

# INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXV

NEWARK, N. J., JUNE, 1937

NO. 12

## 750,000 PEOPLE WILL ENJOY ST. LOUIS MUNICIPAL OPERA

### Musical Backbone of the Production Will Be a Symphonic Orchestra of 50 Musicians

A cool three-quarters of a million people this summer will enjoy the 87 performances of St. Louis' unique Municipal Opera, beginning June 4 and coming to a close on August 29. The mere number of the people it serves with the finest available light musical entertainment, Municipal Opera is an impressive thing. The

estimated attendance for this, its 19th season, isn't a matter of guess-work. Last season the Municipal Opera attendance figures missed the three-quarters of a million mark by less than 2,000. Growth has been slow, but constant and consistent. The records show, in the course of 18 years, an attendance of 9,166,011. An average over that period of more than half a million a year! But the first season saw only 159,725 pass through the opera's entrance gates! Not until 1926 did attendance first reach the half million mark!

Before the close of last season thousands of season seat subscribers had reserved their same seats again this year. All through the winter, new season subscribers have been added to the rolls, old subscribers have been renewing. Purchasers of summer entertainment buy "sight unseen" in St. Louis, thanks to 18 years' experience with Municipal Opera.

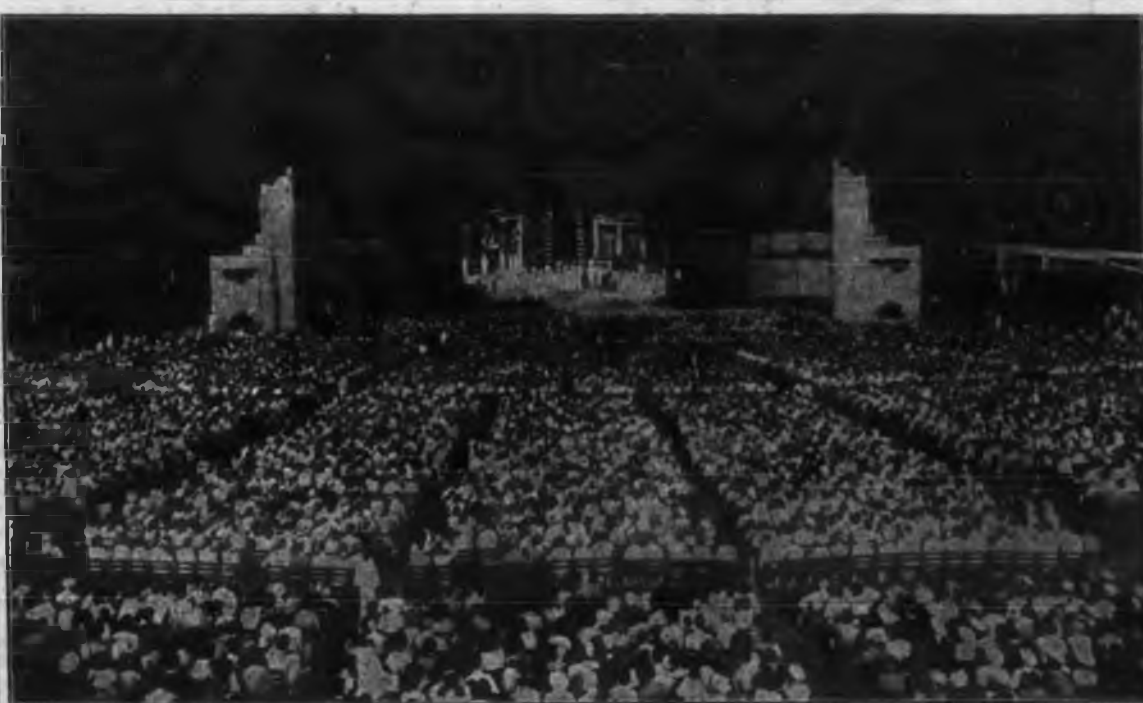
They know what they like. They know what they want. They know what they are going to get.

First of all they know they will have their choice of the 10,000 seats in the breezeway Municipal Theatre in the heart of St. Louis' 1,700-acre Forest Park. They know they will be a part of a happy care-free democratic throng which will include hundreds of friends, many of them "Municipal Opera friends" who have grown dear through years of association first formed in that great community theatre.

They know they will enjoy a repertory of 13 productions, some of them old favorites from the great days of operetta, some of them the most fascinating musical romances from the great stage successes of today. Some of them will verge upon musical comedy; some upon grand opera. For instance this year's offerings range from "Robin Hood" to "The Great Waltz," from "Louise the 14th" to "The

Mikado," from "The Prince of Pilsen" to "The Bartered Bride."

The musical backbone of those productions—they know—will be a symphonic orchestra of 50 musicians, recruited from the ranks of the St. Louis Symphony Orchestra, and many of them first-desk men. They know there will be a splendidly-trained singing chorus of 92 fresh young



A TYPICAL SCENE AT THE MUNICIPAL OPERA, FOREST PARK, ST. LOUIS, MO.

voices. They know that for each production a special cast of singing stars, featured dancers, character actors, and famous comedians will be especially recruited. Municipal Opera has no stock company, unless a little group of half a dozen understudies and utility players can be dignified by such a name. New faces and old favorites, each year, among the stars. Wm. C. Fields, Irene Dunne, Cary Grant and Allan Jones went direct from Municipal Opera to their successes in Hollywood's motion pictures. Others, like Beatrice Belkin, Yvonne D'Arle and Ralph Ercole, have gone straight from the stage in Forest Park to the stage of the Metropolitan Opera House in New York.

The people who will fill that three-quarters of a million seats in the course of Municipal Opera's 19th season also know that they will feast their eyes on a series of productions of unrivalled beauty; for Municipal Opera doesn't want to make a profit and by its charter is for-

(Continued on Page Eighteen)

## A. F. OF L. MAKES BIG GAINS IN MEMBERSHIP

Total Nears 4,000,000 Mark; Late Report Reveals 1,881,709 New Members Since Aug., 1933.

By A. F. of L. News Service.

WASHINGTON, D. C.—The paid and reported membership of the American Federation of Labor on May 20, 1937, was 3,908,506, which shows an increase of 1,881,709 over the membership for the year ending August 31, 1933, according to a statement issued here by Frank Morrison, secretary-treasurer.

"The affiliated unions, including the local trade and federal labor unions, and not including the ten national and international unions that stand automatically suspended since September 5, 1936," Mr. Morrison said, "show an increase since September 1, 1936, of 486,409 paid and reported members over the average membership for the fiscal year ending August 31, 1936."

## LEGIT. THEATRE ATTENDANCE LEAD W. P. A. PRODUCTIONS

Comparative Figures Now Available For Both Federal and Broadway Dramas.

NEW YORK.—Whether or not the complaints of Broadway legit managers that the WPA Federal Theatre is cutting into private enterprise are justified may now be more adequately aired, comparative attendance figures being available for both Federal and Broadway drama. Since the Federal Theatre's drama units began to function in New York in December, 1934, and up to January 1, 1937, the WPA presented 68 so-called "professional productions" for a total of 2,369 performances to a total attendance of 2,161,452. According to a previous check-up on Broadway commercial theatre attendance records as indicated by statistics on the distribution of The Playbill, 18,000,000 programs were distributed during the combined 1934-35 and 1935-36 seasons. Playbill distribution is of course not to be taken as an exact indication of Broadway attendance, but it is a close approximation.

One important factor to be remembered in connection with the Federal Theatre's statement that it is creating a new audience and is not cutting into the commercial theatre is that houses used by the FTP are not concentrated in the Times Square area, some of them lying on the fringe of this section, some of them being completely outside it though still in Manhattan, and others being in Harlem and Brooklyn. On the other hand, the Federal Theatre has consistently increased its rate of production, 11 plays being produced since January 1, 1937.

Other pertinent facts covering the career of the New York FTP since it began to function in September, 1934, and up to January 1, 1937, are:

1. Vaudeville project has given 1,753 performances to an attendance of 623,568.
2. Circus project has given 850 performances to an attendance of 392,650.
3. Marionettes, 1,094 performances to attendance of 636,002.
4. Amateur drama, 1,903 performances to attendance of 564,276.
5. Classes, 58,134 performances to attendance of 1,591,793.
6. Motion pictures, 1,725 performances to 302,279.
7. Radio, 300 broadcasts.
8. Grand totals for all divisions on the New York FTP are 67,370 performances to an attendance of 6,078,030 for two years and three months ending January 1, 1937.
9. Earliest New York FTP activity on record is credited to the Variety project, some 20 units going out around Septem-

(Continued on Page Three)

## American Tobacco Company Signs Tobacco Workers' Pact

DURHAM, N. C.—The American Tobacco Company has signed a union agreement with the locals of the Tobacco Workers' International Union, covering plants in Durham, Raleigh, N. C., and Richmond, Va. Local Unions Nos. 182, 183 and 184 were successful in breaking through with an agreement with one of the "Big Four" tobacco concerns.

Workers received increased wages of 5 and 7 per cent, the 40-hour work week, time and a half for overtime work, double time for Sundays and holidays, with eight holidays specified. Piece-work rates were adjusted accordingly. Outstanding, of course, is the fact that the local unions are recognized as collective bargaining agents.

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### CHARTERS ISSUED

310—Augusta, Ga.  
322—Red Bluff, Calif.  
416—Hornell, N. Y.  
435—Tuscaloosa, Ala.  
447—Savannah, Ga.  
450—Iowa City, Iowa.

### CHARTER LAPSED

686—Apollo, Pa.

### CONDITIONAL MEMBERSHIP ISSUED

A 733—William Jones, Jr.  
A 734—Paul Lewis.  
A 735—Edward Rickert.  
A 736—Gene Barrick.  
A 737—Princess Lei LeHua.  
A 738—Willie Kalama.  
A 739—Wm. G. Wassum.  
A 740—Doris Claar.  
A 741—Evelyn Schloss.

### CONDITIONAL TRANSFER CARDS ISSUED

275—Robert Hauser.  
276—Herman C. Reed.  
277—Don Kaye.  
278—Nick Altroth.

### DEFAULTERS

A. Lamantia, El Coronado Club, Houston, Texas, is in default of payment of \$797.86 due members of the A. F. of M. for services rendered.

George Kats and J. P. Williams, DeLuxe Theatres, Akron, Ohio, are in default of payment of \$339.00 due members of the A. F. of M. for services rendered.

Hershel Johnson, Palais Royal, Benton Harbor, Mich., is in default of \$330.00 due members of the A. F. of M. for services rendered.

John Bedinger, Wichita, Kans., is in default of payment of \$75.00 due members of the A. F. of M. for services rendered.

Mr. Zeldt of Hart's Beauty Culture School, Philadelphia, Pa., is in default of payment of \$38.50 due members of the A. F. of M. for services rendered.

Jesse J. Johnson, St. Louis, Mo., is in default of payment of \$500.00 due members of the A. F. of M. for services rendered.

Al Quodbach, Hollywood, Calif., is in default of payment of \$1,058.05 due members of the A. F. of M. for services rendered.

Winnipeg Fur Workers' Union No. 91, Winnipeg, Man., Canada, is in default of payment of \$25.00 due members of the A. F. of M. for services rendered.

Samuel H. Carpenter, Fairmont, W. Va., is in default of payment of \$138.00 balance due members of the A. F. of M. for services rendered.

Joe Allen, Monarch Club, Monarch Hall, Gary, Ind., is in default of payment of \$45.00 due members of the A. F. of M. for services rendered.

John Martin, Philadelphia, Pa., is in default of payment of \$67.00 due members of the A. F. of M. for services rendered.

Jerry Doner, Philadelphia, Pa., is in default of payment of \$25.00 due members of the A. F. of M. for services rendered.

Hal De Ritter, Paterson, N. J., is in default of payment of \$65.00 due members of the A. F. of M. for services rendered.

Milton Grey, Chicago, Ill., is in default of payment of \$7.00 due members of the A. F. of M.

Sheldon Krim, Chicago, Ill., is in default of payment of \$8.60 due members of the A. F. of M.

The Young Republican Organization of Illinois, Chicago, Ill., is in default of payment of \$65.00 due members of the A. F. of M. for services rendered.

Russell Smith, Quincy, Ill., is in default of payment of \$75.00 due members of the A. F. of M. for services rendered.

Joseph Condors, Kelayres, Pa., is in default of payment of \$39.24 due the International Musician for advertising.

Earl Williams, Los Angeles, Calif., is in default of payment of \$21.25 due the International Musician for advertising.

J. Carson Riley, Lewes, Del., is in default of payment of \$1,100.00 due members of the A. F. of M. for services rendered.

### REMOVALS FROM SUPPLEMENT TO NATIONAL UNFAIR LIST

Horace Walker (Happy Hullinger), Washington, D. C.  
Wood's Auditorium, Mt. Vernon, N. Y.  
Mayfair Club, Toronto, Ont., Canada.  
American Legion Hall, Ben Macknofsky, Mgr., Scranton, Pa.  
Phi Kappa Psi Fraternity, Syracuse, N. Y.  
Riverside Park Pavilion, Ed. Cole, Mgr., Hutchinson, Kans.  
Martí, Al, and His Orchestras, Toledo, Ohio.  
Summit Hotel, Leo L. Heyn, Mgr., Uniontown, Pa.  
Shore Acre Gardens, H. Eberlin, Prop., Sioux City, Iowa.

### THE DEATH ROLL

Baltimore, Md., Local No. 40—Luther H. Hiteshaw.  
Beaver Falls, Pa., Local No. 82—Ed. Dougherty.  
Boston, Mass., Local No. 9—C. Fred J. Clark, Lester A. R. Kellough, Walter M. Smith.  
Burlington, N. J., Local No. 336—M. J. McAdam, Norman Burr.  
Chicago, Ill., Local No. 10—Peter A. Marshall, Miska Paul, Antonio Genovese, Vernon J. Goepfert, Martin Levin, William A. Hand.  
Chicago, Ill., Local No. 208—Warren P. Henderson.  
Dayton, Ohio, Local No. 101—Gilbert Busby, G. Edward Dollinger.  
Detroit, Mich., Local No. 5—Wesley Wilson, John Zamba.  
Erie, Pa., Local No. 17—Ray E. Dool.  
Flint, Mich., Local No. 542—Arthur Bachmann, Sr.  
Glen Lyon, Pa., Local No. 896—Frank Adamski.  
Harrisburg, Pa., Local No. 269—J. Stewart Askins.  
Havre, Mont., Local No. 653—John Berry.  
Las Vegas, Nev., Local No. 369—William Haas, George Stone.  
Lockport, N. Y., Local No. 97—John T. Earley.  
Medina, N. Y., Local No. 312—John T. Earley.  
Muskegon, Mich., Local No. 252—Lyle Tallant.  
Manitowoc, Wis., Local No. 195—Lizzie Caratens.  
New Haven, Conn., Local No. 234—President Samuel J. Allinson.  
New York, N. Y., Local No. 802—Pietro Arancini, Charles R. Auber, Antonio Bavetta, William J. "Pat" Casey, Jr., William F. Chave, Oliverio Doerfler, John C. Gegen, Marc Geiger, Maurice Leest, Aaron Marks, William A. Morris, Andre Penza, Ettore Pomo, Charles J. Youngblood, Philip Rowals.  
Newark, N. J., Local No. 16—Andrea Penza.  
Niagara Falls, N. Y., Local No. 106—Joseph Torreano.  
Philadelphia, Pa., Local No. 77—Walter Julius Guetter.  
Pittsburgh, Pa., Local No. 60—Thomas J. Archer, Jan Maria Falck.  
Plymouth, Mass., Local No. 231—Richard B. Brown.  
Providence, R. I., Local No. 198—Jesse Linton, C. Morton Greene.  
St. Louis, Mo., Local No. 2—William F. Gieselmann.  
Sioux City, Iowa, Local No. 254—Charles Bream.  
Seattle, Wash., Local No. 76—Mrs. E. C. Roberts.  
Spokane, Wash., Local No. 106—John F. Seeley.  
Staubenville, Ohio, Local No. 223—Harry Cruise, Angelo Petricca.  
Toledo, Ohio, Local No. 15—Elmer E. Richards.  
Toronto, Ont., Canada, Local No. 149—H. Matthias Turton.  
Washington, D. C., Local No. 161—Cornelius Sullivan.

### REMOVED FROM FORBIDDEN TERRITORY LIST

Greater Texas and Pan-American Exposition, Dallas, Texas.  
Century Ballroom, Fife, Wash.  
Peony Park, Joe Malec, Mgr., Omaha, Neb.

### COMMUNICATIONS FROM

## The President

JOSEPH N. WEBER

### FORBIDDEN TERRITORY

The Del Rio Nite Club, Nashville, Tenn., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 357, Nashville, Tenn.

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

Moose Hall, Aberdeen, Wash., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 236, Aberdeen, Wash.

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

Plantation and LaJolla Night Clubs, Tucson, Ariz., are declared Forbidden Territory to all members of the A. F. of M. other than members of Local 771, Tucson, Ariz.

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

Club Dickman, Carl Dickman, Mgr., Auburn, N. Y., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 239, Auburn, N. Y.

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

The Tower, Asbury Park, N. J., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 399, Asbury Park, N. J.

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

Prince Edward Ballroom, Detroit, Mich., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 5, Detroit, Mich.

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

### WANTED TO LOCATE

Kindly forward any information regarding the whereabouts of Stanley C. Wallace to James S. Harrison, Grover, St. Louis, Co., Mo. Mr. Wallace formerly resided at 7119 Michigan Ave., St. Louis, Mo., and later acted in the capacity of Bandmaster in the United States Navy.

The National Secretary's Office is desirous of obtaining the local number in which Ray Randall, also known as Rene Rinaldo, holds membership. Kindly address Fred W. Birnbach, Secretary, A. F. of M., 39 Division Street, Newark, N. J.

### JOHN H. MACKEY PASSES AWAY

We regretfully announce that just as we were closing our forms for this issue word was received of the death of Col. John H. Mackey, State Officer for Florida, on May 30th. Brother Mackey was a delegate to many conventions of the A. F. of M. Details will be found in the July issue.

### CHANGES IN OFFICERS DURING MAY, 1937

Local No. 81, Oil City, Pa.—President, K. W. Watson, 205 Imperial St.; Secretary, A. Lawrence Ruby, 53 Halyday St.  
Local No. 196, Champaign, Ill.—President, L. S. Mathews, 53 East Healey.  
Local No. 210, Fresno, Calif.—President, L. D. Bowen, 4649 East Tulare St.; Secretary, H. Boettcher, 1003 North Fulton St.  
Local No. 233, Wenatchee, Wash.—President, Manley Houts, 339 Malaga St.; Secretary, Hugh M. Thompson, Apt. B, 710 Monroe St.  
Local No. 234, New Haven, Conn.—President, Otto C. Vogenitz, 33 Pearl St.  
Local No. 263, Bakersfield, Calif.—President, Ivan Tarr, 121 Niles St.  
Local No. 264, Keokuk, Iowa—President, Myrle Leroy Kaiser, 719 Morgan St.  
Local No. 281, Plymouth, Mass.—Acting Secretary, Alfred A. Volta, 2 Succoso Lane.  
Local No. 285, New London, Conn.—Secretary, Edmon S. Brown, 9 Crouch St.  
Local No. 330, Macomb, Ill.—President, Fred L. Syphard, R. R. No. 1.  
Local No. 345, Eau Claire, Wis.—President, Glenn Woodford, 222 1/2 North Oxford Ave.  
Local 357, Junction City, Kan.—President, Howard Woodward.  
Local No. 413, Columbia, Mo.—President, John C. Reich, 1108 Paquin; Secretary, Hollis B. Chandler, 312-14 Exchange National Bank Bldg.  
Local No. 416, Hornell, N. Y.—President, Harry Williams, 47 Broadway; Secretary, W. H. Fix, 1 Egger Place.  
Local No. 485, Tuscaloosa, Ala.—President, Wesley R. Smith, 713 11th St.  
Local No. 447, Savannah, Ga.—Presi-

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Local No. 449, Coffeyville, Kan.—President, T. C. Hendricks, 213 East Eighth St.  
Local No. 543, Baltimore, Md.—President, Charles E. Gwynn, 2434 Etting St.; Secretary, Howard Rollins, 1408 Penna. Ave.

Local No. 625, Ann Arbor, Mich.—President, William H. Davis, 220-222 Nickels Arcade.

Local No. 636, Wallace, Idaho—President, Dillon Inskip; Secretary, Jack B. Gregory, 814 Residence St.

Local No. 653, Havre, Mont.—President, Howard Williamson, P. O. Box 909; Secretary, Charles Ivey, P. O. Box 909.

Local No. 659, Eugene, Ore.—Acting Secretary, R. M. Morse, P. O. Box 432.  
Local No. 691, Ashland, Ky.—Secretary, Jack Hutton, 313 Kitchen Bldg.

### NOTICE

The territory formerly in the jurisdiction of Local 331 of Nyack, N. Y. (which recently turned in its charter), has now been turned over to Local 291, A. F. of M., of Newburgh, N. Y. The territory formerly in the jurisdiction of Local 809, A. F. of M., of Middletown, which reads: Tuxedo; and the Greenwood Lake region as follows: from one mile north of Greenwood Lake south to the Warwick town line and from a line one mile west of the western shore of Greenwood Lake easterly to the Tuxedo-Warwick town line, has also been turned over to Local 291, A. F. of M., of Newburgh, N. Y. For any information regarding rates, etc., you are directed to communicate with the secretary of Local 291, Thomas J. Vecchio, 67 Beacon Street, Newburgh, N. Y., telephone number—Newburgh 1740.



**NOTICE**

To All Members of the American Federation of Musicians:

The President issued the following circulars and forwarded same to Local Unions:

**PRESIDENT'S OFFICE**

**AMERICAN FEDERATION OF MUSICIANS**

OF THE UNITED STATES AND CANADA

New York, N. Y., May 14, 1937.

To All Members and Locals of the

American Federation of Musicians.

Greetings:

Kindly be advised that the Federation has been informed that firms, corporations or private persons making discs, electrical transcriptions or film recordings, now include in all their contracts with musicians the following or similar clauses:

"That the title to all recordings, master records, matrices, copies and duplicates shall vest and continue to vest for all purposes, uses and disposition in us and in those acquiring rights from us.

"That in full consideration for the services of yourself, and musicians, and vocalist, musical arrangements and our unrestricted right to make and cause to be made any and all uses and disposition of the records, copies and duplicates, together with all other rights acquired by us herein, we shall, at the conclusion of the engagement pay you \_\_\_\_\_ Dollars.

"The entire right, title and ownership to all recordings, masters, matrices and records obtained from selections recorded by the Organization as herein provided shall be at all times exclusively in you and you shall have the right for all time to manufacture duplicates, use and dispose of records and matrices of the recorded selections and to cause such records and matrices to be manufactured, used and disposed of everywhere without further compensation than herein provided."

At present recordings, instead of being confined to be used in homes, as should be the case with disc records, or those made for moving pictures instead of only being used for pictures for which they were made, or such as are made for electrical transcriptions for radio programs to be only used on the programs for which made, are either duplicated in countless numbers to be sold and used by the buyer for profit (as is the case with disc records) or musical records on moving picture films are dubbed and used on other films, and parts of the music on electrical transcriptions are often used on other programs.

The Federation never has, nor ever will, agreed that recordings should be used for purposes as above explained. Therefore, all locals are hereby instructed to immediately inform their members that henceforth it is unlawful, insofar as the American Federation of Musicians is concerned, that members make contracts with corporations, firms or private persons including in same the above such stipulations such as above quoted or any other similar thereto. Members violating these instructions thereby give notice to the American Federation of Musicians of their resignation as members and their name will be immediately stricken from the membership lists of the respective locals to which they belong.

Kindly do not delay to advise all your members of this rule.

Locals are further instructed and advised to insist that all contracts which members make with corporations, firms or private persons, to make records of any kind, be submitted to the local for inspection and copies thereof deposited with them, and that locals are not permitted to accept any contracts which contain a clause assigning any or all rights to the recordings to the parties for whom made.

Issued in compliance with Section 1, Article I of the By-Laws of the Federation.

Fraternally yours,

(SEAL) **JOE N. WEBER,**  
President, A. F. of M.

**PRESIDENT'S OFFICE**

**AMERICAN FEDERATION OF MUSICIANS**

OF THE UNITED STATES AND CANADA

New York, N. Y., May 17, 1937.

To All Members and Locals of the American Federation of Musicians.

Greetings:

A new enterprise is about to be launched to make moving pictures of orchestras which are to carry a sound track of music played by them. This means that photographed bands with

their music would in future be presented in ballrooms the same as moving pictures with music are now shown in theatres. The idea is to begin with half a dozen to a dozen of one-hour dance programs which, spread over an evening with five-minute intermissions, would give the promoter a three to four-hour program of dance music. Of course, they can dub these reels taking numbers from records of several orchestras and make a new reel—in other words, the music could be duplicated without end. The 60 minutes of music is to include approximately 40 dance tunes, which is just about as much as a dance band plays on a one-nighter.

It is reported that an independent studio is about to launch this enterprise. The production costs will run about \$10,000.00, not counting the cost of the band which, however, will be a bagatelle compared with opportunities to duplicate the film records made.

