience. In the Ravel Concerto for left hand, soloist and orchestra went to town in a big way. The orchestral opening of this piece sounded like the dragon in Siegfried trying to find his way from among the orchestral basses. I almost expected one of Walt Disney's fairy tales to flash upon a screen. But the cadenza-like entrance of the piano dispelled everything except the spell cast by Mr. Casadesus' dazzling pianism. Scales built of triads, glissando octave passages that ended in a clash of cymbals, everything that one would have thought a left hand could not accomplish were in riotous evidence as the pianist's lone hand cavorted with live brilliance and deadly accuracy. No wonder Mr. Casadesus took advantage during grateful orchestral passages to relax even to the point of turning his back on the audience and crossing his legs. If he had stretched out on the floor for a moment's recess no one could have blamed him. Mr. Barbirolli led his musicians through some exciting moments of their own during the concerto and the frenetic brasses were completely successful in their realization of what hell is said to be paved with. This performance by soloist and orchestra will surely remain one of the musical season's high points. The performance of Ravel's La Valse could not dispel the smashing impression of the Concerto and, coming immediately afterward, proved largely an anti-climax. Mr. Barbirolli gave it everything he had and his conducting was a joy to behold. He might have just stepped out of the ranks of the Russian Ballet in so far as grace, power and rhythm were evidenced. Instead of listening one could spend the time watching. The audience took orchestra, conductor and soloist to its bosom in overwhelming enthusiasm.

Hearing this Ravel music reminds me of the time a few years back when the composer was making a short visit with friends in St. Paul, Minnesota. His hostess, Mrs. S, said that all during the day, whether talking or playing the piano, he would interrupt sooner or later to announce, "Now, I must play 'Tea for Two'." It is so charming." He seemed completely obsessed by this ingratiating bit of music by Vincent Youmans and would play it over with various harmonic shifts and tempi, perhaps trying to exorcise the spell it had acquired over his musical consciousness. His hostess had promised to bring him with her to a dinner party in Minneapolis and while Ravel had expressed his willingness to accompany her he had confessed that his dinner toga were locked in his trunk at the railway station as he had not expected to have use for them. Mrs. S then delegates her husband to retrieve the necessary regalia. The little Frenchman meanwhile decided that a nice hot bath would refresh him and while away the time until his clothes arrived. Well, Mr. S returned and the clothes were duly laid out in the guest's room. The host and hostess prepared themselves for the evening and then sat down to await the advent of their distinguished guest. They waited. Then waited some more. Finally Mrs. S suggested that her husband go upstairs and rap on the door of his room and see if any response or explanation was forthcoming. After all, it was no short drive to Minneapolis.

More time was wasted while husband and wife argued. Finally Mr. S got up his courage and tapped gently on the bathroom door, having already found no visiting musician in the room assigned him. Waiting agitatedly he could hear water splashing and bursts of song that usually resolved into "Tea for Two" sung with gusto and evident enjoyment. Finally Mr. S tried the door, having decided that time was past for further politeness. The door opened and there was the little great man sitting in a full tub and playing like a youngster dabbling with both hands in the bath water. Hours simply didn't exist for him. He was having such a good time. "My dear Maestro, I'm afraid we'll have to be starting for our dinner party at once. Could you get dressed now, do you think?" "Ma certainement; un moment", was the reassuring answer. They arrived very, very late for that dinner party and the hostess, who was a lady not used to being kept waiting, was like one of her native winter frosts in her greeting. But as the evening wore on a grateful thaw set in and all was well. In fact, by 11:00 o'clock, which was the deadline in that household for the departure of dinner-guests, Ravel was going strong and was evidently primed for an all-night session. Mrs. S was hard put to it to make him understand that the time had come to depart. He told her frankly that he wasn't ready to leave, that he was just beginning to have a good time. It was finally brought home to him that in this house no guest ever lingered after 11:00 o'clock unless invited to remain for the night. So after one more farewell onslaught of "Tea for Two" Ravel was dragged away from the chilly elegance of his last appearance in the wilds of Minnesota.

» » TRADE TALK « «

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

In this issue of THE INTERNATIONAL MUSICIAN we welcome back our old friend and drummer man, Frank Wolf, who has spent most of his time since he was 12 years old making and playing drums.

Frank's first job was playing with Pinto's Boys' Band, which he joined when he was 14. Mr. Wolf also played for many musical comedies, reviews and grand opera and, last but not least, in the New York Philharmonic. Today Frank Wolf and Frank Wolf Drums and accessories are known from coast to coast. All work is done under his personal supervision and all products are tested by him before leaving the plant.

Any of Mr. Wolf's friends who are in New York or plan to come to New York have a personal invitation to call and see him. A new catalogue of the Wolf line is now available. Mr. Wolf will mail copies to anyone writing in his request.

Maccaferri Reeds

Mario Maccaferri, reed authority and head of the French American Reeds Manufacturing Co., Inc., is finishing his



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During the year, thousands of letters were received from professional players who wrote about reed problems and offered suggestions. Thorough attention has been given to everyone of these letters and suggestions have been carefully studied. The French American Reeds Manufacturing Company places great stress on the cooperation of players, and, during the day, their premises are crowded with musicians trying out reeds. The field of musicians playing these reeds is continually getting larger because in the various brands, cuts, and complete range of playing strengths, any player can find his reed and solve his individual reed problem. There is a wide choice available in the cane reeds, Maccaferri estimates about 400 different reeds in all strengths, sizes and cuts.

Mr. Maccaferri wishes to announce that he has the largest stock of cane in the country now at hand and that, in spite of its continually increasing production of reeds, the French American Reeds Manufacturing Company will not run short of cane for at least a few more years.

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Broadcast Music, Inc.

Broadcast Music, Inc., cooperates with local and state musicians' associations in finding work for the nation's unemployed musicians. Letters have been received by BMI from the heads of more than 150 musicians' associations requesting orchestration of the company's popular and standard catalogues as a means of inducing taverns, inns, night clubs and hotels to employ musicians. Many of the union leaders have expressed themselves as thoroughly in accord with the principle that authors and composers should be compensated for their work. They feel, however, that performing rights agencies should go about the licensing of taverns in such a way as to encourage employment.

Volmer Dahlstrand, president of the Wisconsin State Musicians' Association, wired BMI in this connection: "Wish to congratulate you on the progress being made by BMI. We are confident that through the efforts of BMI many of our members will again be employed."

Rudy Muck Offer

The famous Sonny Dunham solos are offered free to brass players this month by Rudy Muck, builder of Rudy Muck trumpets and trombones, used exclusively in Sonny Dunham's great band.

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RUDY MUCK

out his versions of "Memories of You" for trumpet and "Bugs Parade" for trombone. "Every brass player is invited to write for a copy of these sensational solos for which Dunham is best known", says Rudy

Muck. "Both choruses are amazing evidence of Sonny's ideas, technique and range on trumpet and trombone, and show the reason Sonny is rated America's greatest doubler in brass."

"Memories of You" and "Bugs Parade" are contained in an interesting two-color folder with photographs of Dunham and his 100 per cent Rudy Muck brass section. Copies may be secured by addressing Rudy Muck in care of Sorkin Music Company. Please mention THE INTERNATIONAL MUSICIAN and the make of your instrument.

A Word to the Wise From Otto Link

To those who may be demanding a particular mouthpiece, to those who may handle them in quantity—whether he be a dealer, teacher, band director or jobber



OTTO LINK

—Mr. Link would like to point out that the present curtailment of materials and slow delivery on same plus increased demands for mouthpieces has upset the production schedule to such a point at the present time that the demand is greater than the supply.

If dealers are running short of a certain facing or model, it is advisable to replenish that void in his stock now as it will be impossible to get immediate delivery on any present orders. This applies to wholesalers also. This condition is liable to be with us for some time; so any orders placed now or as early as possible will receive prompt attention and deliveries will be made with the utmost dispatch.

The individual musician who may be getting the "last mile" out of his present mouthpiece may find, as in the story of "The One Hoss Shay", it will collapse all at once. At this time that would be disastrous, for replacement will be a matter of days or weeks and so might present a serious handicap.

Otto wishes it to be known that all in the plant are working like beavers to catch up, but not to such a degree that it will affect the high standard of precision and workmanship put in every Link Mouthpiece.

"Season's Greetings to all of my thousands of friends in the A. F. of M.!"—Otto Link.

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Mr. John L. Luellen, general sales manager of Penzel, Mueller & Co., Inc., has just returned from a coast-to-coast trip

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which was made solely for the purpose of calling to the attention of the dealers the new Penzel-Mueller accessory line. Mr. Luellen says that the P-M Medallion Plastikane Reed met with the approval of the dealers, and despite priorities the Penzel-Mueller organization is in a position to ship immediately. Penzel-Mueller also manufactures and distributes the Artist line of mouthpieces. If anyone desires a Repair and Accessory Manual, he should write to Penzel, Mueller & Co., Inc. It's free; no obligations.

Mr. Edward Mueller, the founder of Penzel, Mueller & Co., Inc., celebrated his seventy-fifth birthday on November 26th. Mr. Mueller has devoted 57 years to the musical instrument business, specializing in the making of clarinets. The new P-M Medallion Plastikane Reed, which Mr. Mueller thinks is the "best ever", is now being featured by Penzel-Mueller.

Musical Works of Lewis F. Muir Compiled by Samuel Manus

Just after the turn of the century, when America was pulsating with the dawn of a new era and the nation's songwriters were changing from slow ballads and ragtime into the jazz that eventually became the swing of today, Lewis F. Muir appeared on the "Tin Pan Alley" horizon.

Like many a genius, his career was cut short by death in 1916 when he was only 32 years old, but many of his works—notably "Waiting for the Robert E. Lee" and "Take Me to That Swanee Shore"—have remained popular through several generations and bid fair to become as much a part of the folk songs of this country as the earlier works of Stephen Collins Foster. The compositions Mr. Muir turned out from 1909 to 1916 make an unusually interesting collection, and the compilation of these works has just been completed after long effort by Samuel Manus, manager of Alfred Music Co., Inc., New York.

Muir was a free and easy-going genius, with little knowledge of money values, always generous to theatrical friends in



LEWIS F. MUIR

need; since the composers and authors had no protective society in those days, he frequently found himself financially embarrassed.

His proficiency at the piano, coupled with his ability to turn out hits, caused Muir to be constantly in demand as a pianist for all-star singing acts in vaudeville. At the height of his career in 1915, he was called to England, where the popularity of his songs had preceded him, and on his arrival there he gave a command performance in which he illustrated all his songs before the king.

Although he wrote songs of all types, Muir's biggest hits were those in which he glorified and memorialized the South. These quickly endeared themselves to the music lovers of that era, and the permanence of their folk qualities is shown by the recent inclusion of "Waiting for the Robert E. Lee" in the feature film, "The Story of Vernon and Irene Castle", while Muir's "Ragtime Cowboy Joe" was dramatized into a picture of the same name.

The headline artists who featured Muir's songs included Al Jolson, Eddie Cantor, Sophie Tucker, Nora Bayes, Bert Williams, Blanche Ring, Valeska Suratt, Lillian Lorraine among many others.

Hits composed by him include "Take Me to That Swanee Shore", "Let's Go To Savannah G. A.", "I Want to Go Home", "Play That Barber Shop Chord", "Camp Meeting Band", "By the Zuyder Zee", "Ragtime Cowboy Joe", "Little Rag Baby Doll", "Mexatexa" and "Play That Fandango Rag".

With his activities as a compiler and publisher of music, Samuel Manus is an

enthusiastic collector of musical mementos, souvenirs and historical data on the works of both American and foreign composers. An accomplished musician, he is guided more by artistic sense than by commercialism. One of his most fascinating and enjoyable labors has been the compiling of Lewis F. Muir's musical works.

Jack Schwartz Vacations

Jack Schwartz of the Micro Musical Products Corp. and Mrs. Schwartz returned on November 25th from a well-



JACK SCHWARTZ

earned three-week vacation. Mr. and Mrs. Schwartz took a South American cruise and spent a full week enjoying the scenes in Havana, Cuba.

CHARLES E. BARBER

Charles E. Barber, secretary and treasurer of the Chicago Musical Instrument Company, passed away suddenly Saturday evening, October 18th, at his home, 6807 Hobart Avenue, Chicago, as the result of a heart attack. He was but 47 years of age, at the peak of his capacity as an exceptionally brilliant business executive. News of his sudden passing came as a great shock to his hundreds of friends in and out of the music industry.

During the day Mr. Barber had flown a plane, solo, for about 45 minutes, after which he had indulged in one of his favorite sports, skeet shooting. He returned to his home, complained of feeling tired and suffered the attack while resting. It is believed that Mr. Barber's heart condition, unknown to his friends, was the result of a gas attack on his unit while he was serving as a first lieutenant with the American Expeditionary Forces in France during World War I.

The deceased was born in Doyle, Tenn., and early in life demonstrated the musi-



CHARLES E. BARBER

cal ability that eventually landed him in orchestras as a leading trumpet player. He was a thorough musician, author of a work on harmony. He joined the Chicago Musical Instrument Company 18 years ago. He gave to the study of business problems the same thoroughness that he gave to the study of music, and had for a number of years been recognized as one of the best business executives in the musical instrument field. He had an analytical mind and few men in the



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United States knew more about the construction and tonality of band and orchestra instruments. His hobbies were fishing, hunting and, more lately, aviation. He was a crack shot and a thorough sportsman.

Services, under the auspices of Beacon Light Lodge, No. 784, A. F. & A. M., were held on Tuesday, October 21st, at the Lain Chapel, 5501 North Ashland Avenue, Chicago, and were attended by large groups from the music industry. Interment services were held at Acacia Park.

Mr. Barber is survived by his widow, Mildred, a daughter, Virginia, both residents of Chicago, and two sisters who live in the Southwest.

PEDAGOGICS

The Technique of the French Horn

By LORENZO SANSONE

(Faculty Member of the Institute of Musical Art, Julliard Graduate School, Julliard Summer School, Former Solo Hornist of the New York Symphony Orchestra.)

Difficulties of the French Horn



LORENZO SANSONE

THE French Horn is made from metals, such as brass, gold brass, nickel, silver, or a combination of these metals in one form or another. The metal most commonly used is brass.

