



When still a young man, Giogo Polacco was assistant conductor of the orchestra in the Shaftsbury Theatre, London. One evening the chief conductor was ill, and Polacco was called to the desk to direct Gluck's "Orfeo." Result: an engagement to conduct a season in Rio de Janeiro, three seasons at the Lyrico of Milan, and so on to the Metropolitan Opera of New York. He is an enthusiastic Wagnerian.



Most of the people who come from Pittsburgh to the Winter Garden are reputed to be millionaires with an eye for beauty and a taste for champagne. Oscar Radin is different. He conducts the orchestra, and has the inestimable privilege of rehearsing Marylind Miller in her new songs. He has led the Winter Garden musicians at the last twelve shows, and knows more about the chorus girls than you could ever persuade him to tell.



Lovers of German opera—which really might be said to be Wagner opera—will tell you that Artur Bodanzky, the brilliant young conductor of the Metropolitan, has more than enough artistic ability for that difficult place. He distinguished himself in his middle thirties as conductor of the opera at Mannheim. He conducted the first performance, several years ago, of "Parsifal" in London.

You already know him by the back of his neck; but here's your favorite orchestra leader face to face.

*Photographed especially for The Tribune Graphic by Paul Thompson.*



Raymond Hubbell, who bosses the musicians at the Hippodrome, ought to know just what the folks from back home like in the way of music. He comes from Urbana, Ill., and lives at Rockville Centre, L. I. Despite his leaning toward country life, however, he has furnished city fox trotters with two of the season's most popular tunes.



"Say, Max," says Frank Tinney, "let me have two tens for this five." And Max Hoffman, because he gets part of his salary for letting Frank Tinney talk to him, dutifully passes over the tens. "That proves it!" exclaims Tinney. "Proves what?" asks Max, weakly. "Proves you don't know one note from another!" Besides being a Tinney foil, Max leads the orchestra at the Century Theatre, almost a job in itself.



Charles Previn's father intended him to be a professor of languages, and saw to it that he was graduated from Cornell with that end (and what an end!) in view. But he forgot to take into account the Cornell Musical Clubs. In his senior year Charles composed and conducted the annual musical comedy, and now, at 28, he's the leader of the orchestra at the New Amsterdam. He started as a pianist in a music publishing house.



Walter Johannes Damrosch's father and mother were both famous musically; so there was nothing for the son to do but follow in their footsteps—even if he had wanted to do something else (which he didn't). He is one of America's most famous conductors. For thirteen years he conducted the Oratorio Society and for thirty-one has led the New York Symphony Orchestra. He has composed and produced three operas and many smaller works.



Josef Stransky has conducted the Philharmonic Society Orchestra for six seasons and in that time is said to have eminently satisfied two classes of concertgoers—those who like the formal, intellectual, mathematical side of music and those who go to be moved, stirred, thrilled. Mr. Stransky has made Reger's Variations more effective than the Boston Orchestra made them, and his interpretations of Strauss have not been excelled in America.