While the record is played, the band will be shown on a 16 x 20 screen, which will be high enough up in the room to see the band while they play. They also desire to use close-ups in different shots of the band so that the people will get a variety of entertainment during the evening.

The entire arrangement is contrary to the interests of the American Federation of Musicians and therefore locals are advised to instruct their members not to make such films. Furthermore, that any member who does so will thereby resign from the American Federation of Musicians and his name will be immediately stricken from the membership list of the Federation.

This matter is most important to the entire Federation, therefore, kindly immediately comply with the instructions contained herein and so advise this office.

This order is issued under authority of Section 1, Article I, A. F. of M. By-Laws.

Fraternally yours,

(SEAL) **JOE N. WEBER,**  
President, A. F. of M.

As these matters are of the highest importance they are reprinted in the International Musician for the information of all members of the Federation.

**FRED W. BIRNBACH,**

Secretary.

**NOTICE**

To All Local Unions of the American Federation of Musicians:

This office has been informed that attempts are made in amusement parks and other establishments to filter the music of traveling bands into other portions of such establishment. For instance, from a dance hall in a park wires are run to a garden restaurant in the same park and the music amplified for use in such place.

Your Local is hereby advised that no orchestra, traveling or local, can render services in any park, hotel, restaurant or place of amusement of whatever kind if the renditions of the band or orchestra or whatever the musical combination may be is transmitted by wire or otherwise to another part of such establishment so as to have those musical renditions reach two or more audiences at one and the same time.

Locals are advised and instructed to forthwith withdraw traveling as well as local members from any establishment wherein the attempt is made to have the services of members of the Federation for such purpose as above explained.

Fraternally yours,

**JOE N. WEBER,**  
President, A. F. of M.

**IMPORTANT NOTICE**

**Pennsylvania and Delaware Locals**

The Ninth Annual Conference of Pennsylvania and Delaware Locals (replacing the 23rd annual conference of Eastern Pennsylvania and Delaware locals) will convene in the Berkshire Hotel, Reading, Pa., on Sunday, August 8, 1937, promptly at 9 A. M., Standard Time, 10 A. M., Day-light Saving Time.

The sessions will be brief. Nevertheless many matters of utmost importance will be considered. Election of officers for two-year terms will be held. International President, Joseph N. Weber, and other important guests are expected. Entertainment de luxe and refreshments par excellence guaranteed.

All Pennsylvania and Delaware locals are cordially invited to send delegates. For further information please contact Conference Secretary Ralph Feldser, 301 State Theatre Building, Harrisburg, Pa.

**FRANK L. DIEFENDERFER,**  
President.

Attest:  
**RALPH FELDSER,**  
Secretary.

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**LEGIT. THEATRE ATTENDANCE**

(Continued from Page One)

ber 8, 1934. Next in sequence is the Yiddish Theatre's Yiddish King Lear, which had a run of 20 performances beginning December 4, 1934.

Although accurate figures on grosses of the Federal Theatre are not available, FTP officials claim 80 to 90 per cent of attendance at the "professional productions" are paid admissions. Figuring even more conservatively, if 75 per cent of the admissions were paid, it would mean 1,621,089 paying patrons. Since the FTP price scale is 25, 40 and 55 cents, this would mean \$486,326 in the FTP cash box, if computed on a 30-cent "average" admission. Single commercial Broadway productions, on the other hand, have often grossed over a half million dollars during their runs.

From The Billboard

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# Band Concerts

An interesting and novel organization is the Hillsboro Instrumental Band of Hillsboro, N. H. This band was chartered by the Legislature of the State of New Hampshire by a special act with permission to incorporate, which was passed by the Legislature in the year 1825. The rules laid down in the old charter are still followed when the band meets each Monday night for a business and social session and to practice.

One of the band's earliest engagements was to play at the reception to Lafayette in Concord in 1828. The band was also in the parade when President Jackson visited Concord five years later. The uniform in those days included gray coat, white trousers and black leather caps with white plumes.

Public funds have been raised regularly to assist the band, the aid being usually in the form of grants for Summer concerts.

The Goldman Band will feature many novelties and new works as well as special arrangements for the band during the concerts that are to be given within the ensuing season, which will open in Central Park, New York City, on June 16.

Among those to be performed during the early part of the season, which will begin June 16 at Central Park, are Berlioz's "March Troyenne"; the overture, "The Barber of Bagdad," by Peter Cornelius; the tone poem, "Mannin Veen," by Haydn Wood; "The Carnival of Venice," by Ambrose Thomas; "Tanz Intermezzo," by Sibelius; "The March to the Scaffold," from Berlioz's Fantastic Symphony, and "Perpetuum Mobile," by Johann Strauss.

Others to be heard later in the season are Percy Grainger's "Lads of Wamphray"; "Dionislaques," by Florent Schmitt; Nocturne and Scherzo, from Mendelssohn's music to "Midsummer Night's Dream," and several new Bach and Wagner transcriptions.

Dr. Goldman also intends to present many of Johann Strauss's waltzes, most of which will be in new band arrangements. Three evenings will be devoted to works by American composers.

The Missouri State Federation of Labor believes in doing things up in style. This statement is proved by the fact that the annual convention held in Jefferson City in April opened with a band concert of a full hour. A band composed of members of Local 217, under the direction of Charles E. Warner was engaged for the occasion. This is a fine example for other state bodies to follow.

The Waukegan, Ill., local helped put over a Band Tax Bill; details of this achievement will be found in another column. The Band Tax cannot, under the provisions of the Illinois Law, be placed into effect until the 1938 season. This being the case Waukegan Local No. 284 is going to show its gratitude to the citizens of their city by playing four complimentary concerts during the present Summer. That's real gratitude!

Manitowoc, Wis., has been granted an increased appropriation for band concerts for the coming summer by the city council. There will be nine concerts this summer, all to be played on Thursday nights by a band of 45 men.

Minneapolis, Minn., will have its full quota of band concerts this summer. The season will open on June 13 and continue for eight weeks. Concerts will be played in one of the neighborhood parks every night and Sunday afternoon, and concerts will be given at Lake Harriet during the entire summer. The bands engaged by the Park Board are the Minneapolis Symphonic Band, William Muelbe, director, and the Gopher American Legion Band under the direction of Albert Rudd.

One of the pioneer bands of the United States is the Thayer Military Band of Canton, Ohio. The following brief sketch of the history of the band is contributed by Gretchen Putnam:

Five young men bent on a musical career began taking lessons from Professor H. Clark Thayer, a prominent music teacher in Canton. This was about 1890. William E. Strassner, Arthur Herbst, Edgar Strassner, George and Ernest Jones were practicing regularly.

"Get some more boys together and we will organize a band," said Professor Thayer one day to his five pupils. And in a short time a band of 40 pieces was organized. It was called the Thayer Military Band.

Rehearsals were held in a small frame building which stood beside First Reformed Church. This structure has served

as a schoolhouse and meeting place for committees and church groups.

Church officials charged the band no rent. In turn for this courtesy the band played at church picnics and festivals. The pastor of the church was Rev. Frederick Strassner, father of Edgar and William Strassner.

In 1893 the band purchased uniforms, adopting a military style, the same that is worn by the band today. After 45 years the band continues as one of Canton's leading musical groups.

Adam Shorb and William Strassner are the only two men that were in the first band. Mr. Shorb is the present president and Mr. Strassner has been the director continuously since 1903.

Today the band has 40 members. The band gave its 45th annual concert in the Canton City Auditorium on Sunday, May 9. Assisting artists were Martha Blum, soprano; M. R. Titta, clarinet, and Ruth Blum, piano.

The program:

- March—"Salute to Camp Richie" H. Clark Thayer
- Overture—"Fra Diavolo" Auber
- Waltz—"Italian Nights" Tobani
- "Oft Have I Seen the Swift Swallow" Dell'Acqua
- Marth Blum, soprano
- Ruth Blum at the piano
- Selection—"The Red Widow" Charles J. Gebest
- March—"The Syria Temple" George Krabill
- Member of Band
- "Unfinished Symphony" (1st movement) Schubert
- "Old Folks at Home" J. C. Noite
- (Solo Clarinet and Band)
- Mr. M. M. Titta
- Country Dance—"The Huskin' Bee" R. C. Pickett
- Selection—"Operatic Masterpieces" V. F. Safranek
- The Star Spangled Banner

The Commonwealth Symphonic Band of Boston, Mass., a WPA organization, has created quite a furor in that city. Writing in the Boston Transcript, Redfern Mason, well-known music critic, states the following:

"Boston Common has heard much music from the time when the British drums and fifes sounded there in the long ago. But I doubt whether the saunterers and the wayfarers ever enjoyed themselves more than they did yesterday morning. For then the Commonwealth Symphonic Band gave a concert and, in spite of the drizzle, people sat and listened and, like Oliver Twist, were anxious for 'more.'

"The director was Alfonso d'Avino and he is an artist; he has subtlety of nuance; he does not mistake uproar for music, and he has the saving grace of rhythm. His band consists of good musicians. In *al fresco* concerts one always trembles lest the trombonists should try to prove the capacity of their lungs. Mr. d'Avino's players recognize that their instruments are capable of beauty. Likewise the trumpets; the clarinets produced a good tone; the piccolo did not squeal more than was called for; the flutes were suave. And so on through the whole instrumentation.

"Three numbers in particular gratified my ear. They were excerpts from 'Lohengrin,' the 'William Tell' overture and three movements from the 'Scenes pittoresques' of Massenet.

"Here you have exemplified the genius of three nationalities, Germany, Italy and France. The Wagner was brought off thrillingly. The march has become almost hackneyed; d'Avino made it sound new. The 'William Tell,' with its storm and its 'Rans des vaches' his greeted the ears of three generations; yet it proved thoroughly pleasing to the senses. In the Massenet we looked for fine shading; we got it. These men know, in practice if not in theory, that 'What is not clear is not French.' The Gallic distinction was there.

"The Symphonic Band ought to be a permanent institution and, if music were made on the Common every day it would

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be good for the souls of many Bostonians. Hundreds got wet yesterday morning; they meant to hear that music, even if they got drenched."

The Sunbury City Band of Sunbury, Pa., is sponsoring the 42nd Annual Music Festival, which will take place the week of June 18th, 1937. The festival will be held in conjunction with the annual state convention of the Eagles Lodge, and more than 75,000 visitors are expected in Sunbury during the week. The program will open on Sunday night, June 13th, with a concert by the Sunbury City Band and special guest artists as soloists. On Monday the annual Flag Day parade occurs, and on Tuesday the Eagles' parade. There will also be a firemen's parade and a baby parade, all featuring bands in large numbers. Among those participating will be the Central Pennsylvania Ladies' Band, the 103rd Cavalry Band, the Shamokin "Our Band," the Sunbury High School Band and high school bands from neighboring cities.



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**MAYOR OF PHILADELPHIA JOINS PRESSMEN'S UNION**  
PHILADELPHIA, Pa.—In connection with the celebration here of the 150th anniversary of the Constitution of the United States, Hon. S. Davis Wilson, Mayor of Philadelphia, was presented with a working membership card in Local Union No. 4 of the International Printing Pressmen's and Assistants' Union of North America.

During the exercises, which were held at the Franklin Institute, the mayor operated the original press invented by Benjamin Franklin, and struck off 13 copies of the Constitution to be presented to the governors of the original 13 states.

Mayor Wilson, who is a strong advocate of the principles of the American Federation of Labor, was presented with the card by Lewis G. Hines, representative of the American Federation of Labor in Philadelphia, who on behalf of the Printing Pressmen and the A. F. of L., informed the mayor that he felt Benjamin Franklin would have been pleased

to know that the press was going to be operated by a union man. The exercises were broadcast by the National Broadcasting System, over a national hook-up.

**FILM OPERATORS UNIONIZE ALL BELLINGHAM THEATRES**

BELLINGHAM, Wash.—Moving Picture Machine Operators' Local Union No. 117 has succeeded in securing agreements with every theatre in Bellingham for a 100 per cent clean sweep.

Many other unions here have also reported numerous gains, including bakers, retail clerks, teamsters, laundry workers, culinary and beverage workers, cannery workers and others.

**Translation O. K.**

A Chinaman passing through the customs was asked his name. "Sneeze," he replied.

The customs man stared at him, and said in a puzzled voice: "Is that your native name?"

"No. I had it translated into English." "Then what is your native name?" demanded the man.

"Ah Choo!"

**Employers Paid Detectives \$49,325**

**In Vegetable Workers' Strike**

SALINAS, Calif.—The extent to which anti-union employers, who usually contend they are financially unable to pay union wages, can dig into their pocket-books for money to hire the gangsters mobilized by detective agencies to break up labor organizations and create trouble in strikes is revealed by the testimony of Charles S. Brooks, secretary-treasurer of the Grower-Shipper Vegetable Association of Salinas, in his testimony before the National Labor Relations Board here in the hearings held by the board regarding alleged discrimination by employers against members of the Fruit and Vegetable Workers' Union, whose main demand was preferential hiring especially in connection with the lettuce strike of last year.

Speaking rather boastfully Mr. Brooks admitted that the members of the association paid \$49,325.00 to the Glen Bodell Detective Service of Los Angeles during last summer's strike of Salinas vegetable and fruit workers for the use of 100 men.

The detective service gangsters were stationed chiefly at ranches, labor camps and barricaded sheds.

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# Stage Shows

The lightning finally struck and hundreds of people are out of work, and many thousands of dollars in investments have been placed in jeopardy. We, of course, refer to the closing of burlesque in New York City. In spite of warnings by the hundreds from everyone, including the performers, the short-sighted managers kept on with their pornographic productions and filthy comedy, and as a result they have now reached the end of their rope. From all accounts no one expected the owners to pay any attention to the warnings; they didn't disappoint, running true to form, as they have in all matters of importance, trusting to blind luck. Nudity had become so common that it no longer meant anything except to attract the patronage of those of a moronic type. The jokes no longer were double entendres, they were just plain filthy. With few exceptions the men operating burlesque in the metropolitan district left nothing to the imagination except wonderment as to "how they were getting away with it." So now they are closed and nobody cares except the poor performers, who have no employment and little prospect of finding any. But all this may prove to be a blessing in disguise. Many plans are now being considered to reopen the theatres with clean variety shows that cannot possibly have trouble with the authorities. Any of the proposed plans will provide work for the vaudeville type of performer, and may do much to rehabilitate the actor in this field. Time there was when burlesque was the developing ground for the great comedians of the future. Let us hope that same proving ground will again be supplied. Burlesque gave us Bert Lehr, Jack Pearl, W. C. Fields, Fannie Brice, Jim Barton, Eddie Cantor, Tim Ryan, Billy Gilbert, Roger Imhoff, and many other fine comedians too numerous to mention, and variety can develop other comedians if they are really required to be funny. Burlesque is not dead, but it has been dealt a body blow that can only be overcome if real showmen, actually wise in the ways of the theatre, can be brought back into the picture. They, and they only, can revive the small spark of life that remains. The American Federation of Actors is ready and anxious to assist in any feasible plan that is comprehensive enough to have a chance of success. Let the owners and managers of the theatres engage producers with some gray matter and start the ball rolling in the right direction.

"Orchids Preferred" failed to live up to the hopes of its producers and managers and closed after a brief engagement of one week in New York City. The valiant efforts of Benay Venuta and Eddie Foy, Jr., failed to save the sinking ship, and it has gone the way of all wrecks to Davy Jones' locker. The early demise was presaged by the action of the Mayor of Philadelphia, who closed it after one performance in that city. Following this it opened in Newark and grossed a near all-time low with \$2,000 in receipts for the week.

Another closing which brought sackcloth and ashes to its backers was that of "The Eternal Road," on May 16th. This biggest of all spectacles, supported by the beautiful production of Max Rheinhardt, never got started and closed with a deficit that undoubtedly was close to \$400,000. With scenic marvels that required the rebuilding of the entire stage of the Manhattan Opera House, and fine music and singing, it seems a shame that the pioneers of this great project were so poorly rewarded.

"Where is vaudeville?" "In the night clubs," is the answer of James S. Pooler, in the Detroit Free Press. Mr. Pooler then at great length points out the large number of variety shows in the night clubs of that city and states that there are more bills being played in Detroit at present than there were before the advent of sound in the theatres. And Mr. Pooler claims that the class of entertainment is superior to that of the old small-time vaudeville show. His opinion is that the same bands of the night clubs and the production numbers with the ubiquitous M. Cs. are developing talent faster than most showmen realize. We agree with you, Mr. Pooler.

Xavier Cugat presented a most enjoyable show at the New York Paramount during his recent stay. His band not only features tangos and other Spanish numbers, but also demonstrated great versatility with a variety of numbers, including some very hot swing. His supporting acts were the famous Spanish dancer, Rosita Ortega, who made such a hit in "Revenge With Music," Del Casino, tenor; the Original Dixieland Jass Band, Larry Blake, impersonator and comedian, and

Mary Small, who has grown from a child star into a mature artist. Altogether it was splendid entertainment.

Louis Armstrong and his unit packed them in at the Chicago Theatre, repeating the success that he enjoyed at the New York Paramount. Benny Goodman opened at the Metropolitan, Boston, on May 31st, and followed with Washington, Baltimore and Pittsburgh. Guy Lombardo played the same string of houses and Abe Lyman opened his theatre tour on June 3rd.

Due to the great success of the Sunday concert idea at the Shea Paramount House in Newport, R. I., this theatre has now added a five-act vaudeville show to its Sunday bills.

The Picadilly Theatre in West End, London, England, returned vaudeville May 3rd, after an absence of two years. The Garrick Theatre, in the same city, is under construction and will be completed in time to open this fall. Stage presentations will be featured.

The Indiana Theatre in Indianapolis is now presenting stage shows under the direction of George Devine. He leased the house for four weeks from Monarch Theatres in order to sound out the possibility of successful operation of a second flesh theatre in the Indiana metropolis.

The stage show field continues to widen in Paris, France. On August 15th the Parisiana Music Hall will open in direct competition with the A. B. C., Paramount and Rex Theatres. The new house is to be operated by Yves Bixos, who will present straight vaudeville shows.

Too bad that the successful Broadway shows are not protected from their stars' picture commitments in some manner that will not force "hit" shows to close. Latest production to be thus affected is the revue "The Show Is On," which must close July 15th in order to allow Bert Lehr to fulfill a motion picture contract. This is one of the best revues to hit the boards in New York for some time and could run for many months to come. It is understood that Bea Lillie also must trek to Hollywood on September 15th, so Lehr is not alone to blame. It's all right for the stars, but the actors playing the lesser parts, the musicians, stage hands and chorus girls could use the work during the dull summer season to great advantage. Another show that was recently forced to close was the dramatic success, "High Tor," which closed on June 5th to allow Burgess Meredith to return to Hollywood to fulfill his contract with R. K. O.

Many of the towns in the so-called sticks are proving to be a source of revenue to the smaller vaudeville revues that tour as units. The William Morris office, Wilbur Cushman and smaller offices are being called upon to supply more and more of the units that cost in the neighborhood of from \$150 to \$175 per day. Buchanan, W. Va., Pickneyville and Gillespie, Ill., Malden and De Soto, Mo., and Big Stone Gap, Va., are among the many towns in those states that are playing these shows. Pennsylvania, Kentucky, Indiana, Oklahoma, North and South Carolina and Texas also absorb many dates for this class of attractions.

At the time of this writing several plans are afoot for the reopenings of the darkened burlesque houses in New York City. The daily papers carried an item stating that the managers were working out a plan for a czar who would act in a similar capacity to that occupied by Judge Landis with organized baseball. If this plan should fail, at least three of the houses, the Oriental, Gayety and Republic, will undoubtedly reopen with popular-price vaudeville shows produced as variety revues.

Sydney, Australia, is looking forward to a healthy revival of flesh in its theatres. Stage shows are doing well in the Capitol, State and Prince Edward Theatres and

the great success enjoyed by the Marcus Show in New Zealand has brought Sir Ben Fuller to the United States to seek suitable attractions for his expanded activities.

Scarcity of top-notch attractions has forced the Hershey Theatre of Hershey, Pa., into production of its own shows. This house changes from three days to a full week about June 15th, and has engaged Arthur Fisher and Harry Krivett to stage the bigger productions.

The Center Theatre in Radio City will not return to straight sound next season, according to recent announcements. The Center Theatre Corporation, which is owned by the Rockefeller interests, is making definite plans to produce the operetta "Virginia" this fall without any financing by outside interests. Arthur Schwartz and Laurence Stallings are the authors and the production will be in the hands of Leon Leonidoff.

Say what they like, vaudeville isn't dead by a long shot. Recently in Detroit one of the weakest pictures, "Thunder in the City," which wouldn't have attracted wooden nickels without support, grossed in the neighborhood of \$31,000 as the result of the draw of the stellar attraction, Guy Lombardo and his band. During the same week Horace Heidt hyposed the Century in Baltimore to \$16,000, the largest gross in many moons. Lombardo also pulled "Mountain Justice" out of the red during his week at the Stanley Theatre in Pittsburgh, Pa. The Professional Nights at the Brooklyn Paramount every Friday have done so well that the producer has moved his office to the Paramount Building. Trade papers state that the Friday night grosses are now 60 per cent above normal.

The Jones Beach operetta which did so well last summer will reopen on June 29th. Fortune Gallo of the Gallo Opera Company is again producing. The scene of these shows is second only in beauty to Forest Park in St. Louis. The stage is on a huge barge anchored off shore in the bay and the seats form a huge V on the shore. Black Art is used in the lighting, so that no curtain is necessary. The resultant picture on a moonlight night is one that can never be forgotten.

Success of vaudeville at the Center Theatre in Denver, Col., caused the owners to remodel the house into an up-to-date attractive showplace. The old-fashioned boxes were removed, together with many other eyesores, and the decorations make it attractive and bright. Business continues to be very good.

Despite the advent of summer the Randforce Savoy and Walker Theatres in Brooklyn are booking occasional attractions. The Riverside Theatre in Milwaukee now has a competitor in the Fox Palace which is booking "now-and-then shows." The Paramount Theatre in New Haven and Paramount in Springfield are also increasing their spot bookings. The Manchester in Los Angeles, Calif., a split-week neighborhood house, is continuing its shows for the summer. The Rivoli Theatre, Portland, Ore., added stage shows on May 28th.

"Sea Legs," the musical comedy which opened in New York on May 18th, appears to be due to suffer the same fate as "Orchids Preferred." The revues of this opus by the critics state that the fine singing and dancing of Dorothy Stone and Charles Collins cannot possibly hope to overcome the handicap of a dull book and tunes that are obviously second-hand and shopworn. It seems that there will be two hopefuls in the discard before the end of the month.

Those legitimate attractions that are still on the road continue to enjoy wonderful business, more than they ever dared to hope for. "Idiot's Delight" grossed \$33,000 in a week of three stands ending May 15th. During the same week Katharine Cornell grossed \$26,000 in Philadelphia, and "Ziegfeld Follies" \$21,000 in Washington, D. C. Other shows enjoying the widespread prosperity are the two road companies of "Boy Meets Girl," "You Can't Take It With You," "Tobacco Road," "First Lady," "Brother Rat" and "Tovarich."

**VICTORY**  
The combined efforts of theatre owners, actors, stage hands, musicians, chorus men and girls, and petitions signed by 150,000 patrons of the theatre resulted in a veto of the vicious Dunnigan One-Man Censor Bill by Governor Lehman of the State of New York. This bill gave such complete control of the entire theatrical industry to the license commissioner that it was considered that the very life of the theatre hung in the balance. Governor Lehman in vetoing the measure made the following statement:

"While fully appreciative of the high purpose of those supporting this bill, and while warmly joining in the

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desire to maintain the theatre on a proper moral plane, it nevertheless seems to me that the specific provisions of this bill are too broad and too susceptible of abuse in administration.  
Once more the theatre showed what really can be accomplished by concerted effort, and the result was a glorious victory.



# Grand Opera

The principal item of interest to many in the spring season of the Metropolitan Opera Company was the premiere of the Walter Damrosch Opera, "The Man Without a Country." At this writing the opera has been played four times. The premiere was a brilliant occasion, with all Mr. Damrosch's friends out in full array, the house crowded with music lovers and those desiring to pay tribute to the seventy-five year old maestro. Mr. Damrosch's activities at N. B. C. in behalf of music are so well known and appreciated that there can be no doubt of his popularity with all lovers of the art. The opera is based on Edward Everett Hale's immortal story, which is enlarged upon by the addition

of a woman who is in love with Philip Nolan, Mr. Damrosch explaining that he simply could not let the young man die without the benefit of the love of a woman. There were many novelties in the score including spoken lines and a sailor's hornpipe. The music is pleasing although not entirely original as motifs of Wagner, Berlioz, and others were frequently detected. The story is well carried out although the music in some of the climaxes was not equal to the demands of the libretto. Nevertheless it was entertaining and the audience seemed to thoroughly enjoy the performance that this writer heard. The opera marked the debut of Helen Traubel, the brilliant young St. Louis artist who has made so many admirers by her fine singing over the radio. Singing in the Metropolitan Opera House, the voice made an even greater impression. The young artist has a beautiful instrument and used it to good advantage. Her voice is not only brilliant, she sings true to pitch. In the duets she exhibited elasticity and musicianship that makes it apparent that vocally she is to be one of the great artists of the near future. The fine tenor of Arthur Carron and beautiful singing of Donald Dickson made the evening one of great enjoyment. Our American artists are coming into their own. The premiere performance was conducted by Mr. Damrosch, the others by Wilfred Pelletier.