The horn is unlike other brass instruments. In a first-class musical organization the horn belongs in a class of its own. Every symphony orchestra must have at least one horn quartet section. The music in some of the more modern scores, to mention a few, those of R. Strauss, Anton Bruckner, Gustav Mahler, calls for eight horns. In some music in Wagner's operas, there is need for six, eight and more horns, excluding the eight horns in the pit.

In the French Horn quartet used in a major orchestra the horns sit apart from other brass instrument sections because they are a separate group and play almost continuously from the start to the end of a composition.

The solo work written for the first horn is generally of the greatest difficulty and carries a greater responsibility, more than any other part written for any other instrument in the orchestra.

A proper question here would be: "Why is the French Horn so difficult?"

First, the mouthpiece has the smallest rim and the deepest cup of any other mouthpiece for the brass instrument family; the mouthleader pipe is tapered having the smallest beginning size tubing at the beginning of the taper as well as the longest length pipe tubing extending, all tapered, to the end of the bell having a diameter of 1 1/2 inches. The only other instrument having larger bell measurements is the tuba.

The horn range is over four octaves compared with a 2 1/2 octave range for the trumpet.

In modern scores especially the French Horn parts call for the greatest number of effects (more than any other instrument) from the *pianissimo* to the largest *fortissimo*, not to mention muted sounds (echo), *Gestopt*, *Bouchen*, and bell up, all these properly executed by the lips and the use of the right hand in the bell. The lower register from concert F, written C below the line, descending, requires the use of a non-transposing mute to do accurate work. Here it is impossible to do the job right, relying on the hand position in the bell. Some make use of the transposing half tone mute, which is an error as it only works fairly satisfactorily in the middle register.

To the horns are allotted most of the principal themes, melodies, calls (found in hunting scene music), all the embellishments like grace notes, mordenti, appoggiatura, gruppetti, to mention a few. Half tone trills, whole tone trills, are scored for the horns. A good hornist can produce whole tone lip trills with the most beautiful effects. Using the valves here for whole tone trills the tone produced never sounds so smooth, so even, nor so beautiful as when produced with the lips.

Also scored for all the horns is difficult music which requires transposition in all existing keys. Here it is of prime importance for the hornist to know thoroughly his transpositions in all keys. As previously written, transpositions should be done by clefs and *not* by intervals; the pianist, the violinist, the oboist sound the "A". Why? The Horn in F calls it E although the sound is A.

The Horn is considered a transposing instrument. Other instruments in C are non-transposing, but the French Horn through the use of the proper valves can be pitched in key and can here be classified as a non-transposing instrument.

Mr. Sansone will answer all questions pertaining to the French Horn. Address inquiries in care of International Musician, 39 Division Street, Newark, N. J.

THE TRUMPET FORUM by Hayden Shepard

PROBABLY one of the most neglected phases of trumpet technique is the facile use of the tongue. One of the reasons for this is that most teachers overlook the great value of a very rapid single tongue and, before striving to develop this, allow their pupils to use a triple and a double tongue. It can be argued reasonably that, if a player has a fairly fast single staccato, say at a metronome speed of 90 to 100, then, with the use of triple or double tonguing, it will be possible for him to play almost any rapid passage without too much difficulty. The use of the triple and double tonguing, therefore, becomes one of expediency and is called into use even when moderately slow passages such as the player with a good single staccato could play with the greatest of ease are assayed. As in all other technical assets, a player should have a reserve. For example, a player to be sure of high C or D, should be able to play F or G above easily. Of course it is not possible for all players to develop a rapid single staccato; probably because, since the tongue movement is muscular, it varies in different individuals.



Hayden Shepard

However, until it is definitely indicated that a pupil will never obtain a rapid single staccato, every effort should be made to meet this requirement. Herbert Clarke, the eminent cornet soloist, has said that a speed of 160, four notes to the beat, should be a technical requirement of all good trumpet players. This, at least, should be the goal and as I have said before, striven for diligently. To do this it is best to select an exercise that is quite lengthy and is more or less in scale form such as is found on pages 18 and 19 in my book, "How to Build Up Endurance in Trumpet Playing", or on page 177 in St. Jacques Method. In the playing of this exercise it is advisable to use two notes for every one written, thus: two C, two D, two E. It is, of course, necessary to start very slowly, taking great care as to the clarity of the attack and the tone, about 80 on the metronome. You will notice at the beginning a slight ache in the throat. This will come from the constant motion of the tongue. After you have mastered one speed, try the next one higher. An exercise such as this should be played at least ten times a day. I spoke previously about some instrumentalists not being able to obtain a fast staccato. If you are one of these unfortunate ones, this will become apparent when you have reached the speeds of between 100 and 108. If you find, after staying with it for months, that you cannot increase your speed above these marks, assuming that you have practiced correctly, you will probably have to give up the idea of ever acquiring a very rapid staccato. This decision, however, should not be left arbitrarily up to the student.

TIMELY TROMBONE TOPICS

by JACK EPSTEIN

ONE aspiring to artistry on the trombone must possess, in addition to controlled legato and staccato styles of tonguing, a beautiful vibrato or singing style. The vibrato is to the soloist as the paint brush is to the artist, since with it he presents a melody colored to please the listener's ear. Analyze the singing and playing performances of the greatest vocalists and instrumentalists of the present era and you will find that they possess outstanding qualities in their voices and tones due largely to the vibrato developed to a degree of perfection by long hard hours of tedious practice.



Jack Epstein

On the slide trombone, two ways of producing the vibrato present themselves. One is by using the hand and slide to obtain the proper "wave" in the tone, commonly known as the slide or hand vibrato. (This is possible on any instrument using a slide as a means of changing the length of tubing, such as the slide trumpet and slide whistle.) The second, called the "jaw vibrato", is produced by an up and down movement of the jaw and is applicable to other types of instruments besides the trombone. Of the two, the first is more commonly in use, being by far the easiest to acquire. But if one has the patience to work out the jaw vibrato until it is controlled, he will be well rewarded by a beautiful singing tone plus other advantages such as smooth slurs and great flexibility in producing trills for "hot" choruses. It is also a good idea to have a "substitute" vibrato in case the slide dries up or for use in organ backgrounds and in the out positions.

To acquire the jaw vibrato, start on a note in the middle register and slowly lower and raise the pitch of the note, keeping in mind a smooth waving line like the following:



Lower and raise the tone by means of the jaw only.

Do not allow the pitch to go higher than the desired note, as this will tend to give a sharper pitch than that intended. Also make sure that the wave is made by the lowering and raising of the jaw, not by the motion of the lips alone. When you feel that you have become proficient in producing a smooth wave at a slow pace, start increasing the speed very gradually, at the same time decreasing the depth of the wave, until you are able to do four complete waves to a metronome set at about 90. Once you have gained control of the jaw vibrato the speed will depend entirely upon the tempo of the music, the register in which you play, and your own sense of musical taste.

PROFESSIONAL PIANO POINTERS

By J. LAWRENCE COOK

Criticism and suggestions are welcome, and all communications addressed to the writer in care of the INTERNATIONAL MUSICIAN will receive his personal attention

WE have decided, in this issue, to deal with generalities, beginning with a word or two about how we came to assume interest in offering these articles.

We began our musical career about 20 years ago as an arranger and recording pianist for Q. R. S. player rolls. During the past ten years or more our time has been divided between arranging music for player rolls and teaching piano and harmony. As stated in a previous article the player roll work necessitates endless research and analysis of all types and styles of popular piano playing. Much of the analytical study is based upon a thorough study of material actually copied, note for note, from phonograph records. During the past several months there has been such a sharp increase in the demand for player rolls that we have had to abandon all teaching activities. Hence the writing of this series of articles serves as a welcome opportunity for us to impart some of our findings to and share some of our ideas with those to whom we feel the efforts will be of the most value.

Several weeks before a very popular movie was released, the company producing it wrote in to inquire if they might obtain a special player roll recording done in the style of 1917. It was to be used on a player piano in a barroom scene or something of the sort in the picture. Two of the numbers were "Oh, You Beautiful Doll" and, I believe, "Tony Boy". Now we were not engaged in player roll work in 1917, but we had had a keen interest in jazz piano playing since as early as 1914. Thus it was not too difficult to recall the predominant style of 1917. The name of the picture in question is "Sergeant York".

We stated the foregoing not merely to record the incident. The fact is that, though the style is that which was in vogue around 1917, there are still many who respond to it much more readily than to any of the styles of later dates or those of the present day. If this were not true, we would not have so many avid followers of the styles of such exponents as "Jelly Roll" Morton, Meade "Lux" Lewis and others.

We must not assume for one moment that the winners of popularity contests or those conceded by fellow-musicians to represent the best in predominant styles are the only ones who play music which is acceptable and well liked.

Once an individual from a certain section of the country asked me point blank, "Who is the best popular piano player of today?" We could not point to any single one and say, "He is the one", but had to name four, stating reasons for so doing. Much to our amazement our questioner could not agree that any of these four was exceptional, and he made his contradiction with such conviction that it appeared useless to offer any kind of argument in support of our claim.

Anyway, the above question did support our long standing belief that in many cases the acceptance of a style is often determined by standards other than those set by our modern exponents of the art of popular piano playing or their regular adherents. You will find whole sections of the country where there are such contrasts in colloquialism and inflection of speech, intonation, and so forth, that those from one section often find it difficult to understand and amusing to hear those from another. It

should not be surprising, then, that there are marked variations in styles of popular piano playing.

"Swinging" the Classics

In regard to "swinging the classics", we regret our inability to give an unqualified condemnation of or objection to the practice. It certainly seems rather distasteful for a song writer to take a melody by one of the masters, put words to it and then claim full credit for the composition except for an "admission" that it is "based" upon the theme of so-and-so.

Aside from this, the following points are to be noted:

1. If a classical or semi-classical tune is based upon strict rhythm (originally), there is no objection to adaptation to modern rhythmic treatment, with such melodic and harmonic alterations as would appear to enhance the adaptation.

2. It is often necessary for popular piano teachers to resort to the use of classical or semi-classical themes as a basis upon which to build arrangements for teaching purposes. They have the privilege of "public domain" usage and thus avoid the use of unfamiliar themes as well as escape the complications likely to arise in the use of published popular tunes whose copyrights are valid.

3. In regard to mutilating a classical tune otherwise intended to be expressive of a mood of repose or contemplation, that is a different matter. As a rule such mutilations sound distasteful to us, with a few notable exceptions. Specifically among these are the meritorious treatments of "Elegie and Humoreske" by Art Tatum, and the treatments of some other such numbers by Teddy Wilson in the presence of this writer. In each case these artists did not just take the tunes and begin swinging, thank goodness. They interpreted them in their own way.

4. Some artists are adept in the art of musical caricature. When they do a good job of it and call the results by rightful name, there can hardly be any serious objection except by those who object entirely to the art of musical caricature.

VIOLIN DEPARTMENT

CONDUCTED BY Sol Babitz

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

Musical Interpretation and Technique



Sol Babitz

THERE are as many musical interpretations as there are musicians; and there are variations in interpretation from year to year as noticeable as changes in social customs.

An interesting example of this may be found in listening to old records made by the great masters of the past: Joachim, Sarasate, and so forth. One is inclined to smile at some of their "corny" expressions which doubtless sounded very attractive a few decades ago.

Without attempting a discussion on the relative aesthetic levels of the old and new standards of expression, one can safely say that recent technical advances give the modern violinist a distinct advantage over the old-timer.

Since the old system of position shifting and bowing was rather primitive, it was obvious that the technical underpinnings of the playing could not be concealed. Violinists, therefore, did not attempt to disguise position shifts and bowing changes but emphasized them instead, turning them into expressive slides and accents. It is precisely these effects which sound so "corny" today.

Today we are able to choose the places where we wish to use glissandi and to conceal those shifts and bowing details which we wish to leave unheard. This method used with discrimination is superior to the old way of making the best of compulsory phrasing.

In the editions of 30 years ago (and in many of the more recent ones), you will find that the editor fingered and phrased the music with the old-fashioned expressions in mind; that he avoided as much as possible the use of the even numbered positions; that he had a mortal fear of starting a measure up bow, and that his general technical views were restricted to a few safe formulas. In playing from these editions (and many of us do) it should be borne in mind that the editorial markings were created for a different audience and that the pencil should therefore be used freely not merely to introduce changes of mechanical convenience but also to give an up-to-date sound.

In the following examples from Beethoven Sonatas the fingerings and bowings below the staff are from widely used editions while the upper markings are the suggested changes.

Opus 30 No. 2. 1st Mvt. Allegro con brio. Musical notation with suggested changes.

Op. 30 No. 1. 1st Mvt. Allegro. Musical notation with suggested changes.

Opus 96 Allegro. Musical notation with suggested changes.

Op. 30 No. 1 (A) Adagio, molto espressivo. Musical notation with suggested changes.

In Examples 1 and 4, the upper bowing disobeys the old "rule" about starting a measure down bow. The rule about shifting "on the beat" is advantageously broken in Examples 1, 2 and 3. In Example 4 the old fingering breaks this rule in order to produce a slide which is too sentimental for modern tastes. By changing bows in the middle of the second measure, a very convincing piano can be produced with the up-bow at the beginning of measure three.

Technique of MODERN DRUMMING

by CHARLES BESSETTE

(In this series of articles on rudimental drumming I have used the first twenty-six rudiments as advocated by the National Association of Rudimental Drummers. Since the rudiments usually are not taught in the order of the N. A. R. D. listing, I shall give the order in which I teach them and which I find leads to the most rapid progress.)

RUDIMENTAL DRUMMING



Charles Bessette

IN this column I shall give one or more rudiments at a time, first showing how it is played open, then closed, and eventually opened again. The fingering for each rudiment is designated and after each rudiment I have given an example of how this rudiment may be applied to music in actual performance. There is nothing new about rudiments (they were known a hundred years ago, but have been overlooked by some).

These rudiments, if practiced correctly, will assist the drummer to acquire control, speed, flexibility, touch, rhythm, lightness, delicacy, power, endurance, preciseness of execution and muscular coordination. They will develop the drummer's weak or awkward hand, which to the right-handed individual is the left, thereby enabling him to acquire ambidexterity and smooth hand-to-hand execution.

An hour a day with the rudiments will do wonders for any drummer, regardless of whether he is a student or an expert, a jazz drummer or a symphonist. The only requirement for this course is regular practice.

The student must strive for perfection of detail, but must be careful not to become stagnant on one rudiment before going on to the next.

Rudiments are written and played without regard to time. Only when they are applied to music does the element of "time" enter in. Reference will continually be made to "hand-to-hand" playing. This means merely that when one rudiment is played repeatedly, the fingering alternates for the beginning of each group, not that each group always starts with the same fingering.

SUGGESTIONS TO TEACHERS

The secret of good technique in drumming is always to drum with relaxed muscles. Never permit the student to "tighten up", as cramped positions cause lost motion. Constantly check on relaxations.

The student should use a pair of drum sticks heavy enough to give a rebound that is almost as strong as the stroke. Sticks not less than 5 3/4 ounces per pair should be used for practice. I also strongly advocate the use of a practice pad.

Have the student stand erect with his arms hanging naturally at his side. Next have him raise both forearms to a vertical position, palms down. While holding this position, place a drum stick in the left hand to be held tightly well up in the crotch of the thumb, as shown in Fig. 1. Now turn the palm upward and let the first two fingers curl slightly over the stick but not hug it. The last two fingers bend under the stick, forming a shelf upon which the stick rests. (See diagram 2.) Each stick has a balancing point and this is approximately the point at which the stick should be held.

Now place the other stick in the student's right hand. Have him hold it between the middle finger, at the first joint, and the thumb. (See Figs. 3 and 4.) Figure 3 shows the correct position of the stick in the hand. When the student holds the stick in a playing position, the thumb should be relaxed and resting comfortably against the first finger. The first finger guides and backs up the stick, while the last two fingers serve for passive control. Some teachers advocate the use of the first finger to hold the stick, but I have obtained better results by using the middle one. See that the student does not "grasp" the stick but merely holds it. The first finger is constantly under adjustment, "backing up" the sticks. It is often referred to as the "bumper".

Next adjust the arms (without altering the hand position) so that the tips of the sticks come within the circumference of a circle two inches in diameter. The right tip is below the left. (See Fig. 5.)

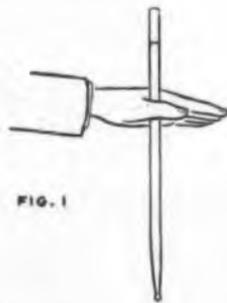


FIG. 1



FIG. 3

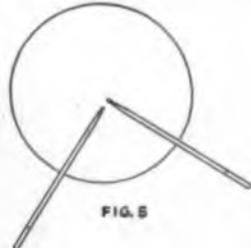


FIG. 5



FIG. 2

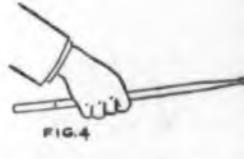
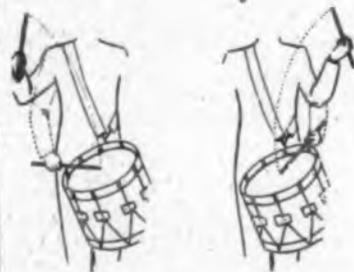
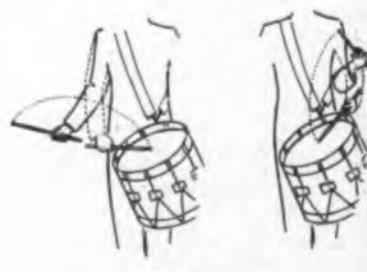


FIG. 4



STROKE



TAP

There have been requests by readers to include more "personal" items about famous drummers and drum teachers. We shall be glad to give such material space. You need only send it in. This is really your column; so help make it a good one by telling us what you want us to write about. We are always glad to get good questions. If we do not know the answer, rest assured we shall try to find someone who can answer it.

BOOKS OF THE DAY

HOPE STODDARD

THE LIFE AND TIMES OF JOHANN SEBASTIAN BACH, by Hendrik Willem van Loon. Illustrated by Mr. van Loon. 68 pages. With an album of four ten-inch records of Bach music played by Grace Castagnetta, pianist. Simon and Schuster. Book, \$2.50; Album, \$3.00; boxed together, \$5.00.

It is not the bare facts concerning a great man's life—that he took exactly six months to compose his first symphony, that he received his diploma at the Conservatory on such and such a day, that he made his debut in this or that city—that we crave to hear. Such items instead of revealing, conceal; instead of stimulating, deaden. It is the seemingly insignificant detail which touches up the portrait, makes it that of an individual rather than that of a type.

Van Loon, filling his narrative with the incidents of life in Eisenbach, Lübeck and other small German communities in the early eighteenth century, presents the master as a member of those communities, one who had first of all to contend, not with a posterity already convinced of his greatness and in danger of obscuring the individual in the aura of genius, but with townspeople who didn't like the new-fangled twists of his playing and who showed their dislike by patronizing, audience-wise, his rivals.

To this end are interwoven descriptions of the guild system of those days, the Protestant Reformation, the choral schools, of each of which Bach was so inextricably a part.

With such a setting and such a figure it would be difficult not to hold the reader's attention. But the author makes doubly sure of this by a style both ingratiating and insistent, with every sentence, phrase, and word pointing inevitably to its subject. Not the least effective of van Loon's devices is that of constantly holding up for comparison the present with the past, setting the two ages in juxtaposition. By this means one becomes conscious that that other age is as satisfyingly livable, as adequate for achievement, as tense with competition, as ours, and that the Bach who was its acme was neither miracle nor monstrosity, but a simple manifestation of a mode of living that sustained millions while it revealed genius in the million-and-first.

Interesting in showing the lengths to which a publishing house will go in popularizing a god-head of music is the accompanying token: four ten-inch records of Bach music played by Grace Castagnetta, pianist. A delightful innovation, we should say, since it convinces the outward ear, even while the inner ear is being convinced, of the actuality of Bach's age and Bach's genius.

GREATNESS IN MUSIC, by Alfred Einstein. Translated by César Saerchinger. 288 pages. Oxford University Press. \$3.00.

Here, we are pleased to announce, is beautiful writing, sentences one may relax in yet be intrigued by, as one relaxes in and is intrigued by a garden that beckons beyond each bending path. The beauty, moreover, is utilitarian. It is the author handling thoughts with the nicety of a scientist conducting an experiment under a microscope. His findings are made the clearer for his knowing the value of understatement, and, as the situation demands, of no statement at all but rather inference, subtle and irresistible.

In defining "greatness"—and he comes closer to succeeding in this difficult task than we should have thought possible—the author discusses Weber, Bruckner, Mozart, Smetana, Mendelssohn, Beethoven, Schumann, Berlioz, Verdi, Wagner and Brahms, characterizing each one's particular brand of greatness, pointing out respects in which some fell short of its achievement. In this connection he considers critically methods of biographers who fall in their portrayals through prejudices of time and locality—those of the "eunuchistic school", for instance, who insist on a great man's being virtually without sex and those of the nationalistic who accept the jottings of blood brothers regardless of their quality while they reject immortal masterpieces originating from the racially apart. Prolificacy, condensation, universality, originality and fruition are discussed in their relation to greatness.

In speaking of those artists who have shown their genius also by "being born at the right moment" the author considers outward conditions as they seem conducive or detrimental to greatness. Descriptions of "victims of unreadiness", for instance, Heinrich Schütz and Henry Purcell, lead on to a discussion of the relative "happiness" of geniuses (were Handel, Bach, Mozart, Schubert "happy?") and to a pointing of the highest happiness of all, that of perfecting a form which has reached completion.

The final paragraphs of the book put the question bluntly: "Is greatness possible in the field of music, now or in the future?" and answer it in a manner both stimulating and provocative.

THE VIOLIN CONCERTO. A study in German Romanticism, by Benjamin F. Swalin. 172 pages. The University of North Carolina Press. \$3.50.

Gaining correct interpretation in playing concertos for the violin depends, fortunately or unfortunately, not on the capacity for blind obediences, nor yet on slavish mimicry, but rather on judgment developed through a knowledge of the composition's artistic and historical connotations. The instruction of one's teacher, though aiding greatly in imparting such knowledge, must be supplemented by authoritative outside opinion such as is to be found in the present volume. Herein are analyzed concerti of Spohr, Paganini, Behrer, Mayseder, Maurer, Lipinski, Molique, Ernst, David, Mendelssohn, Schumann, Joachim, Raff, Hellmesberger, Goetz, Reinecke, Bruch, Hiller, L. Damrosch, Goldmark, Dietrich, Gernsheim, Brill, Rüfer, Sitt and R. Strauss. Individual peculiarities are pointed out; the historical trend is indicated; borrowings and adaptations are arrowed. Notational illustrations keep the discussions clear and practicable. The lesser concerti, those which somewhat lack the touch of inspiration, are considered, correctly enough, as excellent practice material. The really great works, on the other hand, are given thorough and stimulating treatment. Data relative to each composer afford the necessary historical perspective.

THE LIFE AND WORK OF ANTON DVORAK, by Paul Stefan, translated by Y. W. Vance. 336 pages. The Greystone Press. \$3.00.

So used have we become to associating greatness with the past and the distant, that it comes as a pleasant shock to hear of a genius whose feet have trod pavements we ourselves are treading. True enough, the first act of Dvorak's life drama takes place in far-off Bohemia and in the nineteenth century, but even so the author introduces us to a man with traits most human and touching. Dvorak has, for instance, a yen for inspecting steam engines and once said he would give all his symphonies had he been able to invent the locomotive. He likes to chat with the village shoemaker. He enjoys playing cards, but tosses them in the air disgruntled when he loses. If betimes he is penning immortal masterpieces and conducting major orchestras, these activities do not detract from his simplicity and homeliness.

As we proceed in our reading, the picture takes on tints of the here and now. The master's figure, emerging from the mists of time and space, brushes sleeves with us. Here he is feeding the pigeons in Central Park, visiting ocean liners at the Battery, examining his beloved locomotives at the station, eating at Cafe Fleischmann on Broadway at 10th, and, out West, in Iowa, playing the organ for services in a little country church. If one of our bemused fellow-citizens speaks with reverence to this genius, he lets him have it in so many words: "You are not speaking to a Demigod! I am a very simple person, to whom such expressions of exaggerated modesty as yours are entirely inappropriate."

A volume of this sort, published in this year in which we are celebrating the hundredth anniversary of Dvorak's birth, is more than pertinent. It is invaluable. For, in making it possible for us to commemorate the man rather than the tradition, it brings home to us the truth that the artist and his art are stuff of our own world and our own time. Here is a modern who could write immortal symphonies out of the material America affords, who could do this in a simple, normal way as part of his daily activities. Wisely the author underlines the casualness of this creativeness.

THE RECORD BOOK SUPPLEMENT, by David Hall. 123 pages. Smith and Durell, Inc. \$1.00.

"The Record Book" (reviewed in the May, 1941, issue), is brought up to date in the present volume which evaluates impartially the important recordings released during the past 12 months. Besides presenting the disc output in symphonic, chamber, keyboard and vocal music, it includes a résumé of recent improvements and developments in records, recordings and phonographs.

The facts are heartening: really good discs are selling at a lower price; Victor and Columbia have acquired the services of additional American artists and orchestras to compensate for their loss of foreign talent; experiments, some success-

Saxophone Sense by

FRANK G. CHASE



Frank G. Chase

to play. Yet these very same instrumentalists have wasted probably hundreds of practice hours looking for some tricks or short-cut methods, trying to avoid the study of the fundamentals.

Unfortunately, saxophonists, as a rule, are over-eager to imitate a Coleman Hawkins solo or another great instrumentalist on some recent recording before they can honestly hold out a whole note four beats in a bar. Only through the study of whole notes, staccato, legato scales, chords and arpeggios, will the individual ever get to hear and feel his instrument so that he can clearly, and above all, freely express himself.

An individual must be able to hear the faults of his playing in order to correct and improve himself. A teacher, in this respect, may be of great assistance in forcing the errors to the surface, particularly by commanding the instrumentalist to hold out some sustained tones. Here, please bear in mind that a short note of a fast "hot lick" can cover a multitude of sins.

An instrumentalist can find temporary escape (and unfortunately sometimes does) at home, while supposedly practicing, by avoiding his musical shortcomings. In doing this he is only running away from all the notes before he has a chance of dwelling on one in particular, and of actually hearing it.

This kind of study will not help to rectify the errors of his tone or vibrato if he is called upon to play a slow, sweet melody on an engagement.

A saxophone section is only as good as its weakest man. I believe the first, second, third and fourth chairs are as important as the first chair. It is primarily the intelligent executing and balancing of the harmony below the lead alto that gives a section a rich, full and clear sound. Without clean execution on the harmony, all that can be expected is a hopeless, muddy, meaningless rumble, in spite of any excellent playing and interpretation on the part of the first man.

Many times a saxophonist gets a break with an excellent band, purely because of a "get off" solo he has been heard playing. Whether this break is temporary or permanent depends upon his ability to play the notes with the section in the arrangements of the band in a clean-cut manner. Again, let me stress, this cannot be done by practicing "jazz licks" alone, but by the individual mastering the basic principles of his instrument, in spite of the fact that he may have an abundance of musical imagination.

MUSICAL QUIZ

(Answers on Page Thirty-one)

1. What is the nationality of each of the following composers?

- | | |
|----------------------|---------------------|
| (a) Bela Bartok | (d) Arthur Honegger |
| (b) Ernest Bloch | (e) Darius Milhaud |
| (c) Frederick Delius | (f) Alban Berg |

2. On what other instruments (besides the violin) did Paganini play?

3. In which symphony is the following theme to be found?



4. What Czech composer (we celebrate the 100th anniversary of his birth this year) spent two years in the United States as director of a New York conservatory?

5. Who were the composers of the followings operas:

- | | |
|----------------------------|------------------------|
| (a) Pique-Dame | (f) Turandot |
| (b) The King's Henchman | (g) L'Amore del Tre Re |
| (c) Der Rosenkavaller | (h) Zaza |
| (d) Lady Macbeth of Mzensk | (i) Norma |
| (e) Snegurochka | |

ful, have been made in improving recordings; new types of permanent needles are on the market.

For the convenience of those who have not yet discovered the original volume describing noteworthy records approximately up to January, 1941, the present supplement is obtainable bound with the previous edition, the complete volume \$3.75.

GREAT MODERN COMPOSERS, edited by Oscar Thompson. 383 pages. Dodd Mead and Company. \$3.00.