Two outstanding operas are to be given at the Stadium this Summer unless present plans go awry. Strauss's "Salome" is definitely scheduled for June 30th and July 1st. Erica Darbo, Swedish soprano, will sing the title role which she essayed so successfully in Cincinnati last Summer. Liuba Senderowna will sing Herodias; Sydney De Vries as Jochanaan and Clifford Mens as Narraboth will complete the cast. Alexander Smallens will be the conductor. The other novelty will be Shostakovich's "Lady Macbeth of Mzensk" which will be presented on August 4th and 5th if the score can be secured. There are only two full scores, both the property of the Soviet Government. One is for home consumption only and it is the other one that Mr. Smallens is now trying to locate. Where it is now no one seems to know, but it is hoped that it may be found in time to give the opera on schedule.

Reports from London state that the second opera of the Coronation Season "Ariane et Barbe-Bleue" was disappointing. It seems that the Dukas libretto of the Bluebeard story, written by Maeterlinck, is somewhat anaemic and made for a poor operatic story. The music is described as clever, but lacking in warmth and life. Lawrence Tibbett won a warm reception in his first performance, singing Scarpia in "La Tosca." He received a number of enthusiastic curtain calls, as did Gina Cigna and Martinelli, who sang the other leading roles. London is anxiously awaiting Tibbett's other performances. "Alceste" and "Orpheus" by Gluck are to be sung shortly and are also looked upon with favor, according to the advance sales.

Mozart's "Magic Flute" has been restored to the repertoire at Sadler's Wells, and is drawing large and appreciative audiences. The performance is one of all-round excellence, and the producer, Clive Carey, has solved the difficulties this opera presents in a very satisfactory and effective manner. But the greatest difficulties lie on the musical side, and these the talented company has surmounted in most creditable manner. The four principal parts were all well taken. Joan Cross, the Pamina, was in particularly good voice, giving Mozart's exacting vocal line with sustained beauty of tone. As Tamino, Francis Russell also showed himself to be a Mozart singer of no mean ability. Ruth Naylor sang the coloratura airs of the "Queen of Night" well and showed much vocal agility, but a lack of the right incisiveness in the lower register of her voice detracted slightly from an otherwise excellent performance. The

Sarastro was Harry Brindle, who opened all his solos firmly and boldly, but was inclined to slight loss of control as his air proceeded. Sumner Austin was an excellent Papageno—perhaps a little overplayed. All the smaller parts were well taken and a special word of commendation is due to the Queen of Night's three ladies—Molly de Gunst, Marjorie Parry and Edith Coates—and to the Three Genii—Sybil Hambleton, Rose Morris and Valletta Jacopi. The orchestra did excellent work, and Warwick Braithwaite conducted with his usual skill and firm control.

The season at Glyndebourne will be devoted entirely to the works of Mozart; it began on May 19th and closes on July 3rd. Five operas are to be given, "Die Zauberflote," "Don Giovanni," "Le Nozze de Figaro," "Così fan tutte" and "Die Entführung aus dem Serail." The season is under the artistic direction of Fritz Busch, and those who are fortunate enough to be able to attend will have the pleasure and satisfaction of hearing these familiar masterpieces sung—and sung remarkably well—in the language in which they were written and exactly as Mozart intended. The London Symphony Orchestra has been engaged, and the list of soloists is an imposing one.

The recent performance of Schoeck's "Massimilla Doni" at the Dresden State Opera House was a distinct success. This is the third opera premiere which the popular Swiss composer has had in Dresden, "Penthesilea" and "Der Fischer un syne Fru" having been produced there some eight or nine years ago. The libretto of the new opera has been adapted by Armin Rieger from Balzac's novel, "Massimilla Doni," and the plot affords excellent scope for dramatic action. The score, which is strictly lyrical, contains some really beautiful themes as, for example, Tint's "air" which occurs again and again, but the musical, as well as the dramatic climax, is missing, and consequently the opera lacks a certain amount of fascination, and the three hours become somewhat tedious.

The opera comprises four acts and six scenes, all of which are entirely up to the high standard for which Dresden has so long been famous. Adolf Mahnk's Venetian scenery is really exquisite in every detail; Max Hofmuller's stage management is also particularly successful; and Elisabeth von Auenmuller's costumes are extremely artistic, and entirely in keeping with the period (1830). In the third scene, which represents the interior of a theatre, complete with stage and boxes, one is instinctively reminded of a similar scene from Strauss's "Ariadne auf Naxos."

Schoeck's music demands exceptional vocal qualities of the singers, and the Dresden cast left absolutely nothing to be desired in this direction. Felicie Huhn-Mibacsek, of the Munich State Opera, sang the title-role, and was a very gracious and sympathetic duet partner. Erna Sack had great success in the coloratura role of Tint. The two tenors, Rudolf Dittich and Torsten Ralf, sang splendidly as Memmi and Genovese, and Arno Schellenberg, Kurt Bohme and Heinrich Tessmer gave excellent studies of Vendramin, Capraja, and the Duke Cattaneo. Karl Bohm conducted and made the most of the score, and the orchestra did much towards the success of the evening.

Reports from New Orleans indicate more than a passing interest in the revival of the French opera which died with the burning of the French Opera House in 1919. A new company is being organized for the purpose of giving opera performances in the City Auditorium. The company will then expand its scope by touring the south, giving performances in the more important southern cities. An offer of northern capital to finance the project was refused recently as the president of the association stated their purpose could best be served by limiting the project to people of the south. There is also some talk of rebuilding the French

Opera House, but the estimated cost of \$165,000.00 probably will forestall this move, at least for the present. A return of the French opera would be a step in the right direction as there are far too few opera companies in the United States and Canada, a pitiful few when compared with the countries of Europe, who have far less resources than this rich continent.

The 25-year-old Philadelphia composer, Gian-Carlo Menotti, is writing an opera expressly for radio under terms of a commission awarded him on April 27th by the National Broadcasting Company. The new opera is to be ready for its world premiere at Radio City by the end of 1937.

The commissioned work is to be of one hour's length, and will be original both as to music and text. NBC will have first performance rights and all radio rights for three years, as well as an option on three more operas.

In announcing the commission, Lenox R. Lohr, NBC president, declared: "The National Broadcasting Company, as the medium through which grand opera reaches the entire western world, has long been interested in producing an operatic work written especially for radio. In the gay and swiftly moving style of Menotti we believe we have found an operatic approach particularly well suited to our needs. In commissioning him to write an opera for us, we have given him a free hand as far as style and content are concerned. We have only asked that he be guided by his knowledge of the advantages and limitations of the art of broadcasting."

Menotti's NBC commission came two weeks after the sensational success of his opera "Amelia al Ballo" in New York, on July 11th.

At the concluding performance of his opera, "Garrick," given recently by the Juilliard Opera School at the Juilliard School of Music, Albert Stoessel was presented with several gifts from the faculty of the institution. These included a first edition of Beethoven's Ninth symphony, a first edition of the score and parts of that composer's string quartet, Op. 130, a copy of Antoine Vidal's "Les Instruments a Archet," and an engraving of David Garrick with a manuscript poem signed with that actor's initials. Ernest Hutcheson made the presentation speech.

Paderewski is said to be composing an original opera of American Life during his convalescence in Switzerland. It is said that he intends to sell this opera to a motion picture company, and that at present Paramount is intensely interested. The score is to be completed by mid-autumn.

Sol Hurok is bringing the Salzburg Opera Company to America this fall. The company will land in October, and will bring its own orchestra under the direction of Alberto Erede. The company of 70, including the orchestra, will present operas by Milhaud, Mozart, Monteverdi and Ibert. "The Goose of Cairo," "The Poor Sailor," "Angelique" and Hayden's "The Apothecary" will be included in the repertoire.

The presentation of Count Ferenc Esterhazy's opera "The Love Letter," in Budapest last month increased the respect of the musicians of Hungary for the nobleman. He has long been regarded as an aristocratic music lover, without much musical background, but his opera has placed him in the ranks of respected composers. The opera was presented by the Royal Opera Company as a double bill, together with the ballet "Lysistrata" by the Hungarian composer, Laszlo Lajtha.

And while on the subject of radio operas we have learned that Columbia Broadcasting System has commissioned Louis Gruenberg to write an opera for that chain, entitled "Green Mansions." Mr. Gruenberg has taken residence in Los Angeles where he will remain until the completion of the opera. He has already been working on it for the past ten weeks. It is evident that radio is now becoming very active in the development of American opera in addition to its previous activities on behalf of symphonic music. We shall yet see widespread operatic activity in this country of which all music lovers will be extremely proud.

The Hippodrome Opera Company continues to draw huge crowds into the large opera house which accommodates everything from circus and wrestling to grand opera. Recently Hilde Kutschian Kosta, Turkish-American contralto, made her debut as Carmen before a delighted audience of 3,500 persons. This singer, who has an extended experience on the Broadway stage, made a most favorable impression with her portrayal of the Cigarette Girl in Bizet's masterpiece. Her dancing and acting, highly competent, added



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much to her characterization. Ettore Nava sang Don Jose in a most accomplished manner, and Enrico Coppellotti was acceptable as Escamillo.

Jennie Tourel, Canadian mezzo-soprano, made her debut in the Mignon presentation during the Metropolitan spring season. She was received as a valuable addition to the "Met" and her warm voice is considered as ideal for the Mignon role. Miss Tourel has had much experience at the Opera Comique in Paris.

The Glasgow Grand Opera Society recently gave the first performance, in Glasgow, Scotland, of "The Weird of Colbar," a Scottish romantic opera by W. B. Mooney, a Scotch composer, and the Rev. George M. Reith, a Scotch librettist. The background of the opera is the second Jacobite rebellion, with English soldiers threading their way in and out of the action. The opera is romantic with a touch of the supernatural. Erik Chisholm conducted the premiere performance.

Due to the great success of "Amelia al Ballo" the Chicago Opera Company wants to import the entire production, including the principals and chorus, for its fall season. Margaret Daum who made such a fine impression in the leading role made her debut at the Metropolitan recently as Musetta in "La Boheme" and was received with much acclaim by the critics for her good work in that part.

The performance of "Lohengrin" during the spring season of the Metropolitan appeared to be far from a good one. The fact of the matter is that this opera is too heavy for any but the most mature artists with widespread Wagnerian experience. The artists were unequal to the task allotted to them, the direction was faulty, and as a result the critics stated that the work should have been omitted from the repertoire.

On the other hand the revival of "Marouf" on Friday, May 21st, was a most happy choice. Mario Chamlee sang the part that he studied under Henri Rabaud, the composer, singing and acting the part of the handsome and good-natured shoe-mender in a manner that left no room for criticism. Nancy McCord made her debut singing the part of the Princess Saamcheddine. Miss McCord is beautiful to look upon and sang and acted the part most acceptably at the second performance, which was heard by your reviewer. Although she does not have a large voice, she makes good use of it, and her stage presence and beauty added much to the colorful Arabian Nights story. Miss McCord was born on Long Island and has had much stage experience both in musical comedy and opera. She sang with the American Opera Company in "Faust," at the Stadium in "Carmen" and in "Face the Music." "All the King's Horses" and more recently in "May Wine."



## Famous Conductors and Bandmasters

EDWIN FRANKO GOLDMAN

By HENRY WOELBER

"Is there any happiness in the world like the happiness of a disposition made happy by the happiness of others?" Did ever a man deserve this quotation more than Edwin Franko Goldman? Born in the midst of talented, good natured, gifted ancestors, he early in life displayed a manly, stalwart and amiable trait of character that stands him in such good stead now in later life. His grandparents were natives of Germany, both of Jewish extraction. The Frankos migrated to New Orleans, where their 15 children first saw the light of day. Selma Franko, the eldest was the mother of our renowned bandmaster. She was the wife of a New Orleans born lawyer named Goldman, who before he died had achieved fame as newspaper editor, linguist, pianist and violinist, and as if he had nothing else to do, graduated from Tulane University, and became a judge. Five of these Franko children, ranging in age from 7 to 14, played piano and violin in a concert company which included Adelina Patti, traveling extensively in Europe and America, in the late 60's. Their names were Selma, Jeanne, Rachel, Sam and Nahan, the latter two being the redoubtable and eminent violinists of New York. From such a heritage came Edwin Franko Goldman, January 1, 1878, in Louisville, Ky. It is very pleasant to relate in maturer years he married Mrs. Goldman, a graduate of Hunter College, a talented woman who has done considerable writing and lecturing. Continuing, their son Richard Henry Goldman, won an \$1,800 fellowship from Columbia three years ago at the age of 19, and is now in Europe with his mother gathering material for a literary career, with music as an avocation, he already having written several pieces. A daughter, Louise Elizabeth Goldman, is a senior at Barnard College. It is too soon to prophesy about the young lady, but it is safe to predict she will enhance the Franko-Goldman tradition.

Now what has all this to do with the Goldman Band? Just this. First of all it shows that music was in the blood. Then there was education, refinement, culture, good breeding, and good manners, all consummated in the person of Edwin Franko Goldman, a conductor of superior individuality, and a musician of acknowledged ability, remarkably studious, particularly intelligent, and unusually accomplished. The personnel of his band is probably unmatched in the annals of instrumentation. In fact the roster reads like a "Who's Who" of the best players, so "swell" it is certain their clothes are made by a Bond Street tailor. There is a power in added momentum. The Austrian and German bands early adopted this general idea of a 62-piece band. In later years Gilmore and Sousa followed, gradually increasing until one had 100 men, the other 84, but in both cases for a long period they averaged 62 players. It is very doubtful if man for man, a better band than Goldman's ever existed. He deviated but slightly from the old custom, notably in the horn, trumpet, trombone, and tuba, and obviously for outdoor purposes. A late list of the 62-piece Goldman Band shows that 32 men are from several of the leading symphony and grand opera orchestras, 10 from the Sousa and Pryor bands, and 20 who have played largely with the Victor and Columbia records. The complete instrumentation follows: one piccolo, three flutes, 19 B flat clarinets, one alto clarinet, one bass clarinet, two bassoons, two oboes, two saxophones, five horns, four cornets, four trumpets, two euphoniums, six trombones, four tubas, two string basses, one tympani, two drums, traps, etc., one harp, total 62.

Goldman's history shows his parents brought him to New York when he was eight, and at 14 he had won a scholarship in the National Conservatory of Music, over which Antonin Dvorak presided. A year later Jules Levy, the world's premier cornetist of that day, took young Goldman as a free pupil. At 17 he became a member of the Metropolitan Opera House orchestra, remaining ten years under such conductors as Damrosch, Mottl, Mahler and Toscanini, and the guests Humperdinck and Saint Saens. He also played in his uncles' orchestras; one led by the flashy and gifted Nahan Franko, the other by Sam Franko, profound student, and viola player, who gave concerts of the old classics, and played by an orchestra as the music was originally written. Small wonder then that with such a band and under such a routine conductor, the Goldman Band really approaches a symphony orchestra, and that should be the goal of every leader—to

once more make a band sound well as in the days of long ago.

When Eddie Goldman was a boy in short pants, the great Dresden conductor, von Schuch, came to the Metropolitan Opera, as guest. In orchestral concerts he specialized in the Weber overtures. The boy, through his uncles, had access to the big orchestra libraries, and entree to almost any rehearsal in New York. He had an insatiable thirst for musical knowledge. That he availed himself of such unlimited opportunities, goes without saying. Just listen now to the beautiful clarinet passages in "Oberon" and "Euryanthe," and the horn quartette in "Der Freischutz," as played by the Goldman Band. Following one of his dashing marches, he will interpret Herbert's "Sweet Mystery of Life" with a relaxation and poise that staggers the imagination of one listening to a band. And when he played Schubert's "Unfinished Symphony" allowing the band full freedom in the three-eight cello movement, we Boston radio auditors thought he had second violins and violas in the band. Such a subdued sostenuto is seldom heard. His programs embrace the flowing melodies of the Italians, the solid harmony of the Germans, and the pathetic declamation of the French, with not too many of those unbearable, loud, fast six-eight, and alle breve marches, which no one can execute. Musical authorities acclaim the pure melody of Mendelssohn, and Goldman with the same racial strain is a marvel at bringing out the most beautiful band music, pure and unspoiled by an excess of percussion or brass instruments. Who likes the rumble of a radio when a gentle soft voice or instrument is speaking or playing? Except for an over exaggerated effect, he is not interested in riveting machines, airplane motors, or steel mills, but with an enthusiasm for art, coupled with a personal presence, possessing the requisite nerve and decision to make a good conductor, the band opened a glorious future for him. Notwithstanding preceding and surrounding environments he has talent in his own right. Goldman retains a good memory which is very important, and attention is the mother of memory. Through his band experience he imparts facts, explains, encourages and inspires. The professional ear hears what the amateur misses. So many teachers sprinkle incense before the shrine of hurry, that thousands are taught to play only after a fashion. What a pity we ever exchanged good music and spiritually important principles for bad art in any form!

Thought is a luxury, and few really indulge in it. But Goldman had a fond hope in his heart, and an idea in the back of his head—and that was to give America once again a band of the first rank. But here insuperable obstacles arose. New York for many years had not been used to hearing a highly organized permanent band of 62 men. Given the acid test, and with much aplomb, he set to work with all the urbanity and savoir faire of a 15th century courtier. The partially clad eye could just see what was happening, when and why. The ruthless hand of ignorance, almost the devastation of war which raged like a Nahant storm, seemed momentarily to deter him, but not for long, because when mother nature calls, human nature responds, and all this without bartering body and soul to the great caliphs. The vinegar of defeat was suddenly turned overnight into the heady wine of victory. With a flair for diplomacy, the suave Goldman, the organizer, cast a spell over the powers that be. He was like Pegasus, the horse that belonged to the gods, hitched to a plow. Many of our fine artists are hitched to a cafe, never to be unharnessed unless some creative genius goes out and makes business for them.

The Goldman Band concerts in Central Park, on the Campus at New York University, and Columbia Green, have become epochs in band history. Time will record the change back to the era when the band was the main attraction. By means of the radio, and these concerts in the open, more people have heard this band than any other in the world. From the coming South, and the growing West, young couples come to New York on their honeymoon. Before seeing the Brooklyn Bridge or Grant's Tomb, they saunter to the mall to hear in melodic strain what the minister had said in words. Others, considering the important step, are at once reassured by the "Wedding March." The Goldman band stand is a trysting place. And the old, wearing an expression of melancholy, their battle of life fraught with a thin tinge of defeat, are once more restored by Schubert's Serenade. Does all this portend the dawning of better days? Poor humans of today are more cautious than their brethren of yesteryear. What memories of Victor Herbert! At a circus one sees many things, but people go to a band concert to listen, and everybody is so good natured; and like passengers in a street car, they can always move up and make room for another. The smile on Goldman's face is contagious. Silver white, imposing, he

is rich in that indefinable thing we call charm. Intelligent, persevering, sagacious, not chosen because of any particular competence, Goldman, by the very fact of his great understanding of human emotions, and his ability to satisfy an audience without explanations or tutored, prove him to be the ideal bandmaster. People hearing his band are so happy they live as if they never were to die, gathering the present moment as if it were eternal. They accept these concerts as the flowers accept the evening rain.

Goldman grew from a hardy annual to a popular perennial. His presence instantly commands respect. Seven nights weekly, the band played until the last warmth of the leaves and the first crispness of the fall air. The music soothed the anguished musings of the deserted lover, and dispelled the weariness of the tired business man. Goldman, erect, severe, simple, sublime, but with precision, never envied the symphonic or operatic performances, but emulated them. His band plays with a lilt, a color, a delicately managed emphasis that moves the currents of the blood, and makes the listeners thrill again. The trees sway gracefully with "The Dance of the Hours," and when the band played the "Forget-Me-Not" gavotte, the girls plucked the little flower in the fellows lapel, the music did the rest. If the insects could be seen under a microscope, they were doing a dance to Debussy's "Golliwogs Cake-walk." The audience gasps for more after a superb, bejeweled performance of "The Blue Danube." The masses, cultured or otherwise, are undecieved in their love of music, although like manner and taste, it changes.

Goldman organized the American Bandmasters' Association, and at its first convention in March, 1930, was unanimously elected president.

Some of the miscellaneous engagements played by the Goldman Band were the 80th and 81st birthdays of John D. Rockefeller at his Tarrytown, N. Y., home. It also played the Sir Thomas Lipton reception, and engagements at the Atlantic City Steel Pier, several seasons. Another of importance was at the Toronto Exhibition in 1929 and 1930.

The Goldman Band was the first to go on the air before commercial broadcasting was known, and has since furnished many times the programs of General Motors, Pure Oil, Cities Service and General Electric. No story of the Goldman Band is complete without knowing what made a tremendous undertaking possible. The answer is simple: Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murray Guggenheim. Volumes have been written of the world-wide Rockefeller Medical Foundation; the Carnegie Libraries; Higginson, the sole support of the Boston Symphony; Jordan, the angel of the defunct Boston Opera Company, and millions have been given for scholarships in colleges. Too much credit cannot be given the Guggenheims for their generosity, thus providing unlimited joy and pleasure to countless thousands of Americans throughout the length and breadth of our land, and Canada. Multitudes are very grateful to them, and thank them because they were: "Thinking of the deed, and not the creed, to help us in our utmost need." Competitive bandmen everywhere owe a lot to that energetic organizer, that inspiring companion, and great bandmaster, Edwin Franko Goldman.

### Byrnes Act Amendment Seeks Strikebreakers' Punishment

WASHINGTON, D. C.—Senator Byrnes of South Carolina has introduced an amendment to the Byrnes Act providing punishment for strike-breakers or private detectives transported across state lines to interfere with peaceful picketing or the right of organization for collective bargaining.

The amendment was in part a result of the La Follette committee civil liberties investigation.

"The amendment seeks to make clear that strike-breakers or private detectives transported for such purposes shall be punished as well as the employer who causes them to be transported," Byrnes said.

### The Same, Anyway

The son and heir was about to tie the nuptial knot on April the 1st and rather diffidently approached his prospective father-in-law and the prospect.

"Do you think," he inquired, "that the ceremony will make April fools of us?" "Why," was the reply, "what's April got to do with it?"—Montreal Star.

### Howlers

A smock is a type of nightshirt worn by country people in England during the daytime.

A dolt is a grown-up person.

Mosques are young mosquitoes.

A vacation is when people go to work on their holiday.—Montreal Star.

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Dr. Schweisheimer is a noted European writer as well as a recognized authority on physical troubles of Musicians. He has recently moved to the United States and is to make his home here permanently.

### BEETHOVEN'S DEAFNESS

Beethoven himself was the first to set down in writing the news of his slowly but inexorable surely progressing deafness. In the beginning, it was inconceivable to him that he should lose his acoustic sense; he simply could not believe it. After a period of intense sorrow and despair, he finally reached a state of resignation and self-control. But never until the day of his death, did he give up the hope of being cured, the hope for a miracle.

Beethoven's hearing started to deteriorate in his twenty-eighth year, probably even earlier. First, the left ear was affected, soon afterwards, also the right. A continual humming and buzzing in the ears was especially disturbing. He avoided society; it was intolerable for him to have to admit his growing deafness. In the theater, he had to lean against the stage to be able to understand the actors. Sometimes Beethoven suffered from earaches, but they were second rank in proportion to other symptoms (deafness, humming and buzzing).

In 1802 he made long lonely walks in the surroundings of Heiligenstadt, and here he reached the splendid resignation as expressed in his last will, the "Heiligenstadt Testament," one of the most moving documents ever written by suffering men. Beethoven never did lose the feeling of being degraded as a musician by his deafness. From about 1814 on replies to Beethoven's questions had to be written down, and many of these answers are found in his conversation notebook.

Of course, Beethoven, like most other deaf people, soon learned to read lips. All the efforts to improve Beethoven's hearing by the use of apparatuses were unsuccessful. So were all the treatments Beethoven underwent with several doctors and natural-healers.

Beethoven did not suffer from otosclerosis, as is sometimes claimed, but from a disease of the inner ear, caused by an affection of the acoustic nerve. The symptoms of these two ailments are frequently so similar—especially in regard to their

slow progress—that it is difficult to definitely differentiate between them.

In Beethoven's case, it has been proved that he first lost his capacity of hearing high notes. This is one of the peculiarities of the diseases of the inner ear but is generally not an early symptom of otosclerosis. At the post mortem examination, the acoustic nerve, especially that of the left ear, was found to be atrophied.

What is the cause of this atrophy of Beethoven's acoustic nerves? Quite a number of assumptions have been made: influence of excessive sound, influence of repeated colds, innate weakness of the acoustic nerves, infectious diseases, injury by poison such as alcohol.

Most likely, an attack of typhoid fever in his youth was at the root of Beethoven's affliction. He also had smallpox as a young child. Infectious diseases often lastingly affect various nerves, and the acoustic nerves are especially sensitive to the poisons of such sicknesses. Schubert's mother and Schubert himself died of typhoid fever, a very frequent disease in Europe of that time. Beethoven spoke in detail about his trouble with Dr. Alois Weissenbach, and this doctor regards the typhoid fever which Beethoven otherwise overcame, as the cause of his deafness.