Felicitous is this selection of 33 modern composers ("modern" in the time, not necessarily in the stylistic, sense), although patriotism might suggest a larger assortment of composers of the American breed. The home audience is catered to, at least, in the scrupulousness with which American tours and visits are listed and, in cases, minutely discussed.

Eighteen well-known authors and music critics contribute the biographies. Varying means are employed by them in painting pen portraits of the composers of their choice. Oscar Thompson's chapter on Claude Debussy is particularly enlightening, paralleling as it does outward events with inner developments. Edward Dent, in writing of Busoni, makes short shift of mere life incidents, choosing to dwell on the Italian composer's achievements as

creator and philosopher. The biography of Charles Martin Loeffler by Carl Engel brings the mind up short with such a challenge to the attention as: "the soul of a super-sensitive child, suddenly brought to maturity by a precocious shock..." (a shock, by the by, which bears so strangely on political events in this present time). Other utterances as well in this chapter impel deeper delving.

Prokofiev's biography by Slonimsky is charming and humorous. Rachmaninoff's life, with its wealth of unusual happenings, can scarcely be otherwise than colorful. Nonetheless we must give biographer Irving Kolodin credit for using these colors judiciously. Nicholas Slonimsky's chapter on Alexander Scriabin is an example of sympathetic insight clarifying biographical treatment. The same author in his chapter on Shostakovich etches a clear picture not only of the composer but also of Soviet Russia. Olin Downes, in his adoration of Sibelius, takes the trouble to trace each root of this genius deep, deep into the soil of Finland.

It becomes apparent before one has read far that the volume's asset is in another sense its drawback: that each author, speaking of his favorite, somewhat over-stresses virtues, successes, importance. Still, this very exaggeration is salutary in dealing with moderns who otherwise, invested with no aura of distance might walk among us unrecognized and unsung.

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ARKANSAS
EL DORADO: Silvers, Bob.
HOT SPRINGS: Sky Harbor Casino, Frank McCann, Manager.
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TEXARKANA: Gant, Arthur.

CALIFORNIA
BAKERSFIELD: Charlton, Ned. Cox, Richard.
SALT: Sparks, James H., Operator, Spanish Ballroom.
HOLLYWOOD: Cohen, M. J. Dempster, Ann Hanson, Fred. Maggard, Jack. Morton, J. H. Robitschek, Kurt Wright, Andy, Attraction Company.
LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc. Bonded Management, Inc. Brumbaugh, C. E., Prop., Lake Shore Cafe. Hanson, Fred. Maggard, Jack. Newcorn, Cecil, Promoter. Paonessa, Ralph Sharpe, Helen. Williams, Earl.
MANTACA: Kalsor, Fred
OAKLAND: De Azevedo, Soares. Fauset, George.
SACRAMENTO: Cole, Joe. Lee, Bert.
SAN FRANCISCO: Bramey, Al. Kahn, Ralph. Tenner, Joe (Hennery).
STOCKTON: Sharon, C. Sparks, James H., Operator, Spanish Ballroom, residing in Stockton.
VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager.
YREKA: Legg, Archie.

COLORADO
DENVER: Oberfelder, Arthur M. Yohe, Al.
GRAND JUNCTION: Burns, L. L. and Partners, Operators, Harlequin Ballroom.
MANitou: Hellborn, Louis
CONNECTICUT
HARTFORD: Kantrovitz, Clarence (Kay). Kaplan, Yale Kay, Clarence (Kantrovitz). Russo, Joseph Shayne, Tony
NEW HAVEN: Nixon, E. C., Dance Promoter.
WATERBURY: Darwin, Wm. J. Fitzgerald, Jack.

DELAWARE
LEWES: Riley, J. Carson.
WILMINGTON: Chippey, Edward B. Crawford, Frank Johnson, Thos. "Kid" Kays, Al.

FLORIDA
CORAL GABLES: Hirliman, George A., Hirliman Florida Productions, Inc.
MALLORDALE: Singapore Sadie's
JACKSONVILLE: Embassy Club, Gene Zapf, Owner. Sellers, Stan.
MIAMI: Alexander, Chester Evans, Dorothy, Inc.
MIAMI BEACH: Huma, Jack. Galatis, Pete, Manager, International Restaurant. Slapsie Maxie's Frolics, Percy Hunter and Samuel Miller, Operators; Herman Stark, Manager. Naldi, Frank. Wit's End Club, R. R. Reid, Manager; Charles Loverson, Owner.
ORLANDO: Wells, Dr.
ST. PETERSBURG: Barse, Jack.
SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club.
TAMPA: Junior Woman's Club. Pegram, Sandra.
WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School.
GEORGIA
ATLANTA: Herren, Charles, Herren's Evergreen Farms Supper Club.
AUSTIN: Garden City Promoters. Minnick, Joe, Jr., Minnick Attractions. Neely, J. W., Jr.
SAVANNAH: Hotel DeSoto Bellmen's Club.
VALDOSTA: Wilkes, Lamar.

ILLINOIS
CHICAGO: Birk's Super Beer Co. Eden Building Corporation. Mine, Jack, Owner, "Play Girls of 1938." Fox, Albert. Fox, Edward. Gentry, James J. Gluckman, E. M., Broadway on Parade. Markee, Vince. Quodbach, Al. Rose, Sam. Sipchen, R. J., Amusement Co. Sistare, Horace. Stanton, James B. Taffan, Mathew, Platinum Blind Revue. Tuffan, Mathew, "Temptations of 1941." Thomas, Otis.
EFFINGHAM: Behl, Dan.
FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavillion.
FREEPORT: Hill, Kenneth & Fred. March, Art.
GALESBURG: Clark, Horace G.
LAGRANGE: Haeger, Robert. Kwaan Club of LaGrange High School. Viner, Joseph W.
PEORIA: Betar, Alfred. Bostick, Charles
QUINCY: Hammond, W. Vincent, Charles E.
SPRINGFIELD: Stewart, Leon H., Mgr., Club Congo.
BYERLING: Flock, R. W.

INDIANA
BLOOMINGTON: Delta Chi Fraternity Chap.
EVANSVILLE: Fox, Ben.
FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Manager, Uptown Ballroom. Reader, Jack.
GARY: Gentry, James J.
INDIANAPOLIS: Dickerson, Matthew. Dickerson Artists Bureau. Harding, Howard. Kane, Jack, Manager, Keith Theatre. Richardson, Vaughn, Pine Ridge Follies.
LAFAYETTE: Delta Chi Fraternity Chap.
MARIION: Horin, W. S.
Idle Hour Recreation Club
MISHAWAKA: McDonough, Jack. Rose Ballroom. Welty, Elwood.
ROME CITY: Kintzel, Stanley.
SOUTH BEND: DeLeury - Reeder Advertising Agency.
VINCENT: Vachet, Edward M.

IOWA
AUDUBON: American Legion Auxiliary. Hollenbeck, Mrs. Mary.
BRYANT: Voss, A. J., Mgr., Rainbow Gardens.
CEDAR RAPIDS: Alberts, Joe, Mgr., Thornwood Park Ballroom. Jurgenson, F. H. Watson, N. C.

DES MOINES: Hughes, R. E., Publisher, Iowa Unionist. LeMan, Art. Young, Eugene R.
EAGLE GROVE: Orr, Jesse.
IOWA CITY: Fowler, Steve.
MARION: Jurgenson, F. H.
OTTUMWA: Baker, C. G.
WHEATLAND: Grubel, Ray, Mgr., Alex Park.
KANSAS
LEAVENWORTH: Phillips, Leonard.
MANHATTAN: Sandell, E. E., Dance Promoter.
TOPICKA: Breezy Terrace, Pete Grego, Manager. Grego, Pete, Mgr., Breezy Terrace.
WICHITA: Bedinger, John. Lane, Rudolf.

KENTUCKY
HOPKINSVILLE: Steele, Lester.
LEXINGTON: Montgomery, Garnett Wilson, Sylvester A.
LOUISVILLE: Greenwell, Allen V., Prop., Greenwell's Nite Club. Greyhound Club. Norman, Tom. Orutt, L. A., Jr. Shelton, Fred. Walker, Norval. Wilson, James H.
MIDDLESBORO: Green, Jimmie.
PADUCAH: Vickers, Jimmie, Booker's License 2611.

LOUISIANA
NEW ORLEANS: Hyland, Chauncey A. Mitchell, A. T.
SHREVEPORT: Adams, E. A. Farrell, Holland. Hosler, J. W. Reeves, Harry A. Williams, Claude.
MAINE
PORTLAND: Smith, John F.
SANFORD: Parent Hall, E. L. Legors, Manager.

MARYLAND
BALTIMORE: Alber, John J. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Demley, Emil E. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Lipsey, J. C. Mason, Harold, Proprietor, Club Astoria. New Broadway Hotel.
BETHESDA: Hodges, Edwin A.
MASSACHUSETTS
BOSTON: Demeter Zachareff Concert Management. Grace, Max L. Jenkins, Gordon Lossee, William. Paladino, Rocky. Sullivan, J. Arnold, Bookers' License No. 150.
CAMBRIDGE: Montgomery, A. Frank, Jr.
DANVERS: Batastini, Eugene.
LOWELL: Porter, R. W.
NANTASKET: Sheppard, J. K.
NEW BEDFORD: Rose, Manuel.
NORTH WEYMOUTH: Pearl, Morey. JA Manor, formerly known as "Popeye's", Morey Pearl.
SHREWSBURY: Bal-A-Lair Ballroom. Colonial Inn. Thomas Smith, Manager.

MICHIGAN
BATH: Terrace, The, Park Lake.
BATTLE CREEK: Magel, Milton.
BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry.
DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. Amnor Record Company. Berman, S. H. Bogoga, Sam, Imperial Club. Bommarito, Joe. Cavanaugh, J. J., Receiver, Downtown Theatre. Downtown Casino, The. Malloy, James. O'Malley, Jack. Paradise Cave Cafe. Schreiber, Raymond, Owner and Operator, Colonial Theatre.
FLINT: Carpenter, E. M., Mgr., Terrace Gardens. Godfrey, Brothers, including Eidon A. Godfrey. McClarin, William.
GRAND RAPIDS: Huban, Jack.

MINNESOTA
ALEXANDRIA: Crest Club, Frank Gasmer.
BEMIDJI: Foster, Floyd, Owner, Merry Mixers Tavern.
CALEDONIA: Elton, Rudy.
FAIRMONT: Graham, H. R.
GARDEN CITY: Conkling, Harold C.
GAYLORD: Green, O. M.
GRAND RAPIDS: Watton, Ray, and Rainbow Club.
HIBBING: Pitmon, Earl.
LIVERNE: Bennett, J. W.
OWATONNA: Bendorf, Clarence R., Box 452. Smith, Ora T.
PIPETON: Bobzin, A. E., Manager, Playmor Dance Club.
SPRINGFIELD: Green, O. M.
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MISSISSIPPI
GREENVILLE: Isard, Flenord.
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MISSOURI
CAPE GIRARDEAU: Gilkison, Lorene. Moonglow Club.
KANSAS CITY: Antonello, John. Cox, Mrs. Evelyn. Fox, S. M. Holm, Maynard G. Lucille Paradiso Nite Club. Sam D. and Lucille Webb, Managers. Thudlum, H. C., Asst. Mgr., Orpheum Theatre. Watson, Charles C.
LEBANON: Kay, Frank.
MEXICO: Gilbert, William.
NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach.
ROLLA: Shubert, J. S.
ST. JOSEPH: Thomas, Clarence H.
STRETON: Boyer, Hubert.
MONTANA
FORSYTH: Allison, J.
NEBRASKA
COLUMBUS: Moist, Don.
GRAND ISLAND: Scott, S. F.
LINCOLN: Johnson, Max.
OMAHA: Davis, Clyde E. Omaha Credit Women's Breakfast Club.
NEVADA
ELY: Folsom, Mrs. Ruby, Chicken Shack.
NEW JERSEY
ARCOLA: Corriston, Eddie. White, Joseph.
ASSURYPARK: Richardson, Harry. White, William.
ATLANTIC CITY: Atlantic City Art League. Jones, J. Paul. Larosa, Tony.
ATLANTIC HIGHLANDS: Kaiser, Walter.
BLOOMFIELD: Brown, Grant.
CAMDEN: Towers Ballroom, Pearson Lessy and Victor Potanski, Managers.
CLIFTON: Silberstein, Joseph L., and Ettelson, Samuel.
EATONTOWN: Scherl, Anthony, Owner, Dubonette Room.
NEWARK: Clark, Fred R. Kruvant, Norinan. N. A. A. C. P. Robinson, Oliver, Mummies Club. Royal, Ernest. Skyway Restaurant, Newark Airport Highway. Smith, Frank. Stewart, Mrs. Rosamond.
ORANGE: Schlesinger, M. S.
PATERSON: Marsh, James. Piedmont Social Club. Ryatt, Joseph. Riverview Casino.
PRINCETON: Lawrence, Paul.
SOMERS POINT: Dean, Mrs. Jeannette. Leigh, Stockton.
TRENTON: Laramore, J. Dory.

LANSING: Hagen, Lester, Manager, Lansing Armory. Metro Amusement Co. Norris, Elmer, Jr., Palomar Ballroom. Thelen, Garry. Wilson, L. E.
MILLAN: Bodetto, Clarence, Manager, Jeff's.
MENOMINEE: Doran, Francis, Jordan College.
NORWAY: Valencia Ballroom, Louis Zadra, Manager.
ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino.

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ALBUQUERQUE: Maertz, Otis.
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ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Gobel, The.
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BEMUS POINT: Casino, The.
BINGHAMTON: Bentley, Bert.
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BROOKLYN: Graymont A. C. Hared Productions Corp. Puma, James.
BUFFALO: Erickson, J. M. Kaplan, Ken., Mgr., Buffalo Swing Club. King, Geo., Productions Co. Michaels, Max. Shultz, E. H. Watts, Charles J.
CAROLINA BEACH: Christiano, Frank, Holly-wood Cafe.
EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props.
ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel.
ELMIRA: Goodwin, Madalyn.
GLENS FALLS: Tiffany, Harry, Manager, Twin Tree Inn.
GREENE COUNTY: Bruggemann, H., Prop., Old Homestead on Green Lake.
JAMESTOWN: Lindstrom & Meyer.
KIAMESHA LAKE: Mayfair, The.
LACKAWANNA: Chic's Tavern, Louis Clearelli, Proprietor.
LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity.
LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor.
NEWBURGH: Matthews, Bernard H.
NEW LEBANON: Donlon, Eleanor.
NEW YORK CITY: Baldwin, C. Paul. Booker, H. E., and All American Entertainment Bureau. Callicchio, Dominick. Campbell, Norman. Carestia, A. Chiassari & Co. Cotton Club. Currie, Robert W., formerly held Booker's License No. 2595. Davison, Jules. Denton Boys. Diener & Dorskind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Fine Plays, Inc. Flaahnik, Sam B. Foreman, Jean. Fotoshop, Inc. Fur Dressing & Dyeing. Salesmen's Union. Clyde Oil Products. Grant & Wadsworth and Casmir, Inc. Griesman, Sam. Herk, I. H., Theatrical Promoter. Hirliman, George A., Hirliman Florida Productions, Inc. Immerman, George. Jackson, Billy. Jackson, Wally. Joseph, Alfred. Katz, George, Theatrical Promoter. Koch, Fred G. Koren, Aaron. Leigh, Stockton. Leonard, John S. Levy, Al. and Nat, Former Owners of the Merry-Go-Round (Brooklyn). Lowe, Emily (Bookers' License No. 802). Makler, Harry, Manager, Folley Theatre (Brooklyn). Masconi, Charles. Maybohm, Col. Fedor. Miller, James. Montello, R. Moore, Al. Murray, David. Pearl, Harry. Phi Rho Pi Fraternity. Regan, Jack. "Right This Way," Carl Reed, Manager. Rosenoer, Adolph and Sykes, Operators, Royal Tours of Mexico Agency. Russell, Alfred. Schneider, Charles. Shayne, Tony, Promoter. Solomonoff, Henry. South Seas, Inc., Abner J. Rublen. "SO" Shampoo Company. Spencer, Lou. Stein, Ben. Stein, Norman. Superior 25 Club, Inc. Wade, Frank. Weir & Leventhal, Inc. Weinstein, Joe. Wilder Operating Co. Winotaky, S.
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PORT KENT: Klages, Henry C., Owner, the Mountain View House.
ROCHESTER: Genesee Electric Products Co. Gorin, Arthur. Lloyd, George. Pulsifer, E. H. Valenti, Sam.
SARATOGA: Sullivan, Peter, Owner, Piping Rock Restaurant.
SCHENECTADY: Gibbons, John F.
SOUTH FALLSBURG: Laurel Park Hotel, M. Or-lansky, Manager.
SUFFERN: Armitage, Walter, Presi-dent, County Theatre.
SYRACUSE: Feinglos, Norman. Horton, Don. Syracuse Musical Club.
TONAWANDA: Shuman, George, Operator, Hollywood Restaurant.
TROY: Deans, Manuel.
TUCKAHOE: Birnbaum, Murray Roden, Walter.
UTICA: Moinoux, Alex.
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WHITESBORO: Guido, Lawrence.
LONG ISLAND, N. Y.
HICKSVILLE: Seever, Mgr., Hicksville Theatre.
LINDENHURST: Fox, Frank W.
NORTH CAROLINA
ASHEVILLE: I'Hmon, Earl.
CAROLINA BEACH: Palais Royal Restaurant, Chris Economides, Owner.
DURHAM: Alston, L. W. Ferrell, George. Mills, J. N. Pratt, Fred.
FAVETTEVILLE: Bethune, C. H.
HIGH POINT: Trumpeters' Club, The, J. W. Bennett, President.
KINSTON: Courie, E. F.
RALPH: Charles T. Norwood Post, American Legion.
WILLIAMSTON: Grey, A. J.
WINSTON-SALEM: Payne, Miss L.
NORTH DAKOTA
BISMARCK: Coman, L. R. Coman's Court.
OHIO
AKRON: Brady Lake Dance Pa-vilion. Pullman Cafe, George Su-blin, Owner and Manager. Millard, Jack, Manager and Lessee, Merry-Go-Round.
CANTON: Bender, Harvey. Holt, Jack.
CHILLICOTHE: Rutherford, C. E., Manager, Club Bavarian. Scott, Richard.
CINCINNATI: Black, Floyd. Carpenter, Richard. Fishburn, Harry. Jones, John. Koll, Matt. Lantz, Myer (Blackie). Lee, Eugene. Overton, Harold. Rainey, Lee. Reider, Sam. Williamson, Horace G., Manager, Williamson En-ertainment Bureau.
CLEVELAND: Tutston, Velma. Welsenberg, Nate, Mgr., Mayfair or Euclid Casino.
COLUMBUS: Askins, Lane. Askins, Mary. Bellinger, C. Robert.
DAYTON: Stapp, Phillip B. Victor Hugo Restaurant.
DELAWARE: Bellinger, C. Robert.
ELVRIA: Cornish, D. H. Elyria Hotel.
FINDLAY: Bellinger, C. Robert.
KENT: Sophomore Class of Kent State University, James Ryback, President.
MARIETTA: Morris, H. W.
MARION: Anderson, Walter.
MEDINA: Brandow, Paul.
OXFORD: Dayton-Miami Association. Wm. F. Drees, President.
PORTSMOUTH: Smith, Phil.
SANDUSKY: Boulevard Sidewalk Cafe. The. Burnett, John. Wonderbar Cafe.
SPRINGFIELD: Prince Hunley Lodge No. 463, A. B. P. O. E.
TOLDO: Casvender, E. S. Dutch Village, A. J. Hand, Operator. Frank, Steve and Mike. Owners and Manager, Frank Bros. Cafe. Huntley, Lucius. Johnson, Clem.
WARREN: Windom, Chester. Young Lin.
YOUNGSTOWN: Elmhorn, Harry. Lombard, Edward. Reider, Sam. ZANESVILLE: Venner, Pierre.

OKLAHOMA
ADA: Hamilton, Herman.
TULSA: Angel, Alfred. Continental Terrace.
GOLTRY, Charles.
HORN, O. B.
MAYNARD, Club, John Old, Manager.
McHunt, Arthur.
Moana Company, The
Ranzazzo, Jack.
Tate, W. J.

PENNSYLVANIA
ALLEGHENY: Cannon, Robert. Young Republican Club.
ALLENTOWN: Connors, Earl. Sedley, Roy.
BRADFORD: Fizzel, Francis A. La Societe des 40 Hommes & 8 Chevaux (the 40 & 8 Club).
BROWNVILLE: Hill, Clifford, President. Triangle Amusement.
BRYN MAWR: Eoard, Mrs. H. J. M.
CANDONSBURG: Vlachon, Tom.
CHESTER: Rending, Albert A.
COLUMBIA: Hardy, Ed.
CONNEAUT LAKE: McGuire, T.
Yaras, Max.
DUMS: Green Gables.
EASTON: Brugler, Harold, operator of Lafayette Hotel Restaurant and Bar.
ELMHURST: Watro, John, Mgr., Showboat Grill.
EMPORIUM: McNarney, W. S.
ERIE: Oliver, Edward.
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HARRISBURG: Waters, B. N.
LANCASTER: Parker, A. R. Weinbrom, Joe.
LATHROP: Yingling, Charles M.
AEBANON: Fishman, Harry K.
MARSHALSTOWN: Willard, Weldon D.
MT. CARMEL: Mayfal Club, John Pogesky and John Ballent, Mgrs.
NEW CASTLE: Bondurant, Harry
PHILADELPHIA: Aragon Ballroom. Arcadia, The International Restaurant.
Berg, Phil.
Bryant, G. Hodges
Fabiani, Ray
Garcia, Lou, formerly held Booker's License 2620 Glass, Davey.
Hirst, Izzy.
McShain, John
Philadelphia Federation of the Blind.
Philadelphia Gardens, Inc.
Rothe, Otto
Street, Benny.
Willner, Mr. and Mrs. Max.
PITTSBURGH: Anania, Flores. Bland's Night Club.
Maticic, Frank.
READING: Nally, Bernard
RIDGEWAY: Benigni, Silvio.
SHARON: Marino & Cohn, former Operators, Clover Club.
STRAFFORD: McClain, R. K., Spread Eagle Inn.
Poinsette, Walter.
UPPER MARY: Abmeyer, Gustave K.
WEST ELIZABETH: Johnson, Edward.
WILKES-BARRE: Cohen, Harry. Kozley, William. McKane, James.
WYOMISSING: Lunnie, Samuel M.
YATESVILLE: Blanco, Joseph, Operator, Club Mayfal.
YORK: Weinbrom, Joe.

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Kryl, Bohumir Opera Club.
Sherman, E. G.
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JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club.
MEMPHIS: Atkinson Elmer. Hulbert, Maurice.
NASHVILLE: Carter, Robert T. Eakle, J. C.
TEXAS
ABILENE: Sphinx Club.
AMARILLO: Cox, Milton.
AUSTIN: Franks, Tony. Howlett, Henry.
CLARKSVILLE: Dickson, Robert G.
DALLAS: Carnahan, R. H. Cawthon, Earl. Goldberg, Bernard. Johnson, Clarence M.
FORT WORTH: Bowers, J. W. Carnahan, Robert. Coe, Coo Club. Merritt, Morris John. Smith, J. F.
GALVESTON: Page, Alex. Purple Circle Social Club.
HENDERSON: Wright, Robert
HOUSTON: Grigsby, J. B. Merritt, Morris John. Orchestra Service of America.
Richards, O. K.
Robnowitz, Paul.
LONGVIEW: Ryan, A. L.
PORT ARTHUR: Lighthouse, The, Jack Meyers, Manager. Silver Slipper Night Club. V. B. Berwick, Manager.
TEXARKANA: Gant, Arthur.
TYLER: Mayfair Ballroom. Mayfair Club, Max Gillilan, Manager. Tyler Entertainment Co.
WACO: Williams, J. R.
WICHITA FALLS: Malone, Eddie, Mgr., The Barn.

UTAH
SALT LAKE CITY: Allan, George A.
VERMONT
BURLINGTON: Thomas, Ray
VIRGINIA
NORFOLK: DeWitt Music Corporation. U. H. Maxey, president. C. Coates, vice-president.
NORTON: Pegram, Mrs. Erma.
ROANOKE: Harris, Stanley. Morris, Robert F., Manager, Radio Artists' Service. Wilson, Sol., Mgr., Royal Casino.
WASHINGTON
WOODLAND: Martin, Mrs. Edith.
WEST VIRGINIA
BLUEFIELD: Brooks, Lawson. Florence, C. A. Thompson, Charles G.
CHARLESTON: Irandon, William. Hargreave, Paul. White, R. L., Capitol Booking Agency.
FAIRMONT: White, Ernest B.
PARKERSBURG: Carpenter, Samuel H.
PARKERSBURG: Club Nightingale, Mrs. Ida McGlumphy, Manager; Edwin Miller, Proprietor.
WHEELING: Lindelof, Mike, Proprietor, Old Heidelberg Inn.
WISCONSIN
ALMOND: Bernatos, George, Two Lakes Pavilion.
APPLETON: Konzelman, E. Miller, Earl.
ARCADIA: Schade, Cyril.
SARASOT: Dunham, Paul L.
DAKOTA: Pnsarelli, Arthur.
EAGLE RIVER: Denoyer, A. J.
NEAFFORD JUNCTION: Kilinski, Phil., Prop., Phil's Lake Nakomis Resort.
JUMP RIVER: Erickson, John, Manager, Community Hall.
KESENA: American Legion Auxiliary. Long, Matilda.
LA CROSSE: Mueller, Otto.
MALONE: Kramer, Gale.
MERRILL: Battery "F" 120th Field Artillery. Goetsch's Nite Club, Ben Goetsch, Owner.
MILWAUKEE: Cubie, Iva. Thomas, James.
MT. CALVARY: Sliack, Steve.
RHINELANDER: Hollywood Lodge, Joe Dulak.
Khoury, Tony.
ROTHSCHILD: Rhynor, Lawrence.
SHEBOGAN: Bahr, August W.
SLINGER: Due, Andy, alias Buege.
ANDY, Woody.
SPLIT ROCK: Fabitz, Joe, Manager, Split Rock Ballroom.
STRAFFORD: Kraus, L. A., Manager, Roxellville Dance Hall.
STURBEON BAY: DeFeo, F. G.
Larsheld, Mrs. George

WYOMING
CASPER: Schmitt, A. E.
ORIN JUNCTION: Queen, W., Queen's Dance Hall.
DISTRICT OF COLUMBIA
WASHINGTON: Berenguer, A. C. Burroughs, H. F., Jr. Dykes, John (Jim), Prop., Dykes' Stockade Flagship, Inc. Fratone, James. Furedy, E. S., Manager, Trans Lux Hour Glass. Hayden, Phil. Hodges, Edwin A. Huie, Lim, Mgr., Casino Royal, formerly known as La Parce. Lynch, Buford. McDonald, Earl H. Melody Club. O'Brien, John T. Reich, Eddie. Rosa, Thomas N. Trans Lux Hour Glass. E. S. Furedy, Manager.

CANADA
ALBERTA
CALGARY: Dowsley, C. L.
ONTARIO
CORUNNA: Pier, William Richardson, Proprietor.
HAMILTON: Dumbells Amusement Co.
TORONTO: Andrews, J. Brock. Central Toronto Liberal Social Club. Chin Up Producers, Ltd., Roly Young, Manager. Clarke, David. Cockerill, W. H. Eden, Leonard. Henderson, W. J. LaSalle, Fred, Fred LaSalle Attractions. Urban, Mrs. Marie.
QUEBEC
MONTREAL: Auger, Henry. DeSautels, C. B. Sourkes, Irving.
QUEBEC CITY: Soukes, Irving.
VERDUN: Senecal, Leo.