The chronic stomach and intestinal troubles from which Beethoven suffered from his thirtieth year on, also find their explanation in this illness. They formed the basis for the sickness of which he finally died: cirrhosis of the liver. The successive stages of this sickness are easily followed: jaundice, haemorrhages, dropsy. The latter was a consequence of the liver complaint. During his last years, Beethoven often had to be punctuated on account of his dropsy. He suffered these punctuations with good humor and an angelic patience.

Beethoven's financial circumstances and living conditions were irregular and generally unfavorable. He was, therefore, not in a position to give his chronic intestinal complaint the proper care and necessary attention. Excessive alcoholism has been named a cause of Beethoven's

complaints, but in reality, every presupposition is lacking for such an imputation. Beethoven was fond of an occasional glass of wine, in his latter years, he preferred punch. But at no time of his life he was a drinker. Furthermore, alcohol is neither a certain nor the only provocation of cirrhosis of the liver. The chronic intestinal troubles, such as Beethoven suffered from, gave a valid explanation for the appearance of his liver complaints.

For years and years, Beethoven underwent all kinds of treatments by doctors and laymen, and even tried the impossible to improve his hearing. But there was no help for him. Beethoven once said: "My whole life has been poisoned." These words show the deep depression of a chronic invalid, of a musician gradually but surely losing his most important sense. To show the despair which Beethoven often evinced—and which he always heroically conquered.

That such a genial master of composing as Beethoven should be afflicted with deafness has always been regarded as an especially tragic fate. Time and again one seeks some connection between his deafness and his creative musical ability. But such a connection exists only in a very general sense. Anguish such as Beethoven suffered from his early days on might have completely enervated a weaker nature. But such an inherently serious personality and artist as Beethoven was merely turned to introversion and serious philosophizing.

Character and view of life are basically influenced by hard experiences—and this is mirrored in the creations of the suffering genius.

But there are no or only very few indications that Beethoven's compositions showed any external symptoms of his progressing deafness. This can be seen on close inspection of details. The influence of external conditions or creative genius is mostly much weaker than one would expect—and that is a really surprising thing.

Hugo von Hoffmannsthal and Richard Strauss have accurately characterized this independence of mind over matter in their prelude to "Ariadne on Naxos"; the young composer becomes involved in an unpleasant quarrel with a servant—and is inspired with a divine new melody by this incident. Genial creation is independent of the influence of external factors in so far as they have not turned into psychic impulses.

Physical suffering is to be numbered among such external influences in the case of a genius. Beethoven's deafness, therefore, had no direct influence on the progress of his creative work—only an

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indirect one in so far as his emotions and vibrations unconsciously reacted to it.

# HERE, THERE AND EVERYWHERE

THEY DID IT WITH MUSIC

Finding the customary mode of picketing ineffective at a night club called the Coon Chicken Inn, the musicians' union of Seattle, Wash., sent a brass band to the picket line to "say it with music." Blatant, discordant, sour notes carried along burlesque tunes of late popular music so shattered the ear-drums and nerves of the diners and dancers that after a few such performances by the band the patrons gave the unfair place the go-by and, when their pocketbooks were hit so hard, the proprietors were not long in making peace with the union. Thus they accomplished in a few nights that which they had been endeavoring to do by ordinary picketing for two months without success.

If members of the Federation ever had any compunction about patronizing the Angelica Jacket Company they may drop it immediately. This company which employs 500 workers has signed a contract with the United Garment Workers of America, an affiliate of the American Federation of Labor. This contract provides for union wages and working conditions for the 500 employees, and enables the company to place the union label in all garments made in its factory.

Minneapolis, Minn., is boasting that its Orchestra Association won out over several of the large eastern cities in bidding for the services of Dimitri Mitropoulos as conductor. The Minneapolis Journal has carried several items on this subject matter.

Samuel J. Allinson, president of Local No. 234, died on May 9 after a two months' illness. He had served as president one year and four months. He was 38 years of age and was an excellent violinist. He graduated from the Yale Law School in 1925 and began his practice of law in 1927.

He was a member of the Choral Club, K. O. J.; Cosmopolitan Lodge, A. F. and A. M.; K. of P. and the New Haven Symphony Orchestra. He was very much interested in the Federation and attended the Asbury Park Convention and was a delegate to this year's convention. He leaves his wife, Elizabeth, and a daughter, Harriet, his mother, a brother and five sisters.

He was loved by all who knew him and had one of the largest attended funerals that a young man ever had in New Haven. The local has suffered a severe loss as he was on the way to being heard of not only as an attorney but as a leader in the labor movement.

The Estey Organ Corp. of Brattleboro, Vt., have been turning out organs of every size and description for over 90 years. Four generations of Esteys have been in the business of building organs. In the last decade when things became a little slow in the organ line, the ingenious shop workmen turned their combined efforts to the thought of producing a miniature organ—small enough for a child to play, but still authentic as far as pitch, intonation, balance, etc. This, they did so well, that last Christmas, when department stores first took in this toy orders came in so rapidly that thousands of orders had to be shipped after the Christmas rush.

Last month Rubinoff took one with him to the coast. He found it to be invaluable in picking out ideas for arrangements. Richard Liebert, solo organist at Radio City's Music Hall, posed for pictures with the Little Estey, with his seven-year-old daughter and himself.

The great-hearted coal companies of Harlan County charge a miner 15 per cent a month for any money drawn before pay day, and then pay him 'n scrip which he has to spend at the company store. Thrift, thrift, Horatio.

Mount Vernon, Local No. 665, N. Y., does things up brown when it entertains its members. On May 3 the local gave a dinner-dance and entertainment at Murray's Tavern, Tuckahoe, Westchester's smartest night spot, for its members, their wives and families. A delightful dinner and show kept the celebrators until the wee small hours. Secretary Birnbach and Edward Canavan, assistant to President Weber, were among the guests that included President Jacob Rosenberg of Local 802 who introduced the others; Delegate Edgar Daly of Local 802, Joseph Fried and Henry Staehle of Local 420, New Rochelle, N. Y.; Thomas Skelly and Raymond Schafer of Local 473, White Plains, N. Y.; Henry Wood, president of Local 402, Yonkers, N. Y., and President John Ravese and Delegate Rocco Ruggiero of Local 275, Portchester, N. Y. There were no speakers, all guests

being confined to a few words of greeting—a good time was had by all.

Lovers of Folk Songs are delighted with the news that the genius of Stephen Foster is being so signally honored by Pitt University of Pittsburgh, Pa. The composer of "Old Folks At Home," "My Old Kentucky Home," "Massa In De Cold, Cold Ground," "Old Black Joe," and "Oh, Susannah," was a pioneer in American music, and it is fitting and proper that he receive the recognition that he so justly deserves and which for the most part has been denied him.

The programs of Radio Times and The Listener, official organs of the British Broadcasting Company show that no effort was spared to make the coronation programs worthy of the name. Special music, composed for the occasion was featured, and symphonic and operatic music as well as music by English composers completed a series of musical features that will be remembered by the listeners of the United Kingdom for years to come. The television section contains details of the telecasts of the coronation.

Phil Spitalny, director of the all-girl orchestra on General Electric's Hour of Charm program, has a reason for requiring his girls to retain their "single blessedness." He feels a girl is a better musician unmarried, because her emotional power, which is the artist's most vital asset to her musical skill, is not divided between career, home, husband and children.

A unique feature of the orchestra is the manner in which arrangements are created. Ordinarily these are done by one man, and handed ready-made to the players. Spitalny's scores are the result of painstaking work by three feminine arrangers. The manuscripts are discussed by the entire orchestra, each member giving her opinion and impressions before the selection receives the final "Go ahead."

In contrast to most arrangements, which are generally accomplished by a single person who is a specialist in one instrument, those of the Spitalny unit combine the talents of experts in various types.

Songs are first heard and approved by the entire orchestra before they go on the air. This gives a combined reaction that is invaluable, as it is comparable to the diversified tastes of a radio audience.

The New York State Conference of Musicians was held in Middletown, N. Y., on Sunday, May 16. Nineteen locals were represented by more than 30 delegates. All locals reported better conditions, and the tone of the entire conference was optimistic. President Joe N. Weber attended the conference and spoke at length on the affairs of the Federation, and the problems confronting our organization at the present time. He also reviewed the trouble in the labor movement and explained the impossibility of the industrial plan of unionism for the musicians. Secretary George Keene retired on account of his other duties and was succeeded by Ernest Curto of Niagara Falls, N. Y. Other officers elected were Leonard Campbell, Rochester, N. Y., president; Ralph W. Eycleshimer of Troy, N. Y., vice-president; Jacob Rosenberg of New York City, J. Leonard Bauer of Yonkers, Earl Shear of Schenectady and George F. Wilson of Syracuse, members of the executive board. The Fall conference will be held in Syracuse.

Because the Commercial Telegraphers' Union has signed a contract with Postal Telegraph in the Washington, New York and Detroit regions, the Washington Newspaper Guild has voted to ask its members to use the facilities of Postal Telegraph wherever possible. The Guild, at a recent meeting, approved the "use Postal" resolution by unanimous vote.

John Corigliano, young assistant concertmaster of the New York Philharmonic Symphony Orchestra, will be the concert master for the Summer concerts at the Lewisohn Stadium. Mr. Corigliano is a native born New Yorker and a pupil of the

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late Leopold Auer. He has been coming to the front rapidly and was appointed assistant concert master several years ago after spending some time as concertmaster of the Columbia Broadcasting Symphony Orchestra. Mishel Piastra, the regular concertmaster, is touring the Orient this Summer.

Friends of Joe Sullivan, considered one of the great pianists specializing in modern music, will be pleased to know that he is slowly recovering his health in a sanitarium at Monrovia, Cal. Joe is the composer of "Gin Mill Blues," "Onyx Bringdown" and "Just Strollin'." He has played with Red Nichols, Bennie Goodman, Bing Crosby, Louis Armstrong and was with Bob Crosby's Orchestra when taken ill. He is a member of both the Chicago and New York locals.

We are glad to welcome back to the active field our good friend Bill Ludwig, who retired when he sold his interests to C. G. Conn and Co., in 1929. Bill is one of the oldest members of the Federation, having joined Local 10 as a charter member in 1896 at a charter fee of \$1.00. He started with a circus band, touring from Chicago to New Orleans by wagon. Next he played the inevitable "Uncle Tom's Cabin" and from then on ran the usual gamut of picnic, dance, skating rinks and band wagon jobs. This early experience gave him a background that proved invaluable in later days, enabling him to hold some of the best jobs in the country. He played with the Brooke Band at the New Orleans and Buffalo Expositions, the English Grand Opera and Madame Butterfly Grand Opera companies, the Pittsburgh Symphony Orchestra, the Chicago Grand Opera Company and the Chicago Symphony Orchestra in the order named. Bill has invented many of the modern improvements in drums, his accessories are used all over the world. When he was operating Ludwig and Ludwig he was one of our most consistent advertisers, having never missed an issue of the International Musician in over 20 years. WE ARE PLEASSED TO WELCOME HIM BACK TO OUR FOLD!

The Connecticut State Conference was held in New Britain, Conn., on Sunday,

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May 9. There were 22 delegates present representing 10 locals. All locals reported that employment of members had greatly increased. Secretary Birnbach represented the Federation and spoke at some length on affairs of the Federation, and items of interest to the various locals. Officers hold over until Fall and there was therefore no election. New Britain proved a splendid host and took excellent care of its visitors. The Fall meeting is to be held in Meriden, Conn.

The New Jersey State Conference was held in Paterson, N. J., on Sunday, May 16. There were 43 delegates present representing 15 Locals. Bert Henderson, assistant to President Weber, represented the Federation and gave a most enlightening talk on present conditions, and subject matter in which the New Jersey locals were particularly interested. The next meeting of the Conference is to be held in Jersey City, N. J.

A large number of establishments employing musicians have signed union contracts with the local of the American Federation of Musicians in Bay City, Mich. Union sentiment was so strong that the management of the Banks Cafe, whose orchestra was not composed of union members, told the musicians to join the union. Meanwhile the business agent of the musicians union mobilized an entire band of union members for the use of the cafe.

A large membership does not deter the Los Angeles Local of the American Federation of Musicians from looking around for new members. In one month the union recently accepted 45 applications for new membership, which brings the membership of the local to approximately 4,680.



## WAGE INCREASES WON BY A. F. OF L. UNIONS CONTINUE

### Higher Living Standard for Workers Secured Through Agreements With Employers.

WASHINGTON, D. C.—From the day-to-day reports of higher wages and shorter hours gained by A. F. of L. unions in many industries the following summaries are given as illustrative of the progressive policy of collective bargaining, which is the groundwork of the American Federation of Labor:

#### Stockton Building Trades

The Building Trades Council at Stockton, Calif., has served effectively in assisting affiliated local unions in getting new and improved wage scales with the Builders' Exchange and negotiations all along the line seek marked advances. Among wage scale negotiations completed, with rates, are: Tile Setters, \$1.12½ to \$1.25 per hour; carpenters, \$1.10 to \$1.12½ per hour; lathers, \$1.25 to \$1.50 per hour; millmen, 93¢ cents to \$1.00 an hour; plasterers, \$1.50 an hour. Electrical Workers, Roofers, Painters and Sheet Metal workers are reported as making similar gains.

#### Detroit Teamsters

Teamsters' and Chauffeurs' Local Union No. 299 of Detroit, which has made several notable gains recently, scored a particularly significant victory with the recent signing of a contract with Dossin Food Products. The agreement is the first ever signed by the concern in its 39 years of existence. Substantial increases in wages and vastly improved working conditions are provided.

Teamsters' and Chauffeurs' Local Union No. 299, gained wage increases of 7 to 10 cents an hour for 250 men in the warehouse of the Kroger Grocery and Baking Company, at Detroit, along with many other advantages, in an agreement recently secured.

#### Memphis Steamfitters

Steamfitters' Local Union No. 614 of Memphis, Tenn., reports a new agreement with the Master Heating Contractors' Association carrying a wage increase of \$1.00 a day and a general improvement in work conditions.

#### Worcester Grocery Clerks

A committee representing the Central Labor Union and Local 407 of the Meat and Grocery Clerks' Union of Worcester, Mass., negotiated an agreement with Henry T. Brockelman, owner and operator of the largest meat and grocery store in that city, calling for recognition of the union, higher wages, stabilized working hours and other improved work conditions. Three hundred men and women are employed in the company's three markets.

#### Houston Taxi Drivers

Taxi Drivers' Local Union No. 349, at Houston, Texas, has won union recognition and a wage agreement, with four major cab companies. Commissions were raised from 30 to 40 per cent, the union becomes the exclusive bargaining agency for the workers and improved safety regulations are provided.

#### Detroit Brewery Workers

Three Detroit, Mich., Brewery Workers' local unions, through the Brewery Workers' Joint Council, have secured agreements with five important breweries in that city, through which the men received an increase in pay amounting to 15 per cent. Other breweries were expected to grant similar increases.

#### Dayton Garment Workers

The Dayton, Ohio, local of the United Garment Workers of America has secured wage increases of from 10 to 12 cents an hour, with three big custom tailoring establishments, including the United Woolen Company, the Hercules Manufacturing Company and the Hercules Clothing Company.

#### Cleveland Pharmacists

Registered pharmacists in Cleveland, Ohio, to the number of about 300, have secured wage increases, shorter hours and vacations with pay, through an agreement signed by Registered Pharmacists No. 1042 with three major chains of drug

stores, including Standard, Weinberger and Marshall.

#### Iowa Carpenters

When the Carpenters' District Council of Scott County, Iowa, began a drive to organize five sash and millwork firms in their jurisdiction, including Rock Island, it is stated the 1,700 employees of the largest group were given a blanket increase in wages of 10 per cent, apparently in the vain hope of staving off unionization. But it didn't work, for the drive is being continued with unabated vigor.

#### Battle Creek Electrical Workers

Local No. 445, International Brotherhood of Electrical Workers, has secured union contracts with three Battle Creek, Mich., electrical firms, which grant increased wages, a reduction of hours and improvement in general working conditions.

#### Kansas City Tailors

Journeyman Tailors' Local Union No. 84, at Kansas City, Mo., has signed up seven high-grade custom tailor shops, the agreement granting the 40-hour work week, 85 cents an hour for piece work and 90 cents an hour for day work.

#### Houston Machinists

Machinists Lodge No. 37 at Houston, Texas, won a 25 per cent increase in wages and union conditions, in a new agreement recently signed with the Gulf Brewing Company, brewers of "Grand Prize" beer. The new agreement, said to be the best in Texas, provides for \$1.25 an hour for machinists and automobile mechanics and 75 cents an hour for helpers.

#### Tacoma Lumber Workers

The Lumber and Sawmill Workers' local union at Tacoma, Wash., has won an increase in wages amounting to 7½ cents an hour, which brings wages there to a minimum of \$5.00 a day of eight hours.

### ANOTHER STANDARD OIL "COMPANY UNION" DIES

CLEVELAND, Ohio.—Another "company union" passed into history here as American Federation of Labor unions developed new strength.

The announcement of the demise was made in a letter from the Standard Oil Company of Ohio to the management of the Sohio Council, a company union of the Standard Oil Company, divorcing the company from the activities of the Council. The letter pointed out that the action was taken following the decision of the Supreme Court of the United States upholding the National Labor Relations Act, which contains a provision banning company unions.

The American Federation of Labor unions planned to absorb the Sohio Council membership.

### NEW STORY KIDDING FASCISM

Here is a new story about Mussolini, told by John Whitaker, American journalist, in his book "Fear Came On Europe."

The Duce wishes to prove to a visitor his boast that any Italian would do what he ordered without stopping to think, or asking for a reason. He pressed a busser, and to the attendant who came up at the double, said, "Do you love me more than your life?"

"Si signor," said the attendant. "Then jump out of that window."

Unhesitatingly the attendant leaped through the window to his death. When the performance had been repeated a few times, the visitor interposed: "May I question the next man?" and on being given permission, asked the intended victim: "Do you really love the Duce so much that you prefer death to life?"

"Si signor," said the man; and as he turned from the window, he added: "What is life, anyhow, in Fascist Italy?"

### Des Moines Potato Chip Firm Signs Closed Shop Agreement

DES MOINES, Iowa.—The employees of the Hi-Land Potato Chip Company of Des Moines organized as a Federal Labor Union of the American Federation of Labor, have negotiated a closed shop contract with the company. Union-made potato chips are now available for everyone in the Des Moines area.

### Theatre Ushers and Janitors Form Union in Minneapolis

MINNEAPOLIS, Minn.—Ushers, cleaning women, janitors and miscellaneous workers in Minneapolis theatres have been organized under a Class B charter of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.



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Tender cascades of spirit-voice,  
Eolian breath of God's desire;  
Why seek a gentle heart, by choice,  
And burn it with consuming fire?

Why wound the tender wings of th'ot,  
With unknown tumult's circumstance;  
And leave them fluttering with naught  
Except a deathless reverence?

Why veil melodic harmonies  
To bursting, with the joy of tone;  
Then wafting, drift in cadences,  
Back to celestial unknown?

'Twere better to have never heard  
Your haunting hope or deep despair;  
Which finds no understanding word  
To soothe the longing lingering there!

Small over-tones, who plead and burn,  
You rend the very soul of me;  
Then leave me poignantly to yearn  
With what I'd wish to be!

—HELEN ODERKIRK O'ROURKE.

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Freedom of mind rises and falls with  
economic liberty.—WILL DURANT.

## President Weber's Report

IN a supplement contained in this issue of the INTERNATIONAL MUSICIAN is a complete printing of the report of President Joe N. Weber's report to the Convention, now in session at Louisville, Kentucky. The Editor suggests that every member of the Federation read this report from start to finish, and carefully make note of the many interesting items that are so clearly set forth therein. This report is a history of the activities of our organization and covers the many ramifications of our various interests so thoroughly that anyone that reads it cannot help but have a clearer and better understanding of the Federation, and the many problems with which it must cope every day. The report is printed in full for your benefit; take full advantage of the opportunity that has been afforded you.

## Musical Films

NOT all artists are enthusiastic about motion pictures, nor do they all try to secure the lucrative contracts that are handed out so freely in the Hollywood citadels. Rene Maison, Belgian tenor, is one of the dissenters and made no effort to conceal his feelings in a recent speech which is hereinafter set forth. Mr. Maison stated in part:

"This industrial manifestation (radio and movies) which some pretend to be the new art, will never, in spite of all efforts made in its behalf, dethrone the lyric theatre. The singing film will never be anything but a slight echo of what constitutes genuine art—a visual and auditive reproduction where one will find neither the thrill of nature, the thrill of the flesh, nor the living harmonies of vocal and instrumental interpretation which makes the air vibrate and fills us with emotion. It will always be an example of mass production and a pale imitation of the art of our great artists, singers and musicians—it will be a culmination of bad taste in general."

## Incorporating Unions

IT is perfectly natural that the uninformed are puzzled over labor's opposition to a federal law requiring all trade and craft unions to incorporate. The megaphones of special privilege and monopoly have been harping on the necessity of incorporating unions for the past few weeks with renewed vigor. The agitation began shortly after the General Motors strike; it increased in volume as soon as the Supreme Court ruled the Wagner Labor Relations Act did not violate the constitution.

But to those who have followed the revelations brought out by the LaFollette Senate Civil Liberties Committee the opposition of labor to incorporating labor unions is understandable.

Big business wants every union incorporated. Corporations may be sued, and some unions have large funds at their disposal or in custody. Big business is always interested in money. And it would be so much more convenient to sue an incorporated union than an individual.

The LaFollette committee has proven beyond all question that certain large employers have spent millions for private guards, stoolpigeons and the services of strike-breaking agencies. Strike-breaking agencies thrive on trouble. Their slack season comes when there are no labor disputes, strikes or lockouts. It is only when there is strife that these thug agencies prosper, and so it is to their advantage to stir up trouble to create business for themselves.

It would be relatively easy for a large employer to engage the services of thugs, gunmen and like rats to commit overt acts of violence in any labor dispute. Having hired its yeggs to destroy corporation property or to commit some other criminal act, the next move would be to sue the union involved for damages, tie up its funds in a court action and eventually bankrupt the organization. Such a procedure would be a sure and definite way of crushing the labor movement. And big business knows it.

There is no more reason to incorporate a trade or craft union than there is to force a fraternal or religious organization to incorporate, and all the propaganda of the United States Chamber of Commerce, the National Association of Manufacturers, the Liberty League and the Citizens' Alliance will not change this fact.

## Promoting Interest in Union Label

SOMETHING out of the ordinary in promoting interest in buying of union label goods, with possibilities for use throughout the nation, has been tried by the Central Trades and Labor Council of Parkersburg, West Virginia. The central body held an essay contest in the senior and junior high schools of Wood County for the best essay on "Why We Should Buy Union Label Products." Prizes amounting to \$120 were offered for the best essays submitted.

This is the first time the union label has been made a topic for essays in the schools. It has a two-fold purpose. One is to increase interest in labor unions among the children and the other is to arouse the interest of parents in an intensive organizing campaign for the union label, shop card and button.

The plan is an example of labor's continuous campaign in behalf of union label products and services.

## Music at the Paris Exposition

WE have frequently commented on the widespread musical activities at fairs and expositions. It appears that music in Europe will receive considerable impetus as the result of the program at the Paris International Exposition. Commencing on June 15 there will be a series of symphony concerts given by the six orchestras of Paris. There will be a series of operas and operettas with three performances each week. In addition there will be band concerts by the Garde Republicaine Symphonic Band of eighty pieces and the Orchestra Philharmonique of Paris. The World's Fair in New York City in 1939 and 1940 should top all previous efforts in magnitude as well as quality, and should not only provide much employment for American musicians, but also set a standard that will encourage additional activities on the North American continent for years to come.

## CCC Must Go On

THE apostles of "economy" in the sub-committee of the House Appropriations Committee have showed their calibre by their attack on the Civilian Conservation Corps, known to all as the CCC.

Of all the works of the first Roosevelt administration, the CCC is the most universally popular. Even those who came to curse have remained to bless it altogether. It has taken hundreds of thousands of bewildered, baffled and oftentimes discouraged boys and turned them into vigorous and self-reliant young men. It has schooled them; made them familiar with the open spaces; put them at work and given them habits of work.

The conservation work which these lads have done is alone worth its cost; but the greatest output of the corps is its human output. Men who denounce the CCC know neither the subject on which they speak nor the feelings of their constituents.

## The Oscillion

DR. W. E. DANFORTH of the Bartol Research Foundation of Franklin Institute has invented a new musical instrument called the "oscillion," which is designed to replace any wind instrument in a band or orchestra. The instrument was invented as a result of the inability to find a French horn for the Swarthmore Symphony Orchestra. Its inventor claims that even an expert cannot detect the difference when the oscillion is properly played.

It is probable that this invention will provide a substitute for instruments that cannot otherwise be procured, but it is doubtful if any electrical device can satisfactorily replace a French horn, oboe, English horn or any other wind instrument as played by a competent artist. We have seen too many of these electrical devices come into the field with loud acclaim, only to find that shortly thereafter they are placed in the class of substitutes that are only used when the original cannot possibly be secured.

## Double and Triple Features

THE recent announcement that Balaban & Katz in Chicago demanded double features demonstrates that show business has as yet not learned how far it has progressed along the road to destruction with its satiation policy. The Editor makes no pretence of knowing whether or not the following letter to *Variety* was satire or serious, but its contents do make clear to quite some extent the foolishness of the policies of many exhibitors:

Rosewood Theatre,  
Chicago, April 7.

Editor, *Variety*:

Thanks for the "break" in current issue of *Variety*. We, for one house, are for triple features. Some like them and some don't. We are satisfied and so are our patrons.

The Rosewood reputation was built on a "triple" feature policy some years back. You may remember you wrote a big article in your paper some years ago on it.

A typical program last Friday and Saturday (April 2-3) consisted of the following:

"That Girl From Paris".....	105 Mins.
"King of Hockey".....	60 Mins.
"Desire".....	95 Mins.
"Robinson Crusoe Island".....	36 Mins.
Popeye Cartoon.....	7 Mins.
Metro News.....	9 Mins.
"Song Hits on Parade".....	10 Mins.

322 Mins.

In all, five hours and 22 minutes of entertainment, which we think is a great bargain. We have very few squawks and they seem to go for it in a big way.

Three features, one special, 3-reel attraction and three short subjects—let others advertise "No sit-down strike," we for one would rather have a "sit-down strike" than empty seats.

ROSEWOOD THEATRE, 1823 Montrose.

By FRANK P. RILEY, Asst. to Owner.

As George Givot would say: "How You Like That?"

## Shoe-String Speculation

A LITTLE over a month ago Charles R. Gay, president of the New York Stock Exchange, in a published interview, expressed his 'concern' over the 'increasingly heavy trading in low-priced shares,' says the *New York Herald-Tribune*. Now comes James M. Landis, chairman of the Securities and Exchange Commission, to supplement Mr. Gay's warning with the statement that the commission is studying this phase of the present activity of the share markets. . . .

"A disproportionate volume of trading in extremely low-priced stocks is all too likely to indicate what Mr. Gay fears, namely, the return of the 'shoe-string' speculator. The tendency of the small and uninformed trader is to think that because some stocks have had sensational advances all stocks must, sooner or later, follow their lead. . . .

"With as many informed persons speculating in securities as there are in this country today, it is obvious that there must be reasons why certain stocks, even at this advanced stage of the bull market, are selling at extremely low prices. The newcomer to the market at least owes it to himself to make some inquiry as to what these reasons are. They may seem to him to be sound, or they may not, but at least he will know that he is speculating with his eyes open."

Price is often the poorest arbiter of true value, whether the prospective purchase be a few shares of some stock or a pair of shoes. It is highly encouraging that stock exchange officials and the SEC are studying the problem as part of their programs to protect the investor not only against chicanery, but against his own ignorance and greed, so far as that is possible.

## Slot Machines

ANY member of the Federation who thinks his Local is a slot machine where he pays dues and hopes for better working conditions as a pay-off is all wrong. Our organization is not a shop where you buy anything. It is a democratic organization of members in which each member plays a supporting part. A member's responsibility does not start or stop with the paying of dues; he must go much further. He must attend meetings and become fully acquainted with the laws of his organization. He must make every effort to see to it at all times that not only he, but every member of the organization lives up to all the laws and rules of the organization. He must read his Journal in order to further acquaint himself with the activities of the organization and its members. In short, he must treat his organization as if it was his own business and must do everything within his power to preach the gospel of the organization and make it successful. Only by such activity can members hope to do their part to make his own lot, and that of his brother musicians, a better one.



**A Conservative Warns Business**

**JAMES TRUSLOW ADAMS** has achieved considerable reputation as a writer of biography and history. No one has ever suspected him of "radical tendencies." Judged by the most conservative standards, he is eminently respectable.

All this adds significance to an article Mr. Adams contributed to a recent issue of the *New York "Times" Magazine*, entitled "A Test for American Business." Mr. Adams points out that not so long ago "our great business men were the acknowledged leaders in the development of America." He confesses they led America "mostly in the old way of ruthless and rugged individualism; for this they were enormously rewarded."

But now, Mr. Adams warns, we are in a new era, and these monarchs of industry and finance must mend their ways or capitalism may tumble into a bottomless pit. He says:

"I believe that a change is coming, not only over the people, but also over the business men. They have been forced, to some extent at least, to recognize new conditions. In previous times they expected the less fortunate to tighten their belts and starve if need be. They have found that men will no longer starve quietly and that the old leadership means both colossal taxes and possible social upheaval.

"Foreign trade has largely stopped. We cannot keep factories going by dumping goods on the foreigner, nor can the farmer, by doing so, remain a customer for the manufacturer.

"It is dawning on all that markets for goods must be created by raising the living standard and the consuming power of our own people. Business is beginning to glimpse the fact that perhaps business can be saved only by benefitting and not exploiting the masses.

"The problem of a more equitable division of the profits of industry has ceased to be a patriotic, religious or humanitarian one, and has become the practical one of assuring any profits at all."

It is not necessary to point out that the leaders of the American labor movement and Progressive-minded men and women outside the labor movement, have been saying something like that for a good many years. It is gratifying to find that writers like Mr. Adams have a keen appreciation of the situation, and that publications like the *New York "Times" Magazine* will give space to articles which boldly challenges the iniquities of the old order.

But how about our business men? Do they realize that the masses of our people are weary of exploitation? Labor would like to give an encouraging reply to that question. But it can't. The majority of our business leaders are apparently just as greedy and just as stupid as they were before the crash of October, 1929.

If the producers are to become economically independent they must prepare to do the job themselves. Farmers and industrial workers must organize to defend their interests. There is no other way out.

**The Deadliest Invention**

**THE** Travelers Insurance Company has compiled figures on automobile accidents for 1936 in the United States. They are simply appalling. They show 36,800 persons killed and 967,840 injured. These figures are not absolutely final; but they are more likely to be under the final record than over it. And the toll is growing; 700 more persons were killed and 72,560 more persons were injured by automobiles in 1936 than in the previous year.

To get something of what these figures mean, less than 6,000 men were killed outright at the battle of Gettysburg.

Or to get a still clearer idea of auto slaughter, take the figures of the World War. In that war, America lost 50,510 men killed in action or dying of wounds, and 201,079 men wounded, but not dying. In other words, automobile killings last year were 76 per cent of the battle casualties of the World War; and automobile woundings in 1936 were more than four times as numerous as the wounds inflicted by bullets, bayonets, shells and gas on our army overseas.

The automobile has made a greater change in American life than almost any other device, but it is also the deadliest of human contrivances since the invention of gunpowder. It is time, and far past time, for a concerted, nation-wide effort to check the slaughter.

**Enforcing Labor Laws**

**THE** importance of adequate penalties for violation of labor laws is again illustrated in recent decisions handed down by two California judges in cases involving violation of the State eight-hour law for women and legislation relative to the payment of wages.

In one case State Labor Commissioner John R. Lester charged A. J. Pelonis, operator of the Home Bakery in Imperial, with employing Miss Libertina Lammois 11 1/2 hours a day and 69 hours in one week and with failing to keep proper time records, in violation of the women's eight-hour law.

Judge John E. Baker of Imperial found Pelonis guilty and levied a fine of \$25.00 in each case. Half of the total fine was suspended on condition that Pelonis comply

# LABOR HI-LITES

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**UNION**  
COMES FROM  
THE LATIN  
WORD "UNIO"  
MEANING  
ONENESS.

**"PATRIOTISM IS THE -**  
LAST REFUGE OF A SCOUNDREL."  
IN THE PATERSON SILK STRIKE OF 1912, THE EMPLOYERS DECKED THE TOWN IN PATRIOTIC COLORS AND DECLARED: "WE LIVE UNDER THIS FLAG; WE FIGHT FOR THIS FLAG; AND WE WILL WORK UNDER THIS FLAG." THE SILK STRIKERS IMMEDIATELY ANSWERED: "WE WOVE THE FLAG; WE DYED THE FLAG; WE WONT SCAB UNDER THE FLAG!"



**JACK LONDON**  
1876-1916

ONE OF AMERICA'S GREAT WRITERS. HIMSELF A WORKER, HE CHAMPIONED THE UNDERDOG ALL HIS LIFE. HE DEFINED A SCAB AS - "... A TWO-LEGGED ANIMAL WITH A CORK-SCREW SOUL, A WATER-LOGGED BRAIN AND A BACKBONE MADE OF JELLY AND GLUE."

IN THE 1850'S MOLDERS NOT ONLY HAD TO BUY THE TOOLS NECESSARY FOR THEIR WORK, BUT WERE FREQUENTLY FORCED TO RENT FLOOR SPACE IN THE FOUNDRY.

PAPER BEARING THIS DESIGN AS A WATER-MARK IS UNION-MADE.



with the law in the future. Court records showed that Pelonis was an old offender, having been convicted of violating the eight-hour law in 1930, when he was fined \$50.00.

The other case concerned L. B. Paler, a Filipino labor contractor in El Centro, who was charged with issuing a non-negotiable instrument to John Lustike, a farm laborer, in violation of the State pay check law. Paler added to his offense by refusing to answer notices issued by the State Labor Commissioner's office. He testified that in his opinion the labor-commissioner had no jurisdiction over the matter.

Judge J. E. Simpson of El Centro sentenced him to pay a fine of \$15.00 and serve 20 days in the county jail and advised him that he should take advantage of his incarceration to study the labor laws of California. In addition, he was required to make immediate restitution of the wages due Lustike.

Prompt prosecution of labor law violators and imposition of maximum fines seems to be the sole method of persuading anti-union employers that it is not wise to monkey with statutes designed to protect working men and women.

**Untold Tales**

**R**EADING headlines about violence and crime, one is likely to get a disproportionate idea of the good and bad in human nature. Man's misdeeds become news, because they are recorded in the courts. His good deeds get into print only when some writer happens upon them by chance.

An editor of a small paper in Oregon the other day printed a story about human kindness—one he had drawn from a shabby-looking old man on a bus. The old man, 75 and penniless, was a farmer en route from Missouri to the home of friends on the Oregon coast. But let the editor tell it:

"Two days ago the old man caught a freight train from Sacramento for the north and crawling into an open Southern Pacific boxcar went to sleep. When he awoke around Dunsuir he was literally frozen stiff. He tried to move, but couldn't, and finally got up enough strength to cry out for help.

"As luck would have it, the train had stopped and through an open door one of the brakemen heard him. The brakeman picked up the old boy and carried him up to the engine, where he was laid on the fireman's seat, covered up and allowed to thaw out. He was given hot coffee, some doughnuts, and in the warm cab he stayed until Klamath Falls was reached. That wasn't all.

"After a consultation between the brakeman, fireman, engineer and conductor, these busy working men made up a purse out of their own spare cash and bought this old tramp (for that is the way he would be classified), a bus ticket to Corvallis!"

Crime and violence are recorded and become news. But every day in the drama of life there are scores of untold tales about acts of kindness, about sympathy and the help people give to their less fortunate fellow men.

**In Service of the Living**

**W**HEN English Prime Minister Stanley Baldwin, who is soon to retire, dedicated a war memorial last summer, he declared: "If the dead would come back today, there would be no war."

As America paused once again to remember those killed in her battles, we should have pondered Mr. Baldwin's remark. We know the dead cannot come back, except in memory. How keenly do we, the living, feel our responsibility for peace?

It is quiet and comforting to accept Memorial Day as a day for rest and fun. It is harder to see in it a challenge to thought and action on the great issues troubling a world drifting toward catastrophe. As the committee which established the annual lectures in memory of the late Senator Bronson Cutting said, "The consecration of a passing day to the memory of the dead is a far simpler task than the dedication of a life to the service of the living."

Freshest in our Memorial Day thoughts were those who sleep beneath the flowers of France. They died believing that thus the world would no more know war. The curtain seems to be drawing now on that dream. If it shuts out the dream and the world plunges into another hell, from which this time there may be no ending, then that will be the fault of individuals who failed to do the hard thing and accept the challenge of peace. Let us dedicate our efforts in the service of peace, in the service of the living and to the end that war shall be no more.

**BOOK REVIEWS**

*Studies in the Psychology of Music. Volume IV. Objective Analysis of Musical Performance.* Edited by Carl E. Seashore. 379 p. University of Iowa Press, Iowa City, Iowa. Paper \$2.00. Cloth \$2.50.

A very interesting analysis of the performance of music from a technical standpoint which will be of much interest to those that have not heretofore been aware of the fact that musical performance could be registered by instruments and analyzed scientifically. This book covers a wide range of performance divided into the following sections:

- The objective recording and analysis of musical performance—(Carl E. Seashore).*
- An objective analysis of artistic singing—(Harold G. Seashore).*
- The pitch of the attack in singing—(Ray S. Miller).*
- An objective analysis of artistic violin performance—(Arnold M. Small).*
- Violin performance with reference to tempered, natural and Pythagorean intonation—(Paul C. Greene).*
- The Iowa piano camera and its use—(M. T. Henderson, Joseph Tiffin and C. E. Seashore).*
- A musical pattern score of the first movement of the Beethoven Sonata, Opus 27, No. 3—(Lilla Skinner and C. E. Seashore).*
- Rhythmic organization in artistic piano performance—(M. T. Henderson).*
- Synchronization of chords in artistic piano music—(L. N. Vernon).*
- Pitch: Its definition and physical determinants—(Don Lewis).*
- Recent studies in the science of the art of speech from the Iowa laboratory—(Joseph Tiffin).*



By CHAUNCEY A. WEAVER

We are in receipt of news that Walter M. Smith, the great Massachusetts trumpeter, has passed away. In the fine flowering of his manhood, when life was most attractive, and the future gave promise of accumulating triumphs, he was stricken. We had never heard him play except over the radio and we always marvelled at his wizardry. He died at his home in Quincy, May 1. Both as trumpeter and bandmaster his fame was wide. We shall not attempt to tell the mournful story. That service shall be performed by Henry Woelber, who with deft pen and appreciative understanding, contributed the following review to the Boston newspapers:

The greatest of all trumpet players is gone. Gabriel blew his horn, and an angel, Walter Smith, answered. The "Angel Trumpet" flower, withered and worn, bloomed too soon; it went with the breeze.

Walter Smith, 46, blossomed into musical ripeness at a very early age. Like a golden oriole, he came, sang his song, and left us; he was tired.

As an original member of the Smith Band, I have had many inquiries during his illness. I thought his radio audience would be glad to hear something intimate about this wonderful musician. In his short career Smith revolutionized the art of trumpet playing, just as Arthur Pryor had that of the trombone 50 years ago. Both refuted the oft repeated hoax about musicians being eccentric, temperamental and the like, because they were extraordinary business men with level heads and a sane, perfect balance.

Once in a generation is such a genius born. The great secret in life is to find the right vocation and to love it. In this at a tender age, Walter Smith was successful. Compelled at home to study piano and violin, he was secretly practicing trumpet, because he knew it was his natural instrument. Not one musician in a hundred is lucky enough to find himself in this connection. Many times a fellow may struggle valiantly with a French horn, trombone, or the big bass tuba, when, by all the laws of averages he should be playing the trumpet, or some read instrument, or still better, he should have remained in the factory, or at his bookkeeper's desk.

Physically, Smith was built for the trumpet. Aside from his versatile talent as a conductor, he had the embouchure (lip), the perfect set of the lower jaw with teeth in proper position, correct shape of the throat, and dexterity in tonguing seldom known among experienced players of wind instruments; his breath control was flawless.

Walter Smith's job is well done. His life resembled a mixture of cantatas, reveries, sonatas, serenades and lullabies, because in them are cross sections of undercurrents provocative of strong emotion and a desire to do good, traits which people with ice water in their veins cannot comprehend. Smith's art was revealing sets of all things beautiful in thought and sound; he, himself, was a transmitter, one who never spared his talents.

Walter Smith, Massachusetts born, was half German, half Scotch. From one he inherited all the tenderness, sweetness, joy and melancholy necessary for a great musician; from the other, the laws of thrift and frugality so essential to material security. Prospering in everything undertaken, he was kind and helpful to those less fortunate. Possessing a fiery temper, like his breath in playing, Smith was in absolute control of both. He never spoke all of a living soul; his good deeds were without number.

In 1911, Smith, then 20, played "The Trumpet Shall Sound," an obligato to the bass aria in Handel's "Messiah," at the annual Christmas concert given in Symphony Hall by the Handel and Haydn Society, repeating this performance for 25 consecutive years. When first suggested that this difficult number was to be played by a mere boy, a rookie, an interloper, older musicians shrugged their shoulders; every man in the orchestra trembled except Smith. Then and there his reputation was secure. Great trumpet solos containing fireworks and showmanship are written, played and forgotten, but "The Trumpet Shall Sound" strikes terror to the hearts of most trumpeters.

As a boy, Smith worked summers in a tack factory; his rise was meteoric and ended only after he had established himself firmly in the field of oratorio, grand opera and symphonic playing.

No doubt exists in my mind that Walter Smith was needed for the celestial choir above, and Handel, the great composer, after waiting more than a century, can at last hear perfectly played, his solo, "The Trumpet Shall Sound."

In a personal letter to the conductor of this column, Brother Woelber, writing of the funeral, says:

"It was one of the most impressive ever known. The day was beautiful; the setting, so characteristic of his whole life, was perfect in its arrangement. During the service and splendid eulogy, not a sound was heard. The subdued organ and harp played. Twice in honor of glorious achievement, twelve stalwart male voices sang out in victory. Multitudes stood on the street unable to obtain admission. The members of the Smith Band mingled with the crowd; Walter's Shrine Band was in full uniform; No musician carried an instrument. At the end of the service, a God-given contralto voice sang one verse of "Good Night." Then, calm-faced musicians—men who could march 10 miles without turning an eyelash, or who could rehearse a show until 4 in the morning, or play a 6 o'clock dance, without fatigue, these men, used to the hardships of life—suddenly weakened and seized one another by the arm; there was not a dry eye on the street.

"Shortly before he died he even divulged the great love in heart for suffering mankind.

When an old pal, or one of his bandmen, called to see him, Walter actually roughed him up a bit by some remark, but we all knew he meant: 'Don't pity me, I am sorry for you.' He was game and kind and cheerful to the end.

"The minister well said: 'Walter Smith started out to master an instrument; he also mastered music in another line, and above all, he mastered himself, something many of the very greatest people in the world have never been able to do.' 'Walter Smith's life was a lesson to us all.'"

From the evidence at hand we would judge that the April meeting of the Wisconsin State Musicians' Association, held at Janesville, was a genuine success. Delegates from 22 out of the 27 locals comprising the association were on hand. The total number of delegates present was 81. Two notable addresses were delivered—one by A. R. Graham, Madison Vocational School Director, the other by Dr. Sigfrid Prager. Local No. 328 was a fine host and the description of what the delegates had to eat reminded one of a holiday menu at Delmonico's. The officers are H. A. Thompson of Kenosha, president; Walter J. Smith of Oshkosh, vice-president; A. F. Vandenberg of Green Bay, treasurer, and E. J. Sartell of Janesville, secretary. State Officer Frank Hayek of Milwaukee, was present. Secretary Sartell was made a fraternal delegate to attend the Mid-West Conference at Davenport. President Charles C. Halverson of Local No. 186, Madison, presided over the deliberations part of the time. Next meeting of the Association will be held at Fond du Lac the first Sunday in October. The activities of the Wisconsin Association exemplify an aggressive and progressive spirit. We commend their determination.

The Cleveland Musician records the following prosperity note:

After extended conferences and meetings our president has been able to negotiate a contract with the Cleveland Orchestra management granting a 10 per cent raise of the minimum wage scale. This is the first raise that the Symphony has had in about ten years, bringing the minimum wage to the highest ever attained in this city. Many advantageous conditions in addition to the wage scale have been secured, as a result of which it is believed that there will be a closer relationship between the orchestra management and our individual members this coming season.

*She climbed ambition's ladder, round by round;  
And not one obstacle could feaze her;  
But she her highest rapture one day found,  
When she was hailed the star strip-teaser.*

Spring arrived in Boston on schedule time and was given a cordial greeting. Welcome was extended on music's golden wings, and a distinctive feature was that of William A. Barrington-Sargent, a veteran national convention delegate, who at the head of his band of 100 pieces, wafted the strains of "Beautiful Blue Danube" down Huntington Avenue and to as large a crowd of automobile riders and pedestrians as could be accommodated within the range of the sound thereof. Mrs. Elsie Adams Woelber, with spirit en rapport with the rhapsody of the hour, wrote the Boston Traveler:

The air was balmy and fragrant with narcissus and daffodils which a florist opposite the beautiful Christian Science Church had placed on the sidewalk to lure the passers-by. A faint breeze wafted an indefinable scent from the great bank of forsythia in front of the Art Museum. Mr. Sargent had ordered the band room windows opened, and the thing was done. Like a genie escaping from imprisonment, the great waltz surged from the musical instruments, out of the windows, and down Huntington Avenue, and I knew spring had come.

For among the finest expressions of literature, music and art, we can always look to Boston, and never be disappointed.

Our eminent musical friend, Barrington-Sargent, above mentioned, was accorded the honor of opening annual Music Week with his 100-piece band—upon which he introduced his latest march composition entitled "We Meet Again." We wish it might be heard at the Louisville Convention!

Some of these rare June days can make you well done with the heat.

The stalwart figures of a former generation are rapidly passing. In the Los Angeles Overture, Vice-President C. L. Bagley records the death of David Cobb Rosebrook, "one of the world's finest trumpeters," at his home in Oakland, Calif. He was a native of Steuben, Washington County, Maine, where he was born January 19, 1874. He followed the profession a long time in Los Angeles. Of his playing, Brother Bagley says: "He had an 'iron' lip and truly marvelous technique. Often when appearing in bands I have heard him play the clarinet parts of the most difficult selections and do it with perfect ease. His limitations seemingly were never reached and he could be relied upon in every station." Leaving Los Angeles he went to San Francisco where he had his own band and



was first trumpeter in the symphony orchestra there over an extended period. Some three years ago he went to New York city where he made appearances in the "Roxie" radio concerts—directed by his brother, Leon Rosebrook, and also with the Goldman Concert Band. Then, following a protracted illness, the end came.

It will soon be time for another fishing trip.

Utopia is still a long way off. Taxes are reported as going to be higher than ever this blessed year.

Class in historic economics will now recite: In 1850, only one cent of the income dollar was taken for all government expenses, State Federal and local. In 1890 it has grown to five cents. Then, through the loosening of the checks set up by the Constitution, it began to gain speed. In 1914 it was 16 cents. Today, it is 35 cents. What will the answer be in another generation?

Crops are looking fine and the harvest indications are great—unless orders are issued for plowing under every third row.

By the scorchingly close vote of 284 majority civic music ambition won a victory recently in Waukegan, Ill.—home of Local No. 284 of the American Federation of Musicians. By this close but safe margin the band tax levy was endorsed. On an assessed valuation of \$2,000.00 the annual band tax would be only \$1.00, and under present computations it is expected that between \$5,000.00 and \$6,000.00 will be realized annually or as long as the tax levy is in force. As the voters at the same time changed civic administration from a two-year to a four-year term, it looks as though the band tax proposition was solidified into community affairs for an extended period. When the citizens realize what a wholesome influence music can be made to be and at a cost so low, it is quite unbelievable that a return to the old order will be made. We congratulate the officers and members of Local No. 284 upon their well-directed and successful fight.

Here is an indictment emanating from the realm of musical artistry:

"This country's greatest need in music is intelligent, industrious practice. Students of music are downright lazy. They do not give their minds to the work they have taken up. They do not give sufficient time to their studies; they fritter away precious moments and hours on superficial things instead of devoting their time to mastering the beautiful art they have undertaken to study."—Bergel Rachmaninoff.

GUILTY, or not guilty? Thirty days in which to plead.

Fortunately, it is usually a long time between coronations.

Next month International Musician readers will have the story of the Louisville Convention.