MISCELLANEOUS
American Negro Ballet. Azarki, Larry. Bert Smith Revue. Bigley, Mel. O. Blake, Milton (also known as Manuel Blanke and Tom Kent). Blanke, Manuel (also known as Milton Blake and Tom Kent). Bluffox, Paul, Manager, The Bee Gee Production Co., Inc. Brau, Dr. Max, Wagnerian Opera Co. Braunstein, B. Frank. Bruce, Howard, Mgr., "Crazy Hollywood Co." Bruce, Howard, Hollywood Star Doubles. Carr, June, and Her Parisienne Creations. Carroll, Sam. Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows. Curry, R. C. DeShon, Mr. Edmonds, E. E., and His Enterprises. Farrance, E. F. Ferris, Mickey, Owner and Manager, "American Beauties on Parade". Fitzkee, Daniel. Foley, W. R. Fox, Sam M. Freeman, Jack, Manager, Follies Gay Paree. Gardiner, Ed., Owner, Uncle French Revue. Frolica, Hanover, M. L., Promoter. Hendershott, G. B., Fair Promoter. Hyman, S. International Magicians, Producers of "Magic in the Air". Kane, Lew, Theatrical Promoter. Katz, George. Kauneonga Operating Corp., F. A. Schottel, Secretary. Kent, Tom (also known as Manuel Blanke and Milton Blake). Kessler, Sam, Promoter. Keyes, Ray. Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawton, Miss Judith. Lester, Ann. London Intimate Opera Co. McFryer, William, Promoter. McKinley, N. M. Monmouth County Firemen's Association. Monoff, Yvonne. Mosher, Woody (Paul Woody). Nash, L. J. Platinum Blond Revue. Plumley, L. D. Richardson, Vaughn, Pine Ridge Follies. Robinson, Paul. Ross, Hal J. Ross, Hal J., Enterprises.

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Russell, Ross, Manager, "Shanghai Nights Revue." Shavitch, Vladimir. Singer, Leo, Singer's Midgets. Snyder, Sam, Owner, International Water Follies. Sponser, Les. Taffan, Mathew.
Temptions of 1941. Thompson, J. Nelson, Promoter.
Todd, Jack, Promoter. "Uncle Ezra Smith Barn Dance Frollic Co."
Welsh, Finn and Jack Schenck, Theatrical Promoters.
White, Jack, Promoter of Style Shows.
Wiley, Walter C., Promoter of the "Jitterbug Jam-boree."

WOLFE, Dr. J. A.
Woody, Paul
(Woody Mosher)
Yokel, Alex, Theatrical Promoter.
"Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES
Arranged alphabetically as to States and Canada
MICHIGAN
DETROIT: Colonial Theatre, Raymond Schrelber, Owner and Operator.
Downtown Theatre.

BANDS ON THE UNFAIR LIST
Akbar Band, Dunkirk, N. Y. Argonaut Alumni Band, Toronto, Ont., Canada.
Barrington Band, Camden, N. J.
Irlan, Boru Pipe Band, Harrison, N. J.
Cameron Pipe and Drum Band, Montclair, N. J.
Carlinville Grade School Band, Carlinville, Ill.
Cincinnati Gas and Electric Band, Cincinnati, Ohio.
Convention City Band, Kingston, N. Y.
Crowell Publishing Co. Band, Springfield, Ohio.
Drake, Bob, Band, Kalamazoo, Mich.
East Syracuse Boys' Band, Syracuse, N. Y.
Firemen's and Policemen's Band, Niagara Falls, N. Y.
Gay, Jimmie, Band, Avenel, N. J.
German-American Musicians' Association Band, Buffalo, N. Y.
Kryl, Bohumir, and his Band, Chicago, Ill.
Liberty Band, Emmaus, Pa.
Lincoln-Lagan Legion Band, Lincoln, Illinois.
Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif.
Mackert, Frank, and His Lorain City Band, Lorain, O.
Sokol Band, Cleveland, Ohio.
Southern Pacific American Legion Post Band, San Francisco, Calif.
Southern Pacific Club Band, San Francisco, Calif.
Varel, Joseph, and His Juvenile Band, Breese, Ill.

PARKS, BEACHES and GARDENS
Casino Gardens, Windsor, Ontario, Canada.
Edgewood Park, Manager Howard, Bloomington, Ill.
Forest Amusement Park, Memphis, Tenn.
Great Town Hall & Park, George Kuperansk, Grant Town, Va.
Green River Gardens, J. W. Polling, Mgr., Henderson, Ky.
Greystone Roof Garden, R. Fergus, Mgr., Wilmington, N. C.
Japanese Gardens, Salina, Kan.
Jefferson Gardens, The, South Bend, Ind.
Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif.
Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C.
Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind.
Montgomery Hall and Park, Irvington, N. J.
New Savoy Gardens, Pennsylvania, Fla.
Ocean Beach Park, New London, Conn.
Palm Gardens, Five Corners, Totowa, N. J.
Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa.
Western Catholic Union Roof Garden and Ballroom, Quincy, Ill.
Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash.

ORCHESTRAS
Ambassador Orchestra, Kingston, N. Y.
Amick Orchestra, Bill, Stockton, Calif.
Andrews, Mickey, Orchestra, Henderson, Ky.
Army & Navy Veterans' Dance Orchestra, Stratford, Ont., Canada.
Baer, Stephen S., Orchestra, Reading, Pa.
Bunks, Toug, and His Evening Stars Orchestra, Plainfield, N. J.
Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.
Boston Symphony Orchestra, Boston, Mass.
Calra, Cy, and His Orchestra, Saskatoon, Sask., Canada.
Canadian Cowboys' Dance Orchestra, London, Ont., Canada.
Clarks, Juanita Mountaineers Orchestra, Spokane, Wash.

Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio.
Corsetto, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y.
Cragin, Knoel, and his Iowa Ramblers Orchestra, Oelwein, Iowa.
Downcasters Orchestra, Portland, Maine.
Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y.
Duren, Frank, Orchestra, Casenovia, Wis.
Ernestine's Orchestra, Hanover, Pa.
Fitzgerald, Jack, and his Orchestra, Madison, N. J.
Flanders, Hugh, Orchestra, Concord, N. H.
Fox River Valley Boys Orchestra, Phil Edwards, Manager, Pardeville, Wis.
Gindu's International Orchestra, Kulpmont, Pa.
Gilbert, Ten Brock, and His Orchestra, New Brunswick, N. J.
Givens, Jimmie, Orchestra, Red Bluff, Calif.
Gouldner, Rene, Orchestra, Wichita, Kan.
Graf, Karl, Orchestra, Fairfield, Conn.
Griffith, Chet, and His Orchestra, Spokane, Wash.
Hawkins, Lem, and His Hill Billies, Fargo, N. D.
Hoffman, Monk, Orchestra, Quincy, Illinois.
Holt's, Evelyn, Orchestra, Victoria, B. C., Canada.
Hopkins Old-Time Orchestra, Calgary, Alta., Canada.
Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas.
Imperial Orchestra, Earle M. Freiberger, Manager, Bartlesville, Okla.
Kepp, Karl, and his Orchestra, Edgerton, Wis.
Kneeland, Jack, Orchestra. Lattanzi, Moze, and His Melody Kings Orchestra, Virginia, Minn.
Leone, Bud, and Orchestra, Akron, Ohio.
Losey, Frank O., Jr., and His Orchestra, San Diego, Calif.
Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif.
Ludwig, Zaza, Orchestra, Manchester, N. H.
Merle, Marilyn, and Her Orchestra, Berkeley, Calif.
Mitoslavich, Charles, and Orchestra, Stockton, Calif.
Mott, John, and His Orchestra, New Brunswick, N. J.
Myers, Lowell, Orchestra, Fort Wayne, Ind.
NBC Ambassadors Orchestra, Roanoke, Va.
O'Brien's, Del, Collegians, San Luis Obispo, Calif.
Oliver, Al, and His Hawaiian, Edmonton, Alta., Canada.
Peddycord, John, Orchestra Leader, Winston-Salem, N. C.
Porcella, George, Orchestra, Gilroy, Calif.
Quackenbush (Randall), Ray and His Orchestra, Kingston, N. Y.
Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y.
Ryerson's Orchestra, Stoughton, Wis.
Shank, Jimmy, Orchestra, Columbia, Pa.
Shultise, Walter, and his Orchestra, Highland Park, N. J.
Simmons, Sammy (Seattle), Orchestra, Stamford, Conn.
Stebens, Stan, Orchestra, Valparaiso, Ind.
Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky.
Stone, Leo N., Orchestra, Hartford, Conn.
Strubel, Wm. "Bill", and his Orchestra, Berkeley, Calif.
Swift, Jewel, Cowboys' Orchestra, Little Rock, Ark.
Terrace Club Orchestra, Peter Wanat, Leader, Elizabeth, N. J.
Tremlett, Burnie, and his Orchestra, Morris, N. Y.
Uncle Lem and His Mountain Boys' Orchestra, Portland, Maine.
Verthein, Arthur, Orchestra, Ableman, Wis.
Warren, Shorty (Michael Warlanka), and his Orchestra, Rahway, N. J.
Williams' Orchestra, Mt. Pleasant, Iowa.
Woodards, Jimmy, Orchestra, Wilson, N. C.
Zembrusk Polish Orchestra, Naugatuck, Conn.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

MATTOON: Mattoon Golf & Country Club.
MAZON: Pyle, Silas, U. S. Grant Hotel.
MOLINE: Rendezvous Nite Club.
NORTH CHICAGO: Dewey, James, Promoter of Expositions.
PATTON: Green Lantern.
PRINCETON: Bureau County Fair.
QUINCY: Eagles Alps, Eagles Hall (including upper and lower ball-rooms).
Korvis, William, Three Pigs, M. Powers, Manager.
Vic's Tavern.
Western Catholic Union, Roof Garden and Ball-room.
WOODBIN: Tri Angle Club.

INDIANA
BICKNELL: Knox County Fair Assn.
EVANSVILLE: Adams, Frank, Fox, Ben
GARY: Young Women's Christian Association.
INDIANAPOLIS: Marott Hotel, Riviera Club.
KOKOMO: Kokomo Senior Hi-Y Club, Y. M. C. A.
MUNCIE: Crous Tavern, Moose Lodge No. 33, Muncie Central High School, Officers Moore Athletic Club, A. A. Moore, Mgr.
SOUTHERN GRILL.
SOUTH BEND: Green Lantern, The.
TERRE HAUTE: Hoosier Ensemble, Ulmer Trio.
VALPARAISO: I. O. O. F. Ballroom.

IOWA
BOONE: Dorman, Laurence.
CASCADE: Durkin's Hall.
CEDAR RAPIDS: Jurgensen, F. H.
DES MOINES: Reed, Harley, Mgr., Avon Lake.
Ritz Night Club, Al. Rosenberg, Manager.
Young, Eugene R.
DUBUQUE: Julien Dubuque Hotel.
FORT DODGE: Yetmar, George.
IOWA CITY: Burklely Ballroom.
OSWEGO: Mounite Pavilion.
ROCHESTER: Casey, Eugene, Casey, Wm. E.
WATERLOO: K. C. Hall (also known as Reichert Hall).

KANSAS
JUNCTION CITY: Geary County Labor Union
BALINA: Cottage Inn Dance Pavilion, Dreamland Dance Pavilion, Eagles' Hall, Twin Gables Night Club.
TOPEKA: Egyptian Dance Halls, Henry, M. A., Kellams Hall, Washburn Field House, White Lakes Clubhouse and Breezy Terrace Women's Club Auditorium.

KENTUCKY
LOUISVILLE: Elks' Club, Offutt, L. A., Jr., Trianon Nite Club, C. O. Allen, Proprietor.
PADUCAN: Trickey, Pat (Booker), Dixie Orchestra Service.

LOUISIANA
NEW ORLEANS: Chez Paree, Coconut Grove, Happy Landing Club.

MAINE
NORTH KENNEDUNSPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor.
OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor.

MARYLAND
ANNAPOLIS: Washington Hotel, The, Edward & M. Legum, Operators
BLADENBURG: Del Rio Restaurant, Herbert Sachs, Prop.
FROSTBURG: Shields, Jim, Promoter.

MASSACHUSETTS
BOSTON: Fisher, Samuel.
NEW BEDFORD: Cook School, New Bedford High School Auditorium.
SHREWSBURY: Rollins, The, Lawrence Rollins, Owner and Mgr.
WALTHAM: Eaton, Frank, Booking Agent
WESTFIELD: White Horse Inn.

MICHIGAN
BATTLE CREEK: Battle Creek College Library Auditorium.
BAY CITY: Niedeleski, Harry.
DETROIT: Collins, Charles T., Fischer's Alt Heidelberg, WWJ Detroit News Auditorium.

FLINT: Central High School Auditorium, High School Auditorium, Town Club, The.
ISABELLA: Nepper's Inn, John Nepper, Prop.
LANSING: Lansing Central High School Auditorium, Walter French Junior High School Auditorium, West Junior High School Auditorium, Wilson, L. E.
LONG LAKE: Dykstra, Jack.
MUSKOGON: Curvecrest
NILES: Four Flags Hotel, The, Lowell's Cafe.
PINE CITY: Star Pavilion.
SAGINAW: Fox, Eddie, Phi Sigma Phi Fraternity.
WAMPYRE LAKE: Niles Resort.

MINNESOTA
MINNEAPOLIS: Borhardt, Charles.
NEW ULB: Becker, Jess, Prop., Nightingale Night Club.
ROCHESTER: Desnoyers & Son.
WITOKA: Witoka Hall.

MISSISSIPPI
MERIDIAN: D. D. D. Sorority, Phi Kappa Fraternity, T. K. O. Fraternity, Trio Sorority.

MISSOURI
JOPLIN: Central High School Auditorium.
KANSAS CITY: Lincoln Dance Hall and the Wyandotte Furniture Co., W. M. Hobbie, Gen. Mgr.
MOBERLY: Sho-Boat, The, Mr. and Mrs. M. G. Baugh, Operators.
ROLLA: Russell Bros. Circus, Mr. and Mrs. Webb, Mgrs.
ST. JOSEPH: Dianthian Sorority, Fleeta Bar, Fred Mettlymeyer, Manager.

MONTANA
BILLINGS: Billings High School Auditorium, Tavern Beer Hall, Ray Hamilton, Manager.
MISSOULA: Post Creek Pavilion, John & Chas. Dihan, Props.
ROMAN: Shamrock.

NEBRASKA
EMERALD: Sunset Party House, H. E. Nourse and J. L. Stroud, Managers.
FAIRBURY: Bonham.
LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager, Garden Dance Hall, Lyle Jewett, Manager.
OMAHA: United Orchestras, Booking Agency.