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# Name Bands

The summer season is now in full swing and many bands have taken up their duties at summer resorts. The trek away from Broadway is so pronounced that many familiar faces are missing and rehearsal studios are for the most part almost deserted. The Surfside Club at Atlantic Beach, Long Island, and Ben Marden's new Riviera at Fort Lee, N. J., are the most pretentious of the new places. The Pavilion Royal at Valley Stream, Long Island, still stands out as a great night spot in the cool recesses of a rural district. The Surfside Club is featuring Shep Fields and his orchestra, with a floor show that is outstanding. Benny Fields is the headliner. Paul Sydel and his dog, Spotty; Rosita and Fontana also are featured. The

Riviera opened on June 8th with Mickey Alpert and his orchestra. The show includes such sterling acts as Josephine Huston, Buster Shaver with Olive and George Brasno, Irene Beasley, Cross and Dunn and Ben Yost's Collegians. The Pavilion Royal will headline Tommy Dorsey and his band. Rudy Vallee and his orchestra and entertainers are the big hit of the Hotel Aator Roof Garden, and as is usually his custom is attracting huge crowds into this cool spot. Jolly Coburn is at Claremont Inn on Riverside Drive, and Hal Kemp and orchestra are the big noise at the Glen Island Casino up on the west shore of Long Island Sound. Bunny Berrigan and his band have replaced Benny Goodman at the Hotel Pennsylvania Roof and Horace Heidt and his Brigadiers are the magnetic draw at the Hotel Biltmore Roof, New York. Roger Pryor and his orchestra are the feature at the Meadow Brook Country Club, St. Louis, Mo., and Glen Gray and his Casa Loma Orchestra are now at the Palomar, Los Angeles. Dick Jurgens and orchestra are to be found as the attraction at the Casino, Catalina Island, California. Bob Grayson and his orchestra are located at the Gunter Hotel Roof in San Antonio, Texas. Harry Reser and his Cliquot Club Eskimos are trying to cool off the natives at the Graystone Ballroom, Detroit, Mich. Al Donahue and his orchestra have returned from Bermuda and are now at the Rainbow Roof in Radio City, New York. N. Y. Eddie La Baron is the second orchestra at this swank spot. Carl Ravel (formerly Carl Razzasa), in front of the old Tom Coakley Band, is set for the season at the Hotel Lexington, New York City. Incidentally the good-looking young leader recently was the subject of a successful film test. Art Kassel and his "Kassels in the Air" have succeeded Bobby Meeker and orchestra at the Claridge Hotel, Memphis, Tenn. Henry King and his orchestra have received the assignment for the Westchester Biltmore Country Club and are being received with much enthusiasm by the patrons of that beautiful resort. Clyde McCoy opened at the Peabody Hotel, Memphis, Tenn., on May 29th, for a four-week stretch. George Hamilton and orchestra are now at the Beverly Wilshire Hotel, Beverly Hills, Calif., having been contracted for June, July and August. Jimmy Lunceford and band received the first summer assignment at the Larchmont Casino, Larchmont, N. Y., and opened there on June 2nd. Bob Crosby just closed a two weeks' run at the Aragon Ballroom, Chicago, and has opened at the Ambassador Hotel, Atlantic City, N. J., for the summer. Griff Williams and his orchestra are now the feature at the Aragon Ballroom, on Chicago's North Side and will continue there throughout the summer. Michael Covert and his orchestra are now at the Onondaga Hotel, Syracuse, N. Y., following a successful engagement at the Hotel Ten Eyck, Albany. Dick Stabile is at Coney Island, Cincinnati, Ohio.

The expositions are again playing a big part in the employment of the bigger name bands for the summer. Paul Whiteman, following several successful weeks in vaudeville theatres, including the State, New York; Capitol, Washington, D. C., and Palace, Chicago, Ill., will open at the "Frontier Fiesta," Fort Worth, Texas, on June 26th, for a three months' stay. Incidentally the Editor of this department was sorry to learn that Jack Lavin had resigned as Paul's personal manager. Jack is a great fellow, and well liked by musicians and local officials, as well as by managers and promoters.

Don Bestor is going great guns at the Congress Hotel, Chicago, and reports which have reached us state that he will be retained there for an extended period if prior commitments can be postponed so as to permit such a procedure.

Clyde Lucas closed a most successful four weeks at the Beverly Hills Casino, Cincinnati, Ohio, on May 24th, and was succeeded by Deacon Moore and his or-

chestra. Barney Rapp is penciled in to follow Moore. A visit to this swank resort several weeks ago convinced the writer that it is one of the finest in the country. Standing high on the top of a hill overlooking the Ohio River Valley, it is a great sight at night.

Ferde Grofe and his orchestra are getting some real publicity breaks these days. Grofe will be featured in an international hook-up broadcast on June 11th. This program will be sent to Europe by short wave and will include a number of Grofe's compositions. On July 22nd Grofe will fly to Hollywood to conduct his "Grand Canyon" Suite Ballet in the Hollywood Bowl.

Reggie Childs and his orchestra are now at the New Penn Supper Club, Pittsburgh, Pa., for the summer.

Following his engagement at the Beverly Hills Club, Clyde Lucas played a week at the Michigan Theatre, Detroit. From there he took his stellar attraction to the Earle Theatre, Washington, D. C. He has several more weeks of theatre dates booked to follow, and will play the Paramount Theatre in New York within the near future, on a repeat engagement.

Johnny Green and his orchestra, with Conrad Thibault as soloist, will take care of the Packard Hour for the summer on Fred Astaire's retirement June 8th. Benny Goodman and his "Swingers" will do a similar chore for the Jack Oakie program during Oakie's summer vacation.

Ozlie Nelson and his orchestra are now the "flesh" attraction at the Paramount Theatre, New York City. This is a repeat date for the former Rutgers football star.

Blue Steele and his orchestra have returned from Mexico and are now playing an engagement at the Blue Moon Club, Tulsa, Okla.

Over the Decoration Day week-end Guy Lombardo, Tommy Dorsey, Benny Goodman and Alex Bartha played the Steel Pier, Atlantic City, N. J., in the order named. Other bands set for this resort are Hal Kemp, Red Norvo, Isham Jones, Will Osborn, Horace Heidt, Shep Fields and Eddie Duchin. Bands booked for the Million Dollar Pier are Jan Savitt, Johnny Hamp, Clyde McCoy, Clyde Lucas, Jack Denny, Russ Morgan and Harold Stern.

Harry Rosenthal and his Society Orchestra have opened at the Versailles, popular East Side New York Nitery. Previous orchestra played there for more than a year.

Returning to the subject of music at expositions we find that the Dallas Exposition is remodeling the building that housed the General Motors exhibit last year into a swank nightery to compete with the Casa Manana at Fort Worth. This club will feature name bands and will support them with elaborate shows. Ted Fio Rita opens on June 12th, with Veloz and Yolanda as the headline attraction. Rudy Vallee will follow Fio Rita on July 10th and Phil Harris will be the third and last attraction. George Hesseberger and his Bavarian Orchestra, who were featured in the Black Forest at the Century of Progress Exposition in Chicago, have been booked for the same feature at Dallas for the entire summer. At the Cleveland Great Lakes Exposition Wayne King and orchestra are the opening feature. The waltz king will be followed by Joe Venuti, Xavier Cugat, Dick Stabile, Ted Weems, Shep Fields, Isham Jones and Little Jack Little.

Warner Brothers have signed Benny Goodman (Swing King) to appear and play in the new musical feature "Hollywood Hotel." Dick Powell, Ginger Rogers, Frank McHugh and Lee Dixon are slated for the leads.

Ted Lewis and his orchestra are now at the Ches Paree, Chicago, having opened there on May 25th for a five-week run.

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Henry Busse opened a theatre tour on June 4th in Detroit and will return to this spot, which is his standby, on July 2.

Art Jarrett is another orchestra leader who has received an exposition assignment. He opens at the Pan-American Exposition in Texas on June 12th for a ten-week run.

Stuff Smith and his orchestra returned home on June 2nd where they opened a repeat engagement at the Silver Grill, Buffalo, N. Y. The famous swingster who made such a tremendous hit at the Onyx Club in New York during the past year was discovered by New York managers in the Buffalo establishment.

Eddy Duchin and his orchestra closed at the Plaza Hotel, New York, on June 1st and opened a six weeks' engagement at the Palmer House, Chicago. Following this engagement he will play a string of one-nighters across the country and open at the Coconut Grove, Los Angeles, on August 1st. After four weeks there he will return to the Plaza in New York City.

Hugo Mariani, former well-known house leader on one of the national chains, has returned to the dance field and is now leading his popular orchestra at the French Casino, New York City, alternating with Vincent Travers and his orchestra.

The following press release takes the prize as far as this Editor is concerned. We have heard musicians called almost everything that we can think of, both sacred and profane, but we believe the equine cognomen takes the cake: "JOE HORSE and his MILKMEN will make a premiere appearance on variety records this month, offering 'Shake It and Break It' and 'River Boat Shuffle.' The combination is a small group, recruited mainly from Joe Haymes' orchestra and features the new trumpet 'find,' Dave Frankel, in addition to the veteran clarinetting of Johnny Mince."

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# Television

Two subjects seem to be uppermost in the minds of the public as well as our membership at the present time concerning television. The first is what form will television entertainment take? Opinion seems to be about evenly divided upon this matter. Many think that television will bring back the live entertainer to prominence as it is obvious that repetition of faces as now practiced over radio chains would be impossible when the performers are seen on the receiving sets of the television apparatus. Others think that the tremendous cost of the entertainment will make it necessary to limit most television to film productions, in other words motion pictures. From the standpoint of

the professional musician it is difficult to see how he can fail to gain in any event. If the performers are to be living ones, there will have to be a variety type of entertainment which of necessity will include musicians (and not the same ones on every program, either). If it be films, then the motion pictures will be taken from the theatres now playing straight sound into the homes. The result is self-evident. If such be the case the theatre manager will be compelled to look for other entertainment or be forced out of business. If the motion picture is taken into the home, then the variety type of stage entertainment may well be considered as the factor that will enable the theatre owner to find a method of self-preservation. He only plays straight pictures now because he thinks that is the easiest way to get by. If the draw of this class of entertainment is destroyed then he must think of other things and that, in the opinion of the writer, can turn his thoughts into only one direction, the living stage.

The second subject in which country is making the most progress in television, England or the United States. Again opinion seems to be equally divided. England is actually telecasting programs every day, and the fact that they are successful cannot be gainsaid. Picture reproductions of the Telecasts of the Coronation showed that the images were clear and distinct in spite of the fact that it was a rainy, dark and dreary day. More than 75,000 people saw these television pictures, and reproductions in "The Listener," an organ of the B. B. C., reveal practically every detail of the colorful event. The Television supplement of "Radio Times," also a B. B. C. magazine, shows programs for two full hours each day, from 8:00 to 4:00 P. M., and from 9:00 to 10:00 P. M. This must demonstrate beyond a doubt that the Telecasts are successful. Then, too, every radio shop sells television receivers and sales are increasing each week. On the other hand the American powers that be claim that they are really making more progress than our foreign friends, and that when they are ready with television it will be a more or less perfected system that is offered to the American people. Some of them go so far as to say that the English regret that they offered it to the public at so early a date, but that statement appears to be somewhat far fetched. A study of all the foreign systems will be made and a number of officials will visit England and other countries during the summer. Among those slated to go abroad are Edwin K. Cohan, C. B. S. director of engineering; John Royal, program director of N. B. C.; C. W. Farrler, coordinator of television for N. B. C.; William S. Paley, president of C. B. S.; David Sarnoff, president, R. C. A., and perhaps Frederic Willis of C. B. S. A television network is now held to be possible if a practical method of financing the laying of co-axial cables can be found. But with the government taking the position that there can be no commercial sponsorship until the perfection of visual apparatus, the hope of such financing still seems quite remote. Lenox R. Lohr, in a recent speech in Chicago, stated that most of the country may never have television unless more radical discoveries are made which will enable the engineers to reduce the cost. Mr. Lohr stated that with present costs cities of less than 100,000 would be unable to support the industry. In a talk before the R. C. A. Victor sales meeting in Chicago, President Sarnoff stated that the company is not planning any general telecasting for at least two years. William H. Friess, president of International Television Radio Corporation, and Dr. Lee deForest claim that the cathode ray system of television which is now the most widely used is not sufficient to make it a success.

They both state that larger images must be produced to make television practical, and that development of the vibrating mirror system will finally come, and with it success. Development of new tubes producing larger images was announced and demonstrated at the final meeting of the convention of Radio Engineers in New York recently. This development which is described as a new type of "electric gun" permits images 18 x 24 inches in home receiving sets and an image 3 x 4 feet was thrown on the screen during the demonstration, and was clear enough to be seen by the several hundred present at the meeting. This system was developed by Dr. R. R. Law and associates of the R. C. A. laboratories at Harrison, N. J., and was described and demonstrated by Dr. Law, Dr. V. K. Zworykin and W. H. Painter of R. C. A.

So we have on one hand a daily practical demonstration of actual television in Europe, and on the other a continued forward march in improvements through experiments in America. Only time will tell which course was the wisest!

H. H. Brown, general merchandise director of the Philco Radio and Television Corporation, states that television sets will retail at about \$600.00, with tubes priced at about \$40.00 or \$50.00. Mr. Brown predicts general distribution of sets in 1940.

Seymour Turner, vice-president of Farnsworth Television, Inc., on the other hand predicts that television will become practical late this year and that 1937 or 1938 will see the American public demanding the marketing of the devices. Mr. Turner states that such general demand will force the hands of those in control, and that when this happens, the public will accept television in the same spirit that it accepted early radio, and this development will enable manufacturers to market sets at a much more reasonable price than is now thought possible.

In order to give a vacation to the staff at Alexandra Palace in London, television will shut down in England from July 28 to August 14. The highly technical training required makes it impossible to provide substitutes for those that operate this station, it is said.

Talking before the Pacific Coast Electrical Association's Annual Convention in Pasadena, Calif., recently, Mr. Harry B. Lubcke, television chief of the Don Lee Broadcasting Company, stated the following regarding programs:

"Television of the future will combine the best qualities of current broadcasting, motion pictures, the newspaper and the billboard.

"It has every opportunity of becoming the most intimate and perhaps the most pleasurable contact between advertisers and the public. I envisage, along with interesting eye-and-ear entertainment, the presentation of the commercial message with a theme-picture, a theme-song and a single word, rather than the long-winded commercial announcement.

"Television programs will be available only a few hours per day, at first. The concept of the nightly performance will follow. Later, following the trend of early broadcasting, more and more programs will be televised, until finally, television will be as continuously available as radio is today."

R. C. A. is supplying the equipment used by Soviet Russia in building its Television Center in Moscow. The station is scheduled to be ready to telecast sports events in the late summer of this year. Other centers to be built in the near future will be located in Leningrad and Kiev.

Two more firms are now active in the promotion of television. International Television Radio Corporation has secured a license from the Securities Exchange Commission to sell stock. William H.



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| <b>Georgia Jubilee</b> .....              | Jimmy Dale       |
| <b>Riffin' The Scotch</b> .....           | Jimmy Dale       |
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| <b>Jam Session</b> .....                  | James Mundy      |
| <b>Swing Low, Sweet Charlie</b> .....     | James Mundy      |
| <b>When You And I Were Young Maggie</b>   | James Mundy      |

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Priess is the president and associated with him is Dr. Lee deForest. This company expects to manufacture sets to retail at about \$200.00. The other new company is the Hazeltine Service Corporation. This company is not at present in the manufacturing business but is conducting experiments at its laboratory for research purposes. Its business will be entirely along research and consultation lines.

In a recent broadcast, Harry R. Daniel of the United States Department of Commerce, stated that in his opinion television was still a long way off. Mr. Daniel said that any large scale telecasting must await the manufacture, purchase and installation of one billion dollars worth of equipment. In calling attention to the 40-mile limit he stated that the cost of equipment for overcoming this feature, as well as for the actual transmissions, would run well into this almost mythical figure.

Scophony, Limited, of London, England, recently demonstrated a television set for the reception and transmission of films that will accommodate a picture 4 x 5 feet upon the screen. The brilliance and sharpness of detail were so marked that the audience was not at first aware of the fact that it was watching a telecast feature.

Another statement made by David Sarnoff, president of R. C. A., in a report to the American Physical Society, was to the effect that television was now not so much of a research or engineering problem as it was one of financing and artistry.

"Television now demands the creation of a new art-form, allied with, yet distinctive from, the arts of the stage, of the motion picture and of sound broadcasting," said Mr. Sarnoff. "It requires new talent, new techniques of writing, direction, and studio control. It must set in motion an ascending spiral whereby good programs create a demand for receiving sets, thus creating a growing audience, which in turn will make possible better programs.

"Television must build networks, and justify an economic base capable of supporting an expensive program service. Those are some of the problems of television, solution of which will one day make it a major industry."

Latest reports from England are to the effect that television is taking its art so seriously that it is adopting the Hollywood method of camera art and is using six cameras in order to give the picture from all sides to the one receiving the telecast. This gives the onlooker close-ups and long shots and does much to reproduce a complete picture of the scene. This with other progressive developments is making television so popular that many are trading in their radio sets for combination sets which include a television receiver.

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# Symphony Orchestras

One of the oldest and most outstanding summer seasons played by a symphony orchestra in the United States and Canada is the Hollywood Bowl series of concerts so well known as "Symphonies Under the Stars." The 1937 season is to be the most pretentious in a number of years and will extend from July 13th to and including September 3rd. The symphony concerts will be under the direction of Otto Klemperer, the permanent conductor of the Los Angeles Orchestra, and a number of guest conductors. Vladimar Golschman, conductor of the St. Louis Symphony Orchestra, will open the season and will be followed by Erno Rapee, Hans Kindler, Howard Hanson, Carlos Chavez, Andre

Kostelanetz, Frits Reiner, with Mr. Klemperer taking up the baton on August 24 for the balance of the season. In addition to the symphony concerts the following operas will be given: "Carmen," directed by Pietro Cimini; "Il Travatore" and "Madame Butterfly," directed by Carlo Peroni and "The Bartered Bride," under the direction of Richard Lert. There will be four ballets, including the ballet set to Ferde Grofe's "Grand Canyon" Suite, which will be conducted by its composer. The other ballets will be directed by Efram Kurts. The closing night of the season will feature the first act of "Die Walkure" in concert form under Mr. Klemperer's direction.

The National Symphony Orchestra of Washington, D. C., is making plans for great extension of its activities for the 1937-38 season. Included in the prospectus are plans for tours of New England, Canada and the south.

The activities of the Philharmonic Society of New Orleans during the past season not only included the series of concerts of outside orchestras, soloists and ballets, but support of the new symphony orchestra under the direction of Arthur Zack. The success of the latter undertaking has given great impetus to the plans for next year. The large group of men and women which acted as guarantors are hopeful of increasing the size of the orchestra from 60 to 75 musicians next year.

The complete program of the concert given by the Minneapolis Symphony Orchestra, under the direction of Howard Hanson, during the Mid-Central Music Educators' Conference which was not available at the time of going to press in May, is printed below. The second half of the program featured original compositions by American composers, and was broadcast over a national radio chain. This radio broadcast has done much to increase the interest of the American public in original music by its own composers.

Overture—"Russian and Ludmilla" Glinka  
 Three Movements in Classic Dance Form  
 (a) Allegretto (from the "Military" Symphony) Haydn  
 (b) Sarabande (from Oboe Concerto) Handel  
 (c) Minuet (from E flat Major Symphony) Mozart  
 Third Movement from Symphony in D Minor Franck  
 (The numbers in the first half of the program were designated as contest numbers for high school orchestras by the M. E. N. C., and were played at the request of the contest committee.)

#### Intermission

Joe Clark Steps Out Charles Vardell  
 (Based on an old American folk dance tune)  
 Selections from McGuffey's Readers Burrill Phillips  
 a. The One-Hoss Shay  
 b. John Alden and Priscilla  
 c. The Midnight Ride of Paul Revere  
 Suite from "Merry Mount" Howard Hanson  
 a. Prelude  
 b. Children's Dances  
 c. Love Duet  
 d. Prelude to Act II and Maypole Dances

Mr. Hanson has been commissioned to write a work for symphony orchestra and chorus for use during the Swedish-American Tercentenary celebration to be held in the United States in 1938.

The second season of the Wisconsin Symphony Orchestra, Hugo Bach, conductor, continues its excellent programs and educational work. Guest conductors are used frequently, this system giving

the widest variety of interpretation of the works of the masters. Guests during the past three weeks were Orlan E. Dalley, conductor of the University of Wisconsin Symphony Orchestra, on May 20; Dr. Sigfrid Prager, director of the Madison Symphony Orchestra, on May 27, and Frederick Schulte, director of the Racine Symphony Orchestra, on June 3.

At the concert of the Philadelphia Symphony Orchestra in Toronto last month Conductor Ormandy opened the program with Edward Elgar's "Pomp and Circumstance," a number that was not included in the regular notes. At the conclusion of the program Mr. Ormandy brought Sir Ernest Macmillan, conductor of the Toronto Symphony Orchestra, to the podium and invited him to conduct two of his own Bach transcriptions that were included in the folios. This gracious gesture was received with wide acclaim by the audience of more than 6,000.

While all data concerning the summer concerts of the Portland Symphony Orchestra is not available at the moment, we learn that Erno Rapee is to act as guest conductor of the July 26 concert of that organization.

While recording activities of symphonies, it is well to note the splendid progress of several of the smaller organizations. During the past winter the Kalamazoo Symphony Orchestra of 60 musicians attracted its largest audiences in years. The Grand Rapids Symphony Orchestra was increased to 90 members and enjoyed its most successful season under the direction of Karl Wecker. Another Michigan orchestra that had a fine season was the Saginaw Symphony Orchestra of 40, Wm. A. Boos, conductor.

Hans Kindler has been re-engaged as conductor of the National Symphony Orchestra of Washington, D. C. Mr. Kindler affixed his signature to a contract calling for his services for the next three years. He is now engaged in outlining plans for an enlarged scope of activity for the orchestra.

The Naumberg Symphony Orchestra, which gives a series of concerts each year through an endowment of George and Walter Naumberg, in memory of their father, the late Elkan Naumberg, will play four concerts on the Mall in Central Park, New York. The first of the concerts was given on May 30, and was conducted by Leon Barsin, the others will be played on July 4 with Lajos Shuk conducting; July 31 with Jeffrey Harris, conductor, and the final concert on Labor Day, conductor to be announced at a later date.

The promenade concerts of the Toronto Symphony Orchestra, under the direction of Reginald Stewart, opened on June 3 and will continue until October 14. The Bach Choir of Toronto will join with the orchestra in presenting several fine choral works. Many novelties are to be played during these concerts. Among them are Vaughan Williams's new suite for viola and orchestra, which will receive its first Canadian performance and perhaps its North American premiere; Debussy's "L'Enfant Prodigue" and "The Blessed Damsel," Delius's "Koango" and Horace Johnson's "Imagery."

The Berlin Philharmonic Orchestra, under the direction of Wilhelm Furtwangler recently visited London and gave its first concert of the season in Queen's Hall. The program consisted solely of the Beethoven Ninth Symphony. The following afternoon an all orchestral program was given which included a warmly received rendition of the Bruckner Seventh Symphony.

The second annual contest for orchestral compositions by native-born compos-



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ers was announced recently by the Philharmonic-Symphony Society of New York City, its sponsors. As in last season's contest, a first prize of \$1,000.00 will be awarded for a work that requires more than 25 minutes to play, in any form desired by the composer. A second award of \$500.00 is being offered for a work 10 to 20 minutes in length, in any appropriate form.

Both works must be orchestrated within the limits of the normal symphony orchestra. They must not have been published, publicly performed or submitted in the first contest of the society.

Although the musical treatment is left entirely to the composer, the society again suggests that the works derive their inspiration from American folk or art sources. Prizes, however, will be awarded on purely musical considerations.

The shorter works must be submitted by October 15, 1937; the longer by January 1, 1938. Entry blanks may be obtained at the offices of the Philharmonic-Symphony Society, 113 West 57th Street, New York, N. Y.

Scores must be sent to that address, signed with name de plume, and must in no way reveal the identity of their authors. A candidate must attach to his manuscript an envelope bearing on the outside his pseudonym and the title of his score. Enclosed must be the entry blank containing his real name and address. These envelopes will not be opened until the judges have made their decisions. Only prize winners will be notified of the fate of their works; the return of a score indicates its rejection.

The judges have not yet been selected, but their names are soon to be announced. The society reserves the right to withhold awards if no composition is deemed worthy.

Reports of various symphony societies reflect the great improvement in business conditions in America. The St. Louis Symphony Orchestra played to 135,500 people in 51 concerts, the greatest attendance in the 57 years of the orchestra's existence. The Philharmonic Society of New York reported that the season subscriptions had increased by the sum of more than \$7,000.00, and the sale of single tickets by about \$27,000.00. The attendance for the year was 224,101.

Arturo Toscanini's activities are the subject of much surprised conjecture this year. No doubt the impression created that he was desirous of a rest when he retired as the conductor of the New York Philharmonic Orchestra has much to do with this fact. Nevertheless he continues to be extremely active. Upon the conclusion of his duties with the Palestine Symphony Orchestra, which he will again conduct during its second season in November, he has acted as guest conductor in a number of cities. He visited Vienna, intending to stay only two days, and wound up by staying more than a week, rehearsing the philharmonic orchestra every day, attending the operas at night, and finally conducting what was described as one of the most superb concerts that that orchestra has ever played. Following this he went to London to conduct a series of six concerts to be played by the British Broadcasting Symphony Orchestra in Queen's Hall. These concerts opened on May 28 and will continue through June 16. The concert on June 4 was broadcast over the B. B. C. chain. This date is the seventh anniversary of Mr. Toscanini's first British broadcast, which was played

by the New York Philharmonic Orchestra in Queen's Hall, London, on June 4, 1930, and sent over the chain. The demand for tickets for the present series broke all English records.

Eugene Ormandy has requested Samuel Barber to write a symphony in long form for the Philadelphia Orchestra following the success of his Symphony in One Movement, which was introduced by that organization. It is also said that John Barbirolli has suggested unofficially that the young composer write something for the New York Philharmonic.

Richard Strauss returned to Vienna in May for the first time in four years and was received with wild acclaim, the cheers and applause exceeding anything heard in the Konzerthaus Hall in years. Mr. Strauss conducted a program which included his "Festival Prelude" and the "Alpine" Symphony.

Sir Thomas Beecham, in an address delivered in London before the National Federation of Music Societies protested most vigorously against the methods of musical education in England and the musical ethics of the British Broadcasting Corporation. Mr. Beecham said in part:

"Everybody practices music in some form, whereas only a limited number—perhaps fortunately—practice any other form of art.

"Against this admitted fact is the most extraordinary anomaly—that our legislators, our leading men, all agree in either ignoring this art completely for the purpose of general culture and education or in pouring contempt and ridicule upon it on every possible occasion.

"Nowhere can young people be educated in music so well, so thoroughly, so humanly as in the great colleges of London. But \* \* \* what have these young people to do when they leave the colleges?

"Unlike the continental countries, you have no opera and very few orchestras. Where, then, do they go? I am sorry to say a good many of them go into the British Broadcasting Corporation, from which they rarely emerge and where they are never heard of again. This is another instance of the wisdom of the Legislature. Here you have a great institution with immense means and a large revenue called into existence by the will of the people—the will of the people being that for three-quarters of the day the B. B. C. should relay over the invisible wire the biggest nonsense to be heard in music.

"It (the B. B. C.) has been given a monopoly of the air, and what should be an almost negligible quantity in the great musical life of the country is becoming the most powerful single element of musical purpose and accomplishment and influence in the world.

"Never has anything approaching this piece of lunacy ever been accomplished in any country—to hand over to a public institution such enormous powers, such monopolistic plans and such gigantic force for good or evil.

"That great force which has made the music of this country in the past, which is making it now, and which will go on making it, will continue long after these ephemeral bits of slipper have passed away forever. These musical toys (referring to gramophones and wireless) have a very short life, and that, I think, will be to you as well as myself the greatest and most substantial comfort."

# ST. LOUIS MUNICIPAL OPERA

(Continued from Page One)

bidden profit-making. They know that they are getting everything they pay for. They know that no matter where their seats are they will have an unobstructed view of the stage. They know that even in the farthest reaches of the theatre they will be able to hear—thanks to the electrical amplification system—every note of music, every spoken word. They know that they will be occupying seats in a unique theatre—the most beautiful in the world—devised particularly for the production of gay musical romances under the stars, and equipped with every device man's ingenuity has conceived to bring science in lighting and acoustics to the service of beauty and fun. They have seen—or many of them have—that theatre develop from a patch of greensward between two giant oak trees into a production plant for summer musical entertainment which is utterly unrivalled.

Sometimes it is difficult to explain how all of this has come about. But any musician will understand, because he knows the essential friendliness of the art of music. That friendliness is the focal point of Municipal Opera. It is the secret of Municipal Opera's success. The opera, wisely, has never sought to be austere, forbidding, ritualistic. For almost 20 years it has been light, gay, democratic. It doesn't believe, for instance, that a tragic story is the essential basis of great art. Any more than Mozart did, or Haydn, or Beethoven. The spirit of the Municipal Opera audience is very much like the spirit of a community sing. Everybody is there. Everybody is there for a good time. Everybody is cheerful, gay, friendly. Everybody has a good time. But everybody doesn't sing. Picked professionals, who know how, do the singing. And there are comedians who are funny, and actors who can act, and light-footed dancers whose trained muscles translate the music's rhythms into terms of motion, whether with the zip and zest of modern moods, or in the languorous grace and beauty of the older ballets. St. Louis has learned in the course of almost a score of years that the community spirit will respond with even brighter verve and keener edge, to harmonies that aren't off key.

We in America are like the composer Berlioz. We like 'em bigger and better. Mere magnitude makes Municipal Opera commanding. But magnitude is—so far as Municipal Opera is concerned—a matter of mellioration. If it hadn't gotten better Municipal Opera would never have grown bigger. Its first year of 1919 is the only one which can be written down as failure. It had been underwritten by a group of civic leaders who believed that the beautiful open-air theatre in Forest Park—then merely a concreted bowl on a hillside—should be put to work for the people. Before it was half finished—and it was a season of only six weeks—the venture was doomed to a heavy loss. Yet it pulled itself out of the morass, by its bootstraps, as it were. Those civic leaders carried its tickets to the people—and made them buy, as it were. There was a deficit that year. The underwriters were paid back out of the profits of the season immediately succeeding. Since then Municipal Opera has paid its own way and built its own theatre. Only one other season has shown a financial deficit. That was due to the many improvements—including a revolving stage, the largest in America and the largest out-of-doors in all the world—in combination with the loss of several performances on account of rain. Ensuing years saw that deficit returned to the guarantors. His faith in Municipal Opera has never cost a single one of its almost 900 guarantors a single penny.

Any guarantor may become a member of the Municipal Theatre Association—the non-profit organization which sponsors Municipal Opera—at a cost of \$10.00 a year. This association elects 46 directors—one-third of them annually. Many of these are men who have been with the association since it was organized. They meet weekly throughout the year. The directors, in turn, elect an executive committee consisting of the president, first vice-president, ex-officio, and nine divisional directors chosen from the board. Five of these divisional directors serve in executive supervision of repertory, cast, stage and settings, and auditorium and grounds, division relating to the production and presentation department. The other four exercise similar supervision in regard to administration and finance, publicity and seat sales, concessions, and the association's wide-spread welfare work. The board represents the cream of the business and financial executives in St. Louis. No member receives one cent for his services. What they do doesn't exactly come under the head of "for the good of the order," but it does come, pre-

cisely, under the head of "for the good of St. Louis."

St. Louis holds that the mere getting together of 10,000 people nightly throughout the summer, under the influence of beauty and music, and fun and romance, is worth the effort that it costs. That, of course, is the first good for St. Louis. A second theme in this interlude of benefit is the fact that all those people are made familiar with the performance of an excellent symphonic orchestra. A third, that the 92 choristers are St. Louis boys and girls picked in the course of try-outs which often present more than 1,000 applicants for auditions who are employed on equity contracts, and receive the best of the professional training for the stage, as they earn their living through the summer months.

And then there is a fourth. Every night throughout the season there are 1,700 seats at the back of the theatre which anyone may occupy free. No one may be deprived of Municipal Opera if he has legs to walk to Forest Park. More than three hours before the performance starts these seats begin to fill. In addition the Municipal Theatre Association sets aside 30,000 seats each season to be distributed through more than 100 welfare agencies to the lame, the halt, the blind, the underprivileged. This is opera for everybody. Those who can pay buy reserved seats at from 25 cents to \$2.00. Those who can't don't have to. The friendliness of music embraces all.

From the Metropolitan Opera, from reigning New York successes, even from Hollywood come the stars. From the staffs of the most successful New York musical producers come the key men in the production department, the men whose job it is to create a gorgeous outdoor production of a work originally conceived for the indoor stage, but on a scale of magnitude, of spectacular beauty, impossible indoors. But before they reach the scene the repertory has been chosen. This year it is:

June 4 to June 13, inclusive, "The Great Waltz"; June 14, "The Fortune Teller"; June 21, "Music in the Air"; June 23, "Louie the 14th"; July 5, "The Mikado"; July 12, a world premier, "Salute to Spring," by Frederick Loewe, with book by Earle Crooker; July 19, "The Prince of Pilsen"; July 26, Smetana's spirited classic of comic opera, "The Bartered Bride"; August 2, "The Pink Lady"; August 9, "Robin Hood"; August 16, "Babes in Toyland," and August 23 to 29, inclusive, the American premier of "Wild Violets," a European success of Robert Stolz, the composer of "Two Hearts in Waltz Time." Obviously "Salute to Spring" and "Wild Violets" are new to Municipal Opera's repertory. So are "The Great Waltz," "Louie the 14th," and Smetana's masterpieces, which will be presented with Metropolitan Opera stars in leading roles.

Meantime Richard Berger, Broadway graduate into Municipal Opera, and production manager for the Municipal Theatre Association, has been picking his production staff. He's a veteran of three years in Forest Park. Surrounding him are George Hirst, musical director; Zeke Colvan, stage director, and Raymond Sovey, scenic designer, all of them veterans in Forest Park, all recognized masters of their respective crafts in New York's production center. With them this year will be Jacob Schwartzdorf, assistant musical director; Theodor Adolphus, ballet master, and Al White, Jr., dance director. All are specialists who have made their mark, who have established reputations in New York production.

And Berger, no sooner, was the first work chosen for the season's repertory, bused himself with his part in selecting casts. Literally there have been hundreds of auditions. Every applicant has been given an opportunity to be heard. Every rumor of a new "find" has been investigated. There interminable negotiations, contract releases to be obtained, date conflicts to be adjusted, as well as salary agreements to be reached before the name is finally fixed on the dotted line.

More than two score such contracts have been signed, sealed and delivered as this is written—more than a month before Municipal Opera's opening, more than a month, indeed, before the first general rehearsal call. In alphabetical order, here are the stars, the singers, the players, the comedians, the dancers, who will unite with the chorus of 92, the orchestra of 50, and a small army of theatrical craftsmen, painters, carpenters and electricians, to make Municipal Opera's 19th season a success:

Gladys Barter, soprano; Joseph Bentonell, the sensational young American tenor from the Metropolitan; Violet Carlson, soprano; Leonard Ceeley, tenor; Bernice Claire, coloratura soprano; Margaret Duna, lyric soprano; Rosemary Deering, premiere danseuse; Renee De Jarnette, lyric soprano; Helene Denison, premier danseuse; Annamary Dicky; John Ehrle, tenor; Wilbur Evans, baritone; Susanne Fisher, lyric soprano from the Metropolitan; Eddie Foy, Jr.; John Gurney, basso,



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of the Metropolitan; Harris, Claire and Shannon, dance trio; Mary Hopple, contralto; Gus Howard; Eugene Loewenthal, base-baritone; Joseph Macaulay, baritone; Eric Mattson, tenor; George Meader, tenor; Harry Meestayer, character actor; Olive Olsen, singing and dancing comedienne; Lew Parker; Robert Pitkin, comedian; Detmar Poppen, basso; Phil Porterfield, baritone; Bert Prival, dancer; Ralph Riggs, singing comedian; George Rasley, tenor; Helen Raymond, character actress; Blanche Ring, character actress; Guy Robertson, tenor; Fritzi Scheff, singing comedienne; John Sheehan, comedian; Al Trahan, singing and dancing comedian; Ruth Urban, soprano, and Erika Zaranova, contralto.

Thus opens the 19th season of St. Louis' Municipal Opera. "Ladies and Gentlemen . . ." sings Tonio in "Il Pagliacci" . . . "ring up the curtain." So sings St. Louis as it waits for the evening of Friday, June 4, for it knows that out of the dusk the stage lights will flash on—there is no curtain—upon a splendor of pageantry, on beautiful melody and on spirited fun; that old friendships and old acquaintance will be renewed and that hearts will grow with pride and fellowship in a community musical adventure so great that it stands unrivalled—anywhere.

## SHORTS

Three times since President Roosevelt's court reform plan came up, the Supreme Court has upheld New Deal laws by 5 to 4 votes. The plan would be worth while for that alone.

It is no accident that the steel companies which formerly specialized on huge bonuses to insiders are now the last to hold out against recognizing labor's right to organize.

The Social Security Act may be imperfect, and need amendments. But it is the longest stride toward real civilization that this country has taken since it abolished slavery.

"The hope behind this statute is to save men and women from the rigors of the poorhouse as well as from the haunting dread that such a lot awaits them when journey's end is near." Justice Cardozo in upholding old age pensions.

### 100 CALIFORNIA HATTERS WIN UNION SHOP STRIKE

During a one week's strike over 100 employees of the Western Hat Company of Hollydale, Calif., joined the United Hatters, Cap and Millinery Workers' International Union and returned to work with the understanding that the New York owner of the company would come to Hollydale and sign an agreement for the union shop with adjustments in wages and hours.

### White and Colored Laborers Chartered in West Palm Beach

WEST PALM BEACH, Fla.—With the chartering here of a new local of White Hod Carriers and Common Laborers, the laboring forces of this community are now well organized, as a strong organization of Negro laborers and hod carriers has been in existence here for some time. Both are A. F. of L. unions.

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### Musical Instrument Workers Form Union in Los Angeles

LOS ANGELES, Calif.—Piano, Organ and Musical Instrument Workers' International Union of America, numbered among the oldest affiliates of the A. F. of L., has issued a new charter to Piano Tuners, Action Men and Finishers, at Los Angeles. It is reported over half of those engaged in work making them eligible for membership have already joined the union.

### Schulte Cigar Stores Sign Retail Clerks Union Pact

NEW YORK, N. Y.—Five local unions of the Retail Clerks' International Protective Association were successful in securing a new agreement with the Schulte Cigar Stores.

About 1,000 cigar clerks received increased minimum wages expected to bring them approximately \$60,000 annually above the former scale.



## THE INTERNATIONAL MUSICIAN

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## PRESIDENT'S REPORT TO THE LOUISVILLE CONVENTION

To the Delegates of the  
Forty-second Annual Convention:

**I** SUBMIT the following report to the Convention in an endeavor to fully meet the obligation to inform you of the state of our organization, and to guard the interests of our members. That this must be done, in as candid and objective a manner as possible, the delegates have the right to expect. Therefore, my aim is to give a clear picture of conditions as I see and know them to be. It is not done in an effort to trespass upon the opinion of other members—much less than that of this Convention—but done for the purpose of treating with absolute realities. In thirty-six years of continual service to our organization, a high privilege with which conventions have successively honored me, I have steadfastly held to this principle, and do so now.

In a report to our highest tribunal—the Convention—all conditions must be described as the officer making the report finds them and knows them to be, and the same method must be followed concerning the pointing out of the possibilities or impossibilities which likely will be encountered in the effort to further safeguard the interests of the organization.

Knowing this to be so, this report is submitted to you for your consideration. It is done with the full understanding that it is in the nature of a continuation of last year's report, and it also has for its purpose that the membership in general, through the delegates to the Convention and through the reports of the officers of the Federation, may be duly informed of all which was and is germane to the successful upbuilding and maintenance of their organization.

## THE DIVISION IN ORGANIZED LABOR

At the present time, a division has developed in the ranks of organized workers which is rather deplorable, as a homogeneous and solid labor movement is imperative to best protect and safeguard the interests of the workers. However, it is not to be assumed that in the development of human progress, labor will be less subject to differences of viewpoints and opinions, and upheavals in its ranks, than other aggregations of men during all times since the beginning of civilization. However, out of a clash of opinions concerning a principle which has divided people, finally true progress is generally involved. Let us hope that this will be the experience of the workers in this case. In the meanwhile, however, our organization must face the situation, and decide between the two principles which now divide Organized Labor.

It appears, therefore, advisable that, in retrospect, we view the development of Organized Labor in our country. Of course, this cannot be done—in a report of this kind—in a manner fully exhausting the subject; therefore, I will simply call attention to the most pertinent phases of such development.

We find the beginning of efforts to organize labor on a large scale in the Knights of Labor. The aims and purposes of that organization were, indeed, lofty. It was supposed to be an irresistible crusade on behalf of the rights of the workers. All were to be combined into one organization, divided, of course, into different branches, all subscribing to the

President Weber Graphically Reviews Federation Activities During Past Year—  
New Laws Recommended

principle that the worker can only succeed in defending and bettering his conditions if all are organized into one union. The efforts of the workers thus to advance their interests, emphasized the necessity for labor organizations, as, without the help of his fellow-craftsman, the individual worker was then—as he is now—absolutely helpless, individually, to advance his own economic interests.

Ere long, however, there developed clashes of interests in the Knights of Labor, of workers representing different crafts. It finally became a question of "one big union," or the segregation of the workers into different unions, each one representing its own respective craft. The principle of craft unionism prevailed, and finally led to the dissolution of the Knights of Labor.

It is true that at that time our country had not become as greatly industrialized, and the industries were then not mechanized to the extent they are now. The day of mass production had not as yet arrived. Nevertheless, the contention now responsible for the division of Organized Labor is the same as it was then, that is, craft unionism (a union for each craft, trade or profession), versus industrial unionism (one big union for each industry).

Before proceeding further concerning this now clear-cut and unfortunate issue, it is necessary to say that the American Federation of Labor, composed entirely of craft unions except for the Miners, was highly successful. It was responsible for half a century for almost all progress in protecting the interests of the workers. It stood, and now stands, for civic progress everywhere. It made great strides in procuring factory inspection, free school books, hygienic working conditions, the shortening of the hours of labor, and the increase of wages, to mention only a few of the results of its activities, and, in addition, without exception, has always consistently raised its voice in demand for and the defense of progress benefiting the mass of people as against the predatory interests which had encroached upon their rights to such an extent as practically making their word law, finally, not only dictating the economic, but in many respects, also the political policies of our country.

No one can deny the tremendous influence for true progress which the American Federation of Labor has wielded. Its conventions did not object to the organizing of the large industries, as is erroneously and mischievously stated, but did insist that, in such organizing, the rights of existing unions belonging to international craft organizations should, and must, be protected, as only in this manner can the existence of craft unions—which in the past have proved their inestimable value to their membership—be perpetuated and guaranteed. The American Federation of Labor offered to be helpful to organize large industries, but its offer was ignored, and a Committee, formed by some International Unions at that time affiliated with the American Federation of Labor, but later suspended, unlawfully

decided to attempt the organizing of big unions, on lines other than decided by the conventions of the American Federation of Labor.

Thus, a minority of the American Federation of Labor attempted to dictate the policy of the parent organization, and treated its decisions with contempt. The division of labor which resulted, is of course, not in its interest, and in the future may prove even less so to the unions who have attempted to force their will upon the American Federation of Labor, than upon those never faltering in their fealty to it.

The well-nigh one hundred international craft organizations affiliated with the American Federation of Labor include a number whose membership is not necessarily highly skilled, but which, nevertheless, have made considerable progress as members of the Federation in the advancing of their interests. This is conclusive proof that the propaganda that "craft unions only consider the interests of the highly-skilled worker" is as mischievous as it is untrue. The experiences during the existence of the Knights of Labor made it clear that only unions with a membership which have common interests and follow the same occupation or trade, can properly progress and effectuate their aims. The assertion that the organizing of unions on an industrial basis would not interfere with the existing craft organizations was, in the short time during which efforts have been made to form such unions, proven to be absolutely contrary to facts. The truth is that even before they were successful—at least to the extent of practically organizing the workers in an industry—they immediately began to encroach upon the rights of existing craft unions affiliated with the American Federation of Labor, and did not even hold themselves to the limits of the industry which they proposed to organize, or in which they made progress in organizing.

If the craft unions are to be absorbed by industrial unions, then—naturally—the highly-skilled workers, being always numerically less in big industries than those who are not so skilled, will have precious little to say about the conditions under which they shall work, as they will be outvoted by the mass of less skilled workers who constitute the vast majority of members of such unions. The masses of the workers can never be organized into Industrial Unions, even though in some key industries, they may be successful.

The American Federation of Labor harbors a great number of workers who are not active in large industries, and who, therefore, cannot possibly be organized into industrial unions. The same condition applies to unorganized workers. The conditions in some of the trades are such that their members could not find in an industrial union the protection that they now find in their respective craft unions. As an example, we need only consider the Amusement Trades. One needs only a perfunctory knowledge of the codes which under the N.R.A. were evolved to

cover different industries, to see how diversified is the employment of the workers and the position of the employers.

The fight in organized labor could have been prevented, had the willingness of the American Federation of Labor to be helpful in organizing the mass production industries found a willing ear on the part of the proponents of industrial unionism.

It appears to me that our position in the case should be to hold to our present form of organization, unless—more especially in the larger centers—we are willing to have musicians submerged into industrial unions, with their resultant total loss of an effective method by which they may have the final voice as to the conditions under which they work. If industrial unions should become universal, that is, if all workers were to be organized in that fashion (which I know will not be possible), then the membership of our organization would be scattered to the winds even as the spray of the waves of the sea. The musicians working in a hotel would belong to the Hotel Workers' Union; in a theatre, to the Theatrical Workers' Union; in the moving picture industry, to an industrial union covering that industry, and so on. In none of them would they be represented in numbers sufficient to exercise a telling influence upon their working conditions.

If industrial unions should absorb musicians, it would still leave a great number of them who could not be organized into such unions, as an untold number of musicians are active in the casual employment field, and not in an established industry. In this field, their employers continually change. This is the case with traveling bands which work in dance halls (unless in every hamlet there would be an industrial union for each dance hall), and the same musicians would be continually employed in same; and musicians who play single dances, receptions, park band engagements, parades, or kindred engagements.

The musicians not in industrial unions could not possibly maintain a successful craft union, for the others belonging to craft, when not filling employment within their own industries, would always be in competition with those attempting to maintain their craft union.

This is merely an outline of the impossibilities for the musicians under such conditions to properly take care of their interests.

To get a clear picture of what would happen to our organization if the musicians would permit the one big union movement to make considerable inroads upon the membership, it is necessary that members fully understand, are acquainted with or are informed of all which was obligatory for them to do in order to organize the profession and keep same organized on a large scale. As soon as they realize this, they will immediately see that their only advantage is to remain organized in unions of their own and that any other form of organization will positively rob them of their right of self-determination.

The pioneers in our movement had their experiences in organizing the musicians. It is well that we remember them well, always and ever. The interests of the various local unions had to be brought into harmony. It was a matter of compromise and give and take and the result was a national organization, of benefit to all.

Now, I will give a short explanation as to what had to be done to create our Federation. It was not organized in short order.

It is like everything that proved lasting; the result of slow development on constructive lines, always keeping the immediately possible as an objective. We had a National League before we had the Federation. Why did it fail? It existed for some years, but never did, or could, attain any appreciable progress for the musicians. What was the reason?

First: The locals of the League generally subscribed to strict examinations, keeping a great mass of musicians out of the organization under the mistaken idea that by doing thus they could preempt all employment for the members of the League. The result was that the outsiders determined the wages under which the members of the League had to work, by always underbidding them—forcing the locals of the League to permit their members to meet such competition. Only a few locals were exceptions. These were found in strong union fowns such as San Francisco, and were affiliated with their Central Labor Councils.

Second: It placed a ring around each of its jurisdictions, attempting to keep every other musician from entering or accepting employment therein. This made it impossible for it to organize the musicians the country over, and kept its own local unions small in number. It did not recognize that men do not join a labor organization for the purpose of having their employment hindered, but only for the purpose of having their working conditions protected and regulated.

Third: It did not permit a member of a local to join any other local without the latter's consent. Its members, even though belonging to a National Union (the League had no transfer membership), were only recognized as members in their own respective locals. So the policies of the League were rather those of restriction and not of protection. Each local decided to put an iron ring around its own members and attempted to chain other musicians to the jurisdiction of the unions to which they belonged. The results were—no protection at all, and uncontrolled competition by members of the union with the mass of non-members. The few exceptions of successful locals in the League did not affect the general situation.

In addition to all the above, the League also refused to join the American Federation of Labor, with the peculiar result that some of its local unions in towns where labor was strong joined their Central Labor Councils and through doing so became part of organized labor, to which their own national organization was totally opposed. It was this which led to the organizing of the American Federation of Musicians and its affiliation with the American Federation of Labor.

All the above makes it clear that the musicians who attempted to organize under a National League were bound to fail, but they needed the experience of such failure in order to succeed in the organizing of the American Federation of Musicians. However, after the Federation was organized, it did not grow by leaps and bounds. On the contrary, it stagnated for several years. It had taken over as a heritage some of the policies which led to the downfall of the National League, chief among which was the attempt to keep musicians within their respective home jurisdictions. In other words the Federation committed the same error as did the League, in ignoring conditions in the profession which are not of the making of musicians, but determined by the public. The services of musicians are in the nature of amusement and diversion, be they rendered in the theatre, in a dance hall, a hotel, amusement park, or in symphony halls. This does not deny the cultural value of the art of music. This being so, the element of attraction enters into consideration. The public are the employers. They may demand a certain aggregation of musicians, by reason of their reputation. This has always been the case, although perhaps not so empha-

sized in the past as it is now, but, certainly, is not new. Long before we had an American Federation of Musicians, or a National League for that matter, musicians left their home-towns to follow their profession. As an example, from New York they went as far as Miami in the south, Toronto in the north, or Cincinnati in the west. They did so then; they do so now. As long as the Federation attempted to prohibit members from working elsewhere than in their own jurisdictions, its development and the full organizing of musicians was hindered, much to the disadvantage of both the organized and unorganized.

The Federation soon discovered the obstacle in the way of its fully organizing, and, beginning with the 1901 Convention, it liberalized its laws. It recognized that in our employment field, under proper regulations, musicians had the right to accept employment wherever it was offered them. This, together with the evolving of a transfer system—permitting the member of one local, under certain obligations which he had to meet, to transfer into another local—caused the unorganized musicians to join or form Local Unions. As a result, and within comparatively a few short years, the Federation gained hundreds of locals. During this period, Local Unions in the Dominion of Canada also became highly-welcomed members of our organization.

Together with the organizing of the musicians, the Federation steadfastly followed the policy of not losing any opportunity to improve the economic, as well as the social, standing of its members. Viewing conditions now, and comparing them with those existing thirty-five years ago, we find a most conspicuous change in the demeanor of the members, who now assert themselves as members of a respected profession. They now make it known that their profession calls for accomplishments which entitle them not only to a commensurate wage, but also to a respected position in society, which they did not enjoy prior to the development of the American Federation of Musicians.

We have asserted ourselves through an organized voice. This accomplishment was most difficult, as our employment is unlike that of other workers. It is in the nature of entertaining the patrons. This is true of a symphony orchestra, as well as of a dance band in the smallest hamlet. For the patrons, our services are a matter of amusement or diversion; but for us, they are a question of bread and butter, our livelihood. These two elements are so far unrelated as to create in the past a misunderstanding concerning the respected position in society to which musicians are really entitled. However, this is no longer so.