NEW JERSEY
ATLANTIC CITY: Breakers Hotel, Duda Ranch, Heilig's Restaurant, Imhof, Frank, Knickerbocker Hotel, Morton Hotel, Savoy Bar.
BUDD LAKE: Club Fordham, Morris Itedy, Prop.
IRVINGTON: Montgomery Park and Hall
NEWARK: Blue Bird Dance Hall, Club Miami, Liberty Hall, Pat & Don's.
NEW BRUNSWICK: Block's Grove, Morris Block, Proprietor.
TRENTON: Stacy Trent Hotel, Tysowski, Joseph S. (Joe Tye).
WILDWOOD: Bernard's Hofbrau, Club Avalon, Joseph Totarella, Manager.

NEW MEXICO
ALBUQUERQUE: Blue Ribbon Nite Club.

NEW YORK
ALLEGANY: Park Hotel.
BEACON: The Mt. Beacon, L. D. Lodge, Prop., The Casino, The Mt. Beacon, L. B. Lodge, Prop.
BUFFALO: German-American Musicians' Association, McVan's, Mrs. Lillian McVan, Proprietor, Miller, Robert, Nelson, Art.
CARTHAGE: Gaffney, Anna.
CATSKILL: the Hudson Valley Volunteer Firemen's Ass'n, 50th Annual Convention of (Elmira) Rock Springs Dance Pavilion.
FALLSBURG: Flagler Hotel
GREENFIELD PARK: Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Mgrs.

LIBERTY: Young's Gap Hotel
MAMARONECK: Lawrence's Inn
NEWBURGH: Roxy Restaurant, Dominick Ferraro, Prop.
NEW ROCHELLE: Alpha Bar and Grill.
NEW YORK CITY: Albin, Jack, Slythe, Arthur, Booking Agent, Harris, Bud, Jermon, John J., Theatrical Promoter, New York Coliseum, Palais Royale Cabaret, Royal Tours of Mexico Agency, Sonkin, James.
OLEAN: Young Ladies' Sodality of the Church of the Transfiguration
ONEONTA: Goodyear Lake Pavilion, Earl Walsh, Proprietor
OWEGO: Woodland Palace, Joe Cionotti, Prop.
POTSDAM: Clarkson College of Technology, Potsdam State Normal School
POUGHKEEPSIE: Poughkeepsie High School Auditorium.
PURLING: Clover Club.
ROCHESTER: Medwin, Barney.
ROSENDALE: Howie, Ernest, Clinton Ford Casino
RYE: Coveleigh Club.
STEVENSVILLE: President Hotel
STONE RIDGE: DeGraff, Walter A.
TROY: Circle Inn, Latham Corner, In Jurisdiction of Troy.
WHITE PLAINS NORTH: Charlie's Rustic Lodge.
WINDSOR BEACH: Windsor Dance Hall.

NORTH CAROLINA
CAROLINA BEACH: Carolina Club and Management.
CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Proprietor.
DURHAM: Duke Gymnasium, Duke University.
WILMINGTON: Greystone Inn, A. W. Pate, Manager and Owner.
WINSTON-SALEM: Piedmont Park Association Fair.

NORTH DAKOTA
GRAND FORKS: Point Pavilion.

OHIO
ALLIANCE: Castle Night Club, Charles Naines, Manager, Curtis, Warren.
AKRON: Mallo's Club
AVON: North Ridge Tavern, Paster, Bill, Mgr., North Ridge Tavern.
CAMBRIDGE: Lash, Frankie (Frank Lashinsky).
CANTON: Beck, L. O., Booking Agent.
CINCINNATI: Cincinnati Club, Miller, Manager, Elks' Club No. 5, Hartwell Club, Kenwood Country Club, Thompson, Manager, Lawndale Country Club, Hutch Ross, Owner, Maketewah Country Club, Worbuto, Manager, Queen City Club, Clemen, Manager, Spat and Slipper Club, Western Hills Country Club, Waxman, Manager.
CLEVELAND: Hanna, Rudolph.
COLUMBUS: Gyro Grill, Veterans of Foreign Wars and all its Auxiliaries.
DAYTON: Dayton Art Institute.
LEAVITTSBURG: Canoe City Dance Hall.
LOGAN: Eagle Hall.
MARIETTA: Eagles' Lodge.
NILES: Mullen, James, Mgr., Canoe City Dance Hall in Leavittsburg, Ohio.
SANDUSKY: Crystal Rock Nite Club, Alva Halt, Operator, Fountain Terrace Nite Club, Alva Halt, Manager, Roberts, Homer.
SPRINGFIELD: Lord Lansdown's Bar, Pat Finnegan, Manager.
SUMMIT COUNTY: Blue Willow Night Club, H. W. McCleary, Mgr.
WEST PORTSMOUTH: Raven Rock Country Club.

OKLAHOMA
OKLAHOMA CITY: Buttrick, L. E., Walters, Jules, Jr., Manager and Promoter.
TULSA: Beau Brummel Club, W. D. Williams, President, Rainbow Inn.

PENNSYLVANIA
ALTOONA: Wray, Eric.
AMBRIDGE: Klemick, Vaclav (Victor), Director, Community Band

BERNVILLE: Snyder, C. L.
BETHLEHEM: Reagan, Thomas.
BOVETOWN: Hartman, Robert R.
BRADFORD: Bradford Senior High School
BROWNSVILLE: Hill, Clifford, President, Triangle Amusement Co.
CHESTER: Reading, Albert A.
FRACKVILLE: Casa Loma Hall, Rev. Father Gartsaka, St. Ann's Church.
GIRARDVILLE: Girardville Hose Co.
GLEN LYON: Gronka's Hall.
GREENTOWN: Island View Inn, Joe Bencil and Ralph Iori, Props., Lake Wallenpaupak.
HANBURG: Schlenker's Ballroom.
HAZLETON: Smith, Stuart Andy.
IRVING: Jacktown Hotel, The.
KELLY: Condors, Joseph.
KULPONT: Liberty Hall, Midway Ballroom
LAKE WINOLA: Frear's Pavilion.
LANCASTER: Wheatland Tavern Palm-room, located in the Miller Hotel; Paul Heine, Sr., Operator.
LEHIGH: Reiss, A. Henry.
LEWISTOWN: Smith, G. Foster, Proprietor, Log Cabin Inn.
NANTICONE: Knights of Columbus Dance Hall, St. Mary's Dance Hall, St. Joseph's Hall, John Renka, Manager.
MEADVILLE: Italian Civic Club.
OIL CITY: Belles Lettres Club.
PHILADELPHIA: Benny-the-Bum's, Benj. Fogelman, Owner, Deauville Casino, Kappa Alpha Fraternity of the University of Penna., Nixon Ballroom, Simms Paradise Cafe, Elljah Simms, Prop., Temple Ballroom.
PITTSBURGH: New Penn Inn, Louis, Alex and Jim Passarella, Proprietors.
READING: Andy's Night Club, Andrew Ernesto, Proprietor, Park Cafe, The, George Stephens, Manager, Spartaco Society, The.
SHARON: Boback, John, St. Stanislaus Hall, St. Stephen's Ballroom, Shamokin Moose Lodge Grill.
SHARON: Williams' Place, George.
SHENANDOH: Ritz Cafe.
SIMPSON: Albert Boclanski Post, The, Slovak Hall
SUNBURY: Sober, Melvin A.
TANIMENT: Camp Taniment.
VERMERSVILLE: South Mountain Manor Hotel, Mr. Berman, Manager.
WILKESBARRE: Flat Iron Hotel, Sam Salv, Proprietor
WILLIAMSPORT: Park Ballroom
YORK: Smith, Stuart Andy.

RHODE ISLAND
BRISTOL: Bristol Casino, Wm. Viens, Manager.
PROVIDENCE: Bangor, Rubes.
WOONSOCKET: Kornstein, Thomas.

SOUTH CAROLINA
GREENVILLE: Greenville Women's College Auditorium.
SPARTANBURG: Spartanburg County Fair Association.

SOUTH DAKOTA
BLACK HILLS: Josef Meier's Passion Play of the Black Hills
SIoux FALLS: Odd Fellows Temple.

TENNESSEE
OKNOXVILLE: Tower Hall Supper Club.

TEXAS
AUSTIN: Gregory Auditorium, Hugb Memorial Auditorium.
DENTON: North Texas State Teachers' Auditorium, Texas Women's College Auditorium.
FORT WORTH: Plantation Club, FREDERICKSBURG: Hilltop Night Club.
HARLINGEN: Municipal Auditorium.
HOUSTON: Merritt, Morris John.
TEXARKANA: Marshall, Eugene, Texarkana, Texas, High School Auditorium.
WICHITA FALLS: Malone, Eddie, Operator, Klub Trocadero.

UTAH
SALT LAKE CITY: Cromar, Jack, alias Little Jack Horner.

VIRGINIA
ALEXANDRIA: Boulevard Farnas, R. K. Richards, Manager, Nightingale Nite Club.
HOPEWELL: Hopewell Cotillion Club.
LYNCHBURG: Happy Landing Lake, Casell Beverly, Manager.
RICHMOND: Capitol City Elks Social and Beneficial Club Ballroom, Julian's Ballroom.
VIRGINIA BEACH: Gardner Hotel, Links Club.

WASHINGTON
SEATTLE: Meany Hall.
WOODLAND: Martin, Mrs. Edith, Woodland Amusement Park.

WEST VIRGINIA
OUNSB: West Virginia Free Fair
GRANT TOWN: Grant Town Park & Hall, George Kuperank
HUNTINGTON: Epperson, Tiny, and Hewett, Tiny, Promoters, Marathon Dances.
MORGANTOWN: Elks' Club.
RICHWOOD: Smith, Stuart Andy.

WISCONSIN
APPLETON: Mackville Hall, Joe Gainor, Prop.
BATAVIA: Itatavia Firemen's Hall.
GENOA CITY: Nippersink Lodge, Mr. Shinner, Pres. and Owner; Mr. Ackerman Mgr.
GLEASON: Gleason Pavilion, Henry R. Ratzburg, Operator.
EMERALD TAVERN, Shangri-La Nite Club, Spitzman's Cafe.
LANCASTER: Roller Rink.
MANAWA: Tessen, Arthur H., Tessen, Mrs. E. Hall
MARSHFIELD: Country Ballroom, Louis Mielke, Operator; John Hein, Prop.
MILWAUKEE: Caldwell, James, Mount Mary College
NORTH FREEDOM: Quigley's Hall
RANDOLPH LAKE: Randolph Lake Auditorium.
SHEBOYGAN: Kohler Recreation Hall, Spread Eagle Club, Dominic Spera, Owner.
STEVENS POINT: Midway Dance Hall.
SUPERIOR: Willett, John, Mallman, Joseph.
WAUKESHA: Clover Club.
WAUTOMA: Passarelli, Arthur.
WHITEWATER: Whitewater State Teachers College, Hamilton Gymnasium and the Women's Gymnasium
WISCONSIN VETERANS HOME: Grand Army Home for Veterans.

WYOMING
CASPER: Whitener, C. L., Booking Agent.
CHEYENNE: Wyoming Consistory.

DISTRICT OF COLUMBIA
WASHINGTON: Alvis, Ray C., Ambassador Hotel, Columbian Musicians' Guild, W. M. Lynch, Manager, Constitution Hall, D. A. R. Building, Dude Ranch, Hi-Hat Club, Kavakos Cafe, Wm. Kavakos, Manager, Kipnis, Benjamin, Booker.

CANADA
BRITISH COLUMBIA
VICTORIA: Shrine Temple.

MANITOBA
WINNIPEG: Dance Pavilion at Winnipeg Beach.

ONTARIO
LAKEFIELD: Yacht Club Dance Pavilion, Russel Brooks, Mgr.
LONDON: Palm Grove, Niagara Falls: Saunders, Chas. E. PETERBOROUGH: Peterborough Exhibition.
TORONTO: Broder, B., Holden, Waldo, O'Byrne, Margaret, Savarin Hotel.

QUEBEC
MONTREAL: Weber, Al.
SHERRIDEN: Eastern Township Agriculture Association.

SASKATCHEWAN
SASKATOON: Cuthbert, H. G.

MISCELLANEOUS
Bogacs, William, Bowley, Ray, Darragh, Don, Del Monte, J. P., Ellis, Robert W., Dance Promoter.

Fleeta Company, George H. Holes, Manager, Ginsburg, Max, Theatrical Promoter, Godfrey Brothers, including Eldon A. Godfrey, Gonia, George F., Hot Cha Revue (known as Moonlight Revue), Prathar & Maley, Owners, Hoxie Circus, Jack, Jazzmania Co., 1934, Kinsey Players Co. (Kinsey Komey Co.), Kirby Memorial, The Kryl, Bohumir, McKay, Gail B., Promoter, Miller's Rodeo, National Spedathion Co., N. Antrim, Manager, New Arizona Wranglers, Jack Bell and Joe Marcum, Managers, Opera-on-Tour, Inc., Rudnick, Max, Burlesque Promoter, Russell Bros. Circus, Mr. and Mrs. Webb, Managers, Santoro, William, Steamship Booker, Scottish Musical Players (travelling), Siebrand Brothers' 3-Ring Circus, Smith, Stuart Andy, also known as Andy Smith, S. A. Smith, S. Andy Smith, Al Swartz, Al Schwartz, Steamship Lines, American Export Line, Savannah Line, Walkathon, "Moon" Mullins, Proprietor, Watson's Hill-Billies.

THEATRES AND PICTURE HOUSES
 Arranged alphabetically as to States and Canada

ARIZONA
YUMA: Lyric Theatre, Yuma Theatre.

ARKANSAS
BLITHEVILLE: Ritz Theatre, Roxy Theatre.
PARIS: Wiggins Theatre.

CALIFORNIA
BALBOA PARK: Globe Theatre
BRAWLEY: Brawley Theatre.
CARMEL: Filmar Theatre.
CROMA: Crown Theatre.
DINUBA: Strand Theatre.
GILROY: Strand Theatre.
GRIDLEY: Butte Theatre.
LOS ANGELES: Ambassador Theatre, Folliess Theatre.
LOVELAND: Rialto Theatre.
MODESTO: Lyric Theatre, Princess Theatre, State Theatre, Strand Theatre.

CONNECTICUT
BRIDGEPORT: Park Theatre.
EAST HARTFORD: Astor Theatre.
HARTFORD: Crown Theatre, Liberty Theatre, Princess Theatre, Proven Pictures Theatre, Rivoli Theatre, Webster Theatre.
MIDDLETOWN: Capitol Theatre.
NEW HAVEN: White Way Theatre.
NEW LONDON: Capitol Theatre.
STANFORD: Palace Theatre.
WINSTED: Strand Theatre.

DELAWARE
MIDDLETOWN: Everett Theatre.

ILLINOIS
GRAND THEATRE, Lincoln Theatre.
ROCK ISLAND: Riverton Theatre.
STREATOR: Granada Theatre.

INDIANA
INDIANAPOLIS: Mutual Theatre.
NEW ALBANY: Grand Picture House, Kerrigan House.
TERRE HAUTE: Tex Theatre

IOWA
DES MOINES: Casino Theatre

KANSAS
INDEPENDENCE: Holdorf Theatre.
PARSONS: Ritz Theatre
WINFIELD: Ritz Theatre.

LOUISIANA
NEW ORLEANS: Palace Theatre

MARYLAND
BALTIMORE: Helndorf Theatre, Boulevard Theatre, Community Theatre, Forest Theatre, Grand Theatre, Palace Picture House, Regent Theatre, State Theatre, Temple Amusement Co.
ELKTON: New Theatre.

Report of the Treasurer ..

FINES PAID DURING NOVEMBER, 1941

Andrade, George F.	15.00
Amann, Ludy	5.00
Allen, Hubert	10.44
Boddison, Lloyd	10.00
Briggs, Harold E.	5.00
Hurt, W. H.	10.00
Beall, Frank M.	5.00
Brown, Albert "Bud"	15.00
Brown, Malcolm	10.50
Becker, Frank, Jr.	6.00
Brown, Bernard	5.00
Balistreri, Peter	5.00
Byrd, Eddie	5.00
Basso, Hugo	50.00
Bindon, Fred	3.00
Bosco, Louis	50.00
Brophy, Leo	25.00
Bruce, Earl	13.85
Brooking, Mel	10.00
Carter, Chet	4.18
Chesner, Al	5.00
Cobb, Harvey	25.00
Coleman, Preston	5.00
Crawford, Raymond	5.00
Cook, R. R. "Ted"	50.00
Cook, R. R. "Ted"	50.00
Cutler, Richard	10.00
Cuevas, Frank	50.00
Cyr, Raymond	5.00
DeFablo, Louis	50.00
Dona, Mickey	50.00
Davis, Thomas	10.00
Fryar, Robert	5.00
Fields, Irving	15.00
Fridkin, Murray	50.00
Freeberg, Richard	5.00
Farley, Dave	25.00
Gaddy, Willie	25.00
Garcia, Andrew	10.00
Galloway, Archie	5.00
Godbey, Floyd	5.00
Grant, Jewell	10.00
Green, Wm. Hunter	1.30
Gonsler, Allen J.	10.00
Glenn, Warren	10.00
Harris, Walter	5.00
Hamilton, Ralph	10.00
Hunter, Gerald	10.00
Hickman, William	25.00
Johnson, George L.	10.00
Jester, Otis	10.00
Johnson, Wink	10.77
Kinman, Louis	5.00
Kins, Don	3.00
Lane, Morris	5.00
Lara, Fred J.	5.00
Lofton, Grover	5.00
Leverett, James W.	5.00
Lee, El Roy	20.00
Leonard, Hugh	30.00
Local 551	25.00
Local 707	5.00
Liebmann, Oscar	5.00
Mitchell, David	5.00
Murray, Jimmie	5.00
Murray, Geno	12.50
Micheaux, John	25.00
Makula, Juan	200.00
Mroczek, Eugene	50.00
McMahon, William	5.00
McCord, Theo.	5.00
McGill, Richard	10.00
McCoy, Arnold	5.00
Neal, Fritz	5.00
Neal, Wendell	5.00
Nickles, Warren	5.00
Neville, George	10.00
Nelson, Eugene	8.39
Owens, Benjamin	25.00
Palmer, Richard	6.70
Perry, King	10.00
Pylkkanen, Arne	10.00
Potter, Thomas	25.00
Fowell, Louis	10.00
Peebles, Dick	10.00
Polkoff, Herman	5.00
Padilla, Raymond	10.00
Palmquist, James	10.00
Ricardo, Don	25.00
Reese, Arthur	5.00
Riggins, Fred	5.00
Rose, Irving	10.00
Roubal, Edwin	10.00
Robinson, Al	25.00
Russell, Snokum	50.00
Shackelford, Lester	5.00
Smalls, William	5.00
Shirley, Arthur J.	10.50
Shelley, Lee	1.90
Strickland, Don	25.00
Salles, Jesse	10.00
Schmidt, Janet (Smith)	50.00
Sawyer, Lester D.	10.00
Biegert, Bob	40.00
Saika, Michael	10.00
Smith, Wilson	5.00
Thomas, George	2.50
Taylor, Eddie	3.00
Travis, Glenn W.	6.00
Trenler, Claude O.	50.00
Van Dyke, Earl	25.00
Vleira, Manuel	10.00
Weber, George	1.11
Walker, Joe	9.00
Woodman, William	5.00
Wharton, Ronald	10.00

\$1,850.24

CLAIMS PAID DURING NOVEMBER, 1941

Akdar Temple Bodies	10.00
Allen, Stuart	10.00
Ayres, Mitchell	1.28
Appel, Eddie	5.00
Barnet, Charles	150.00
Buehling, Joe, Jr.	75.00
Beck, Martin	11.60
Byrd, Eddie	28.64
Cook, Herb	15.00
Codoiban, Cornelius	40.00
Cross, Maury	24.58
Contreras, Manuel	10.00
Coy, Gene	15.00
Castro, Armando	12.29
Casey, Robert	1.90
Camden, Eddie	1.90
Carabotta, Alfred	10.00
Candullo, Joe	20.00
Darrow, Bill	10.00
Duke, Jules	45.00
DeLange, Eddie	4.18
Enoch, Tommy	25.00
Flisner, Buddy	28.14
Flisashnick, Sam	20.00
Golden, Lawrence	30.00
Gibbeling, Howard	40.00
Gordon, Gray	30.00
Herman, Dave	50.00
Hopkins, Claude	75.00
Hawkins, Coleman	68.48
Henderson, Fletcher	31.67
Jahna, Al	20.00
Johnson, Everett	33.30
Kavelin, Al	9.24
Kavelin, Al	100.00
Kearney, A. J.	38.00
Keeling, Alex. S.	10.00

Kelly, Joe	5.00
Local 30	61.82
Lorch, Carl	50.00
Local 385	71.28
Local 123, Sub.	5.00
Local 496	21.00
Local 227	40.00
Miller, David	10.00
Mitchell, Albon	5.00
McConkey, Mack	10.00
McCreery, Howard	24.65
McDonald, Billy	60.00
Nightingale, Homer	10.00
Northrup, Sim	50.00
Pittsburgh Auto Dealers	100.00
Parks, Bobby	50.00
Palazini, Peter	10.00
Rogers, Eddy	9.25
Romeo, Boh	5.00
Sissle, Noble	125.00
Sylvester, Bob	5.00
Sylvester, Bob	5.00
Savitt, Jan	200.00
Segal, Roy	3.20
Smith, Leroy "Stuff"	97.00
Sudy, Joseph	7.15
Teagarden, Charles	5.57
Trent, Al	18.49
Walker, Robert G.	10.00
Wilson, Teddy	30.00
Waterson, Ralph	20.00

\$2,286.11

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



Rehearsing at the Blackhawk. Left to right: Al Sharff, Jack Turner, Randy Brooks and Jack Turner. Bottom: Art Jarrett, Gale Robbins, "Porky" Dankers and Bruce Mulligan.



Looks like a finale in praise of Conn, with Gale Robbins at the mike. Top row, left to right: Al Sharff, Jim Fitzpatrick, Randy Brooks and Jack Turner. Bottom: Art Jarrett, Gale Robbins, "Porky" Dankers and Bruce Mulligan.

Popular master of ceremonies Jarrett with his Conn trombone in characteristic rehearsal pose.

Vocalist Gale Robbins pours out a high one, flanked by tall Bruce Mulligan and his new 30M Conqueror Tenor, and "Porky" Dankers, 1st chair, a Conn enthusiast for 18 years.

● With the benefits of the traditions of Hal Kemp, his extensive library of music, and his well-established style, Arthur Jarrett and his men carry on. Art's pleasing personality, popular vocalizing and experienced showmanship augur the continued success of the group. Scored big hit playing at Blackhawk Restaurant, Chicago, broadcasting four times weekly over WGN and other Mutual stations, and cutting for Decca. ● Conn instruments, too, are a big factor in keeping the band's performance in the "national favorites" bracket... "You always find Conns at the TOP!" For information about latest Conn developments, ask your Conn dealer, or write, mentioning instruments of interest.

C. G. CONN, LTD., 1223 CONN BLDG., ELKHART, INDIANA



CONN

BAND INSTRUMENTS

WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS

Suspensions, Expulsions, Reinstatements (Continued from Page Thirty-one)

Lopez, Jack Brady, Irwin Charles, Phillip C. Coppinger, Anthony P. Date, Miss Hart, Annes McIntire, Rivera Matias, Lloyd Sullivan, Wesley LeRoy Tuttle, Buddy Williams, Leo (Herman) Yanders, W. H. (Bill) Becker, Urbis Burge, Frank Hawkins, Halo Naipo Kanapo, Leo Nash, Richard Stone	5.00
Milwaukee, Wis., Local No. 8—L. Cerkinski (Quick)	5.00
Memphis, Tenn., Local No. 77—H. H. Reynolds	10.00
Minneapolis, Minn., Local No. 73—Edwin N. Anderson, Robert N. Phillip, Wm. W. Stearns, Emil Jandric	24.65
New York, N. Y., Local No. 92—Vasily Sorokin, Roger F. Stearns, Louis Toth, James L. Warren, Hugh Waters	60.00
Edward Weston, Tom Whalen, Sidney Wigdor, Enosh Williams, Horacio Zito, John Wm. Acampa, Bernard M. Angellie, Roy Branker, Bertram Bender, Joseph Bruno, Sadie Harriman, Nile M. Harriet, Vincent J. Candleri, Joe Casullo, Armand Castro, Eduardo Chavez, Clarence F. Conaway, Walter Cooper, Anthony J. Crisaf, Carl Del Campo, Musio Di Musio, Marjorie Heymour Dugan, Sol Elkind, Alfred C. Evans, Abe Fraser, Richard H. Glick, Harold Gombert, George W. H. Griffin, Tito Guidotti, James J. Haskins, Jr., Phil Inber, Duke Jones, Edwin H. Kivlan, Nathan Kroll, David Kutner, Don Lauro, Heddie Ledbetter, Charles Lee, Eril LeFang, Julius Lewis, Ray Lewis, Sarah Lewis, George T. McManus, Douglas Nielsen, John Nordost, Jr., Alim North, Nicholas M. Palladino, Lelta Piarulli, LeRoy B. Pitkin, Kurt J. Poliaroff, Oscar B. Rozan, Lester Rubens, William Schulman	10.00
Nashville, Tenn., Local No. 237—A. T. (Honey) Miller	9.25
Newark, N. J., Local No. 16—Robert Schaefer, Bob Schanek, Ben Kaplan (violin), Walter Robinson, William J. Work, Archibald McNeil	5.00
Nampa, Idaho, Local No. 423—Cecilia Schmidt, Rollin Pevsler	20.00
Philadelphia, Pa., Local No. 77—John H. Almeida, Salvatore Badano (Sammy Martin), Lazarus H. Brown, Anthony Gerhard, James O'Hara, Bernard Hoffarth, George Johnson, Stephen Kitzawa Jr., Albert Kaufman, Joseph Lombardi, Don Moore, C. Edward Pancast, Frank J. Richardson, Al (Piano) Stenola, Arthur Haagland, John A	5.00

North Albert Orient, Nicolas Crinit, "Don" Dominick Crinit, Dominick Albanese, Mariene Turner, Mrs. Hayes (May E. Watson) 5.00 || Patterson, N. J., Local No. 248—Frank Cambria, John D. Ulrich | 71.28 |
Pawnee, Ill., Local No. 26—Fred J. Lee, Jack O. Davis, George P. Herron, Bill Mayer-Oakes, James B. Steedman, John B. Steedman	5.00
Oklahoma City, Okla., Local No. 375—Scotty F. Harrel, A. C. Trantham, J. M. Shreve, Wilbur L. Tindall, J. D. Cole, Jack Daulton (in resign), H. L. Bean, T. J. Bean, Roland H. Chastain, Dale D., O'Garra, R. L. Barnett, Albert C. Edmond, Rollie E. Staniford, Charles R. Stewart, Ross Hamilton, James H. Sanders	10.00
Richmond, Calif., Local No. 424—Ivan Allen	5.00
Santa Ana, Texas, Local No. 23—Francis Noguerra, R. W. Hopkins, Rupert Kuhlman, Rudolph Sanchez, Louis Cliff, Alice Grub	5.00
Stratford, Ont., Canada, Local No. 418—Cameron McLean	10.00
Spartanburg, S.C., Local No. 103—Chuck Johnson	5.00
Syracuse, N. Y., Local No. 78—George A. Bailey, James Desantis, Michael Malone	5.00
San Jose, Calif., Local No. 153—Eugene Herrera, Wm. DeFoto, Del Lanning, Wm. Chavarria, Ed Chavarria	5.00
Santa Ana, Calif., Local No. 282—Robby Head, Irving Taylor	5.00
St. Louis, Mo., Local No. 2—Charles Hillis, Em. Eublinghaus, Florence Kovatsky, Steve Walke, Kenn Wright, Glenn Zuremski	5.00
St. Paul, Minn., Local No. 30—Howard E. Derry, Martin Nelson, Frank J. Will	5.00
Toronto, Ont., Canada, Local No. 148—David Goldofsky, Miss C. Eyles, Florence Craig, T. T. Jack, Byron Pickett, Miss Beva Robinson	5.00
Tombawade, N. Y., Local No. 208—Jerry Sullivan, Clifton Harrington	5.00
Tucson, Ariz., Local No. 771—Harry Lawrence, Al McKelley, Chas. Dietz	5.00
Utica, N. Y., Local No. 51—John J. Lopez, Michael Desantis, Salvatore Manescu	5.00
Waukesha, Wis., Local No. 489—Clara Hanson, Frank Rice, Gene Steinbach, E. Warner, Herb Hanks, H. Altors	5.00
York, Pa., Local No. 472—Robert H. Proo	5.00