To explain the changes in laws of our organization which were and are continually necessary to meet all exigencies and to keep abreast of new developments in our profession and employment opportunities of our members, would take volumes. At times, these changes were slow—a matter of long-time planning—and at other times, they were rapid, indeed. Changes which were made necessary by changed conditions, were made in the order as same developed.

The changed conditions we experienced are the following: The disappearance of the traveling concert bands (military), which afforded employment for many hundreds of our members. Organizations such as Sousa's, Pryor's, Herbert's, Creator's—to mention only a few of the most representative—have entirely disappeared. At the time of their activities, they were the prime attractions in great amusement parks.

Then came the practical passing of legitimate theatre employment. For almost seventy-five years, up to the time that the silent picture appeared, this was the most conspicuous permanent employment. In the transcontinental chain of theatres existing then, approximately two hundred orchestras were employed. Then came the silent moving picture. As it developed, it was accepted by the entire world. It appeased the people's hunger for amusement and diversion. It made

lroads upon the position the legitimate theatres had occupied until that time. Finally, S. L. Rothafel, better known as "Rozy," began introducing large orchestras as added attractions in the silent picture theatres. To him, the credit is due that in such orchestras finally many thousands of our members found employment. Through the invention of the silent picture the number of musicians in theatres was increased ten-fold.

Then, Edison invented the recording of sound, and finally dialogue and music were synchronized with the actions of the silent picture. Thus, the "movie talkies" were born. However, this did not appreciably affect the employment of our members, until there developed the recording of sound on film. This resulted in the loss of almost all employment which the moving picture industry had created for them, and the danger existed that as other fields became mechanized, the employment of musicians would practically be destroyed altogether. It was openly stated, even by some of the better art critics, that the future belonged to mechanized music, inasmuch as the services of musicians could be reproduced a thousand-fold, and, therefore, could be made available to many millions who heretofore only enjoyed good music on special occasions, if at all. They held to the opinion that the talking picture would make the vast number of Americans theatre-minded, and that mechanized music would prove a boon in appeasing their hunger for good music.

They ignored one fact, however, namely that the reproduction of a score played and replayed to millions of radio-listeners cannot have the cultural value which the playing of diversified renditions by live orchestras has. Whereas the sound film or recorded music has made untold millions of people music-minded, it had also the result that the listeners began to long for the services of living musicians. As an illustration, recorded music is now played in all districts of our country, urban as well as rural, in the smallest towns and the most isolated farms. This can only create a longing for more personal contact with living musicians, and therefore as soon as an opportunity to listen to an orchestra presents itself, the listeners embrace such opportunity with delight. This accounts for the popularity of traveling bands, which practically create a sensation if visiting smaller towns. However, this is no recompense for the employment opportunities lost to other musicians. Their loss is the result of a development which was accepted by the public at large, and public opinion will determine its future. However, the public preference for living music or the living element in attractions is not destroyed, and never will be. Sooner or later we will find musicians and actors in theatres again, even though perhaps not in such considerable numbers as we did in the past. This question is determined by the public, either through its granting or withholding of patronage. This will be more fully discussed in another chapter of this report.

The foregoing is a recapitulation of our activities in organizing the musicians and in meeting changed conditions. It was imperative that this explanation be made so as to specially emphasize that in one big union, composed of masses of workers of different callings, and different occupations in which the musicians would always be a small minority, they certainly would not have accomplished for themselves what they did through their individual locals, and their own National organization. Problems which distinctively affect musicians solely and alone, would not elicit such enthusiasm with a mass of workers which, for the most part, would never understand them to the extent of being helpful to have them solved. New problems develop which only the musicians can solve for themselves, and no one else can do it for them.

Of course, we expect some deserters who may seek to be harbored in industrial unions for no other reason than to escape the regulations of which the Federation and the present local unions subjects them

in order to create fair competition among all members. I have heard it said that in the west, in some smaller locals, attempts are made by some orchestras to form one big union. If they would do so, with whom would they bargain for recognition and conditions, more especially in the casual employment field, as such bargaining can only be had in established industries? However, in our present form of organization, bargaining for recognition of casual employment is unnecessary, as the organization being almost perfectly organized, its recognition in casual employment follows as a matter of course as the talent desired can—in almost every instance—only be found in our organization. The result is that wages and conditions can be fairly established, an advantage which would be immediately lost to misguided members who would subscribe to the policy of one big union. If they be successful, all fair competition with other musicians would immediately be destroyed. The result would be disastrous. The rank and file of the musicians would suffer. The contracting member would, of course, make all efforts to maintain decent wages for himself, which, under the conditions, however, could only be done at the expense of the men whom he employs.

It is compelling that these statements are made, so as to best guard the members against debarking upon an experience which, in the long run, can only do their economic conditions incalculable harm. Musicians could not better their conditions by deserting their parent organization, or their individual local unions, to become members of industrial unions, this being clear their doing so could have no other purpose except to take undue advantage in employment opportunities through unfair competition with other members and that at the expense of their own economic conditions and those with whom they compete. They would merely be rump craft organizations, no matter by what name they call themselves or what they may assume to represent to have it appear otherwise. The reason some smaller unions it is reported desire to organize on industrial lines is found in the 10 per cent surcharge law of the Federation, which they insist is a tax upon them, at least so I am informed. Now, then, it throws rather a peculiar light upon the possible activities of such members, provided the rumor is true as the surcharge against which they demur is not a tax on members and it is to be paid by our employers and by reason of it the members playing an engagement are to receive a 3 per cent higher wage than they would otherwise. This surcharge is divided between the local in whose jurisdiction the engagement is played and the member who plays same, and the Federation.

Evidently, members who would attempt to take advantage of the present rift in organized labor to form a union of their own would do so to escape the demanding and collecting of the surcharge which so far they evidently failed to collect, and thereby violated the laws of their own organization. If that is the reason (and it is stubbornly stated that it is), then the one big union formed by some musicians, if it is attempted at all, will not result in one of formidable proportions, as anything which is based upon unfairness against other men, more especially by workers against other organized workers, is not destined to be lastingly successful.

In all of the foregoing, I have endeavored to explain the division of labor between the two philosophies, craft and industrial unionism. I also endeavored to explain the result which would follow if the musicians would choose the latter and pointed out with what difficulties the organizing of the musicians was beset until they had perfected their present national organization.

I do not believe that a considerable number of members will fail to see that industrial unionism has little to offer them. However, a 100 per cent fealty cannot be expected in a labor organization, no more so than it can be expected or is



ever the case in anything which is the result of the endeavor of man.

### FIELD MEN

All representative international organizations affiliated with the American Federation of Labor follow, as far as possible, a policy of remaining in close contact with their affiliated local unions. Until recently, our own organization failed to do this, even though it is perhaps, for obvious reasons, more advisable and important to us than to other international organizations.

The reason for our failure to remain in closer contact with our local unions was the extremely low per capita tax and the weakness of the general fund of the Federation. As this condition improved, however, field men were appointed, and if nothing else, their visits to the various local unions created new interest in the organization in scores of them. They now are more active units of our international organization. Several hundreds of our local unions are small in membership; others are removed great distances both from our headquarters and generally from the places where conventions are held, so that their only practical connection with the American Federation of Musicians was now and then a communication from headquarters, generally a reminder that they were in arrears for per capita tax, or containing some other demand in reference to the laws of the Federation. Therefore, these locals practically only knew the Federation from hearsay.

This certainly was not favorable to our Federation. Therefore, to bring such local unions into closer contact with their national organization, visits by field men were necessary. They advised local unions of the aims and efforts of the Federation, explained laws and regulations to them, and more especially ascertained whether or not they abided by the fiscal laws of the Federation.

When the field men were appointed, it was assumed that their visits to local jurisdictions would be resented, as being rather paternalistic. Quite the contrary was the experience. The majority of them felt that the visit of a national representative signified that they meant something to the Federation. It is true that the cost of maintaining the field men is approximately \$50,000.00 or more. However, from my observation, I subscribe to the opinion—and I have seen nothing in all organized labor to change it—that all monies necessary to advance the interests of an organization should be expended in such effort, as long as doing so does not impair the soundness of its treasury. It is, of course, understood that the general fund of an organization should be kept sufficient at all times to meet any emergency, but the prime motive of an organization should not be to keep as much money in said fund as possible. It should not fail to do so if the interests of the organization demand it which surely is the case if a great number of its component units are not properly functioning. The members pay the taxes for the purpose of maintaining their organization, and the money should be used for the purpose of strengthening same in every possible way. However, this does not mean the dissipating of funds through experiments which in advance are doomed to failure. To expend the funds of the organization to strengthen its position is sound. This includes supervision and advice of locals by national representatives. To dissipate funds by giving way to immediate enthusiasm, taking a suggested policy as sure of success when the indications are positively contrary, is not sound. Such experiments are best described as fantastic, and their sure failure lower the prestige of the organization, its standing and influence which makes the attainment of further progress more difficult. Spend as much as possible of your money on constructive policies as the soundness of your treasury permits, but do not risk a penny in experiments which are in advance foredoomed to failure. It is not indicated that a national organization should build up a great fund at the expense of its progress, and still it remains

true that such national organizations with weak treasuries are also weak in the protection of their members. Therefore, constructive expenditures of money coupled with the soundness of the treasury of an organization, is a prerequisite to its success.

I know of international organizations which have funds ten times the amount of ours, and which think more of their accumulating funds than of their organizations. Most, if not all of them, are correspondingly weak, not only in influence and prestige, but in number of members as well.

Field men have visited a great number of local unions. As a result, such visits, as hereinbefore pointed out, proved advantageous to the Federation. An organization which has hosts of locals loosely connected with it and makes no efforts to establish closer contact with them, will in the long run have a considerably less number of locals really constructively active than otherwise would be the case.

In conclusion, I suggest that the Convention increase the number of field men by one.

After this Convention the field men present should be caused to meet for clearer instructions concerning their duties to avoid misunderstandings which have developed concerning same.

### COMPETITION OF ENLISTED MEN

During the last year, locals were advised by the President's office that they should hold themselves instructed not to give any release of any kind or take any action of any kind which could be construed as a release or give approval of any kind to the use of an enlisted band without the approval previously obtained of the American Federation of Musicians.

Locals were also advised that in every instance in which a request is made from any source whatsoever to any local for a release for the use of a service band or permission or approval to use same, the local shall promptly forward same with all pertinent information to the headquarters of the Federation. Furthermore locals were advised that if a service band is used by anyone in violation of the above policy that information should immediately be given to the headquarters of the Federation.

The reason for sending out the circular was that after continued efforts, the Adjutant General's Office of the War Department advised us that it had issued an order in which it explained the following policy in reference to the employment of service bands:

(Copy)

"WAR DEPARTMENT  
THE ADJUTANT GENERAL'S OFFICE  
Washington

October 14, 1936.

SUBJECT: Participation of Army Bands and individual musicians off Military Reservations.  
TO: Commanding Generals of all Corps Areas, Hawaiian Department and Panama Canal Department.

The following indorsement from this office to a Corps Area Commander on the above subject, is quoted for your information, guidance and compliance with the policy announced therein. It is desired that these instructions be brought to the attention of all commanding officers in your Corps Area and Department including those of Exempted Stations:

'AG 322.941 (9-9-36) (Misc.) 5th Ind. ERH/CGW/EJ

War Department, AGO, October 13, 1936—  
To The Commanding General . . .

1. The action of the commanding officer, . . . as stated in the Third Indorsement, would appear to be a violation, at the least, of the spirit of existing law, particularly in view of the fact that the American Federation of Musicians refused a release upon this occasion. A duly executed written release, issued by the American Federation of Musicians, or its authorized representative, may be accepted under certain circumstances for the participation of bands in events off a military reservation, but in no case should the unsupported certificate, or release of a civil official be so accepted.

2. The following will govern in future cases of this nature:

a. Bands or individual musicians may be furnished on the following occasions without a release, since no competition is involved.

"(1) All military uses and occasions; that is, whenever and wherever a Service Band functions as part of the Nation's military forces.

"(2) All uses upon military and naval reservations, military and naval vessels, and other places or circumstances where a band is on duty with Service forces.

"(3) Official occasions attended by the superior officers of the Government and of the Army, Navy and Marine Corps in their official capacities and in the performance of official duties; but such occasions do not include social occasions and entertainments, such as dinners, luncheons, etc., given by civilian or civic associations with such officers as guests."

b. Bands or individual musicians will not be furnished on the following occasions, even though a release is submitted:

"(1) For civic parades, ceremonies, expositions, regattas, contests, festivals, local baseball or football games, activities or celebrations, and the like.

"(2) For the furtherance, directly or indirectly, of any public or private enterprises, functions by chambers of commerce, boards of trade and commercial clubs or associations.

"(3) For any occasion that is partisan or sectarian in character or purpose.

"(4) For civilian clubs, societies, civic or fraternal organizations.

"(5) For so-called charitable purposes of a local, sectarian, or partisan character or any so-called charity that is not of the National character.

"(6) Any occasion where there will in fact be competition with civilian musicians."

c. Bands or individual musicians may be furnished, after a duly executed release has been secured from the American Federation of Musicians, or its authorized local representative, on occasions of a National, non-partisan, non-sectarian, patriotic character, or for musical programs at any United States hospital, for the entertainment of its inmates, or for charities and benefits, such as the Army Relief, furnished, without remuneration, for public concerts, of a community and at community hospitals when the music, in both cases, is solely for entertainments and no admission fees are charged."

I would strongly urge the delegates to advise their local unions to under no condition give their consent to the use of enlisted hands. The conditions under which commanders may release enlisted musicians for services are set forth in Section (a) of the above ruling and which are enumerated in paragraphs marked 1, 2 and 3 thereof. In all else the consent of the American Federation of Musicians must be secured before service musicians may be released to play engagements.

It often happens that locals which are importuned to give their consent to the release of service musicians advise those making the request that the local itself is in favor of it but that they would have to receive the consent of the American Federation of Musicians. By reason of this, pressure is immediately brought upon the Federation to give such consent. This is, to say the least, very embarrassing and for this reason above all others, locals should never give consent but refer all requests for the release of service bands directly to the Federation.

### DEVELOPMENTS IN MUSIC

In the President's last report to the Convention, he spoke of the nature of the developments in music itself.

The most outstanding of these developments, of course, is Jazz. In its beginning, it was not taken seriously, and rather a short existence was predicted for it. However, exactly the opposite was the case. Jazz, with rhythm (which of course is one of the fundamentals of all music), especially accentuated, was accepted the world over. It has become greatly developed in a more musical and artistic direction, and instead of being only primitively rhythmic, it is now accepted as a new departure in music, and continues to strive for a more refined form, not so much in rhythm as in its harmonic and melodic content.

At the present time, Jazz undergoes a new transformation, through a development known as "Swing." The "Swing" in Jazz is a free vamping (to use a professional expression) or improvising around a given melody, each individual musician giving free play to his emotions

and musical inventions. Some musical organizations meet for the mere purpose of "swinging." However, it necessitates the prerequisite of melodic inventiveness, to excel in this class of music.

As far as can be seen, "Swing" can be the very nature of things merely represent a novelty, and will not take the place of Jazz played in accordance with a score. To speak of the latter, some scores have appeared which are positively classic, the leading composer in this field being an American.

Jazz, as well as "Swing," originally came from the South, and the latter is more especially a product of New Orleans and its neighborhood. As was the case with Jazz, "Swing" presents the possibility of finally being accepted by the entertainment-loving people, more especially in the dance field. It is predicted by some "Swing" players that even some of the classic compositions will finally be found in their repertoires.

In playing "Swing," the one leading the melody finally joins in "swinging," but through it all, the melody can always be distinguished, as it always reappears. In that respect, "Swing" is not unique, as it makes use of a so-called leitmotif which was introduced by the inimitable Richard Wagner in his music dramas. Of course, this is not to be understood as making a comparison between "Swing" music and the creations of a genius who has given to the world a new form in music, the music drama.

Together with the new developments in music (Jazz and "Swing"), a great change has taken place in the make-up of musical combinations. Organizations such as the famous bands of Sousa, Pryor and other famous leaders, as already pointed out, are no longer in existence. Their employment, with the exception of some representative bands which play in public parks, is now chiefly confined to functions where martial music is necessary, such as parades, etc. We now have representative jazz organizations, many bands having gained reputations making them known as "name" bands. Such bands often engage in such diversified activities as appearances in theatres, making concert tours, playing in representative hotels and playing dances. They may or may not carry their own attractions, such as jazz singers, dancers or other performers offering certain specialties. This form of employment was practically unknown twenty-five years ago, but today many thousands of musicians are active in this field. Such bands generally travel, playing engagements throughout the entire country and the Dominion of Canada. Of course, among these, as in all others except representative symphony orchestras, we find organizations running through the entire scale of ability. The history of music of the future will recognize jazz as an important, even if unique development in music as it even now begins to influence modern standard as well as classical compositions.

### TELEVISION

In the same manner as talking pictures superseded the silent pictures, television may—in part at least—supersede the talking pictures. That is to say, it may have the result of reducing the patronage of theatres. Through television, theatrical performances can be enjoyed in the home.

The inventor of television was John L. Baird, a Scotch engineer, who had little success in interesting anyone in his invention until Sidney Alexander Moseley became interested in him. Since that time, he has continually been active in bringing the development of television up to its present state.

One of the obstacles as yet preventing the general introduction of television is mass production. In England, it has so far progressed that there have been developed practical television sets which can be secured for the price of approximately \$400.00. This of course would preclude the introduction of television in America as a general proposition, as such a price for a television set would be prohibitive for most people.

Television as such is no longer a scientific problem. Its practical application, however, is as yet somewhat beset with difficulties. The most important developments in television—as far as known—have been made in England. These developments include, among others, the idea of phono-vision, which makes use of a phonograph record with the singing or talking image of the actor or other entertainer appearing in the action. For this purpose, a small reproducer is attached to the tone arm of a phonograph. However, this is only one of the proposed improvements whose solution and practical application is not as yet an accomplished fact. Another improvement is nocto-vision, which means to pick up and record objects or persons who are in complete darkness and make them visible on a television screen. So far, they have been able to so record the actions of persons as far distant as twenty-five miles.

At present, the transmission of the picture of an object or a person over radio or telephone lines must be done by light rays, being received line by line at far stations. This is the present method of sending photographs from Europe to America, or vice-versa. Television, however, proposes the instantaneous transmission of a complete message, such as for instance holding a photograph or an entire page of a newspaper before the television, and having it appear instantly anywhere in the world.

In London, England, as above stated, one may secure a practical television set and put it into operation at once. The British Broadcasting Company has television programs twice daily. It is said that entire blocks and single apartment houses are being wired for television. It is also said that American television experiments have so far progressed as to make the reception better than in England. However, as I have said before, the price for a receiving set is as yet prohibitive, a fault which mass production will undoubtedly correct in time. Therefore, we must consider television as being still in an experimental stage. It will probably run through the same scale of development as radio and the aeroplane. So far it may only be considered as finally becoming a part of radio or telephone transmission. The obstacle that television could not be used at any greater distance than the horizon seems to have been overcome to some extent.

Of course, we cannot consider in the broadest manner a field not yet fully developed in the possibilities and intricacies which—as far as they relate to future use—are as yet in greater part unknown. As it appears now, the "talkies" may be greatly influenced by television as to its popularity and preference by the public for diversion and entertainment, provided the receiving set becomes a matter of mass production and the instantaneous transmission of complete messages—which would include the use of phono-vision and other successful developments of television—becomes an accomplished fact.

How would this affect the interests of the musicians? Will it create new employment opportunities? A positive answer to this cannot be given. All conclusions must yet remain pure conjecture.

The element of destroying employment, however, as was so largely evident in the development of sound in pictures, is absent in television. If its introduction affects the interests of the musicians at all, it can only do so favorably. At the present time, however, it appears that television may create some problems for the moving picture industry, and the possibility is that it may hinder its further development and even reduce its present standing and importance as the largest agency furnishing theatrical entertainment to the public.

### STAND-BY ORCHESTRAS, RADIO ENGAGEMENTS, AND THE MINIMUM NUMBER OF MEN IN THEATRES

When considering the rules and regulations which govern our members in

their professional activities, it is our duty not to guess or anticipate. We must treat with realities; recognize conditions as they are. To be fair to all of our members is not only our duty, but one of the absolutely necessary conditions to keep us in the vanguard of successful labor organizations. In employment as complex as ours, the rules regulating same among members must necessarily become equally complex. At the best, such regulations are but a series of compromises between members, inasmuch as each regulation, including the wages for engagements, has for its purpose to insure that one class of members may not have an advantage over another, but that all have a right to a living that is contend for employment.

As an illustration as how such matters should not be approached, we need only consider radio engagements. As to such engagements, the Federation attempted to secure them for local members as far as possible, having in mind particularly such local orchestras as are regularly employed by radio studios direct, and made it a part of the laws that engagements played by them cannot be accepted by members from another jurisdiction without the local's consent. The law was not intended to give to any local jurisdiction over traveling bands; it had for its purpose the protection of local radio studio orchestras. However, locals immediately applied the law to all radio engagements, no matter by whom played. They did not hold themselves to the intent of the law, i. e., that it only applied to studio orchestras, and this finally led to impossible conditions.

In some instances, by refusing consent, the locals attempted to make it impossible for traveling orchestras to play any radio engagements in their jurisdictions. Had the Federation sustained such a position, such action would have proven abortive—for reasons hereinafter more fully explained—and, therefore, a ruling was made—which likewise did not square with the original intention of the law—that if a stand-by orchestra is also employed or paid for, the spirit of the law as applying to traveling orchestras was complied with. So, you see unexpected tangents developed from this law which created an undesirable precedent.

As was explained in the President's report of last year, some of the locals profited to the extent of many thousands of dollars, by collecting money for the stand-by orchestras, and some used these moneys for the relief of needy members, which was, of course, very commendable. However, in instances where a stand-by orchestra was paid for and the services of some of its members was requested, the locals denied such, even though they were paid for. That this was indefensible, cannot be denied. Some other locals did not use the stand-by money to relieve their needy members, but paid same to members who might have been employed had the traveling orchestra failed to secure the engagement, as they had previously filled radio engagements. In other words, by reason of having played a radio engagement at one time, they were held to be "heirs-presumptive" to every other radio engagement thereafter to be played at the same place. This was rather a discrimination between local members.

In connection with this, we must keep in mind that the radio engagements, except services of studio orchestras, are generally not paid for by radio corporations or individual stations, be they large or small, but by sponsors who are generally representing great industries. Hence, the real sponsors who pay for the services are very seldom residents of the jurisdiction in which their programs are played. Millions of people scattered throughout the entire country constitute their radio audiences, and they employ orchestras for the sole purpose of advertising their wares. It is such sponsors who, upon the expiration of their contract with our members, may find that a change in attraction may stimulate their business, whereupon, they employ others, also members of our organization. These orchestras enter whatever jurisdiction is

necessary, to play their radio engagement—not for the local people, not for the radio corporation, but for the sponsors, and yet, until last year, locals demanded a stand-by orchestra for such engagements. This was not intended by the original law, and was really indefensible. Therefore, the last convention struck down the law, and substituted in lieu thereof a tax of 50% on traveling orchestras which played radio engagements in the jurisdiction of another local; three-fifths of this amount to go to the treasury of the local, and two-fifths to the national organization. Even this changed law represents the highest tax imposed anywhere, upon anyone, except the Government's income tax in the higher brackets. However, this latter tax is income tax—the other is a tax maintained by a labor organization for the privilege of working. We cannot say that this tax is imposed for the reason that a traveling band has taken local engagements from local members. The playing of sponsored engagements over a radio network through a local station in any local jurisdiction, is only an incident.

Were we to say that no traveling band can play a radio engagement formerly played by a local band, and paid for by a sponsor, and insist, therefore, that a sponsor may not employ any but local members (and such attempts have been made), we would create again the dilemma which threatened to confront us only a few years ago. That is, the sponsor would merely cease advertising over the radio, or would look for other attractions.

In connection with this, we must remember that our effort must ever be to keep the radio audience "music-minded"—and to insist that a national sponsor cannot have the musical organization which he desires as an attraction, is decidedly not an effort in this direction, for music is not the only available diversion which may be offered a radio audience. Some three years ago, non-musical attractions began to outnumber those of a musical nature, and the danger existed that this would continue to develop to an ever greater extent. Luckily, however, this was avoided, and only for the reason that the "name" bands continued to be accepted by the public as pre-eminent attractions, but since then singing combinations and some other forms of entertainment strive for more recognition and are in the best way to receive same, at least from national sponsors.

Often such sponsors turn to a radio corporation to arrange a program for them. In such cases, the music is furnished by the local studio orchestra, and same receives the commercial, instead of the sustaining price of the engagement. Many such engagements are played by local studio orchestras.

#### PROPOSED AMENDMENT TO RADIO LAWS

I suggest that the first paragraph of Sub-Section 2-D, Section 2, Article X, page 64, be amended to read as follows:

"Traveling orchestras or orchestras which play out-of-town engagements may fill engagements for their radio sponsor in the jurisdiction of any local but are not permitted to function as a studio orchestra."

I further suggest that the first three lines of the second paragraph of Sub-Section 2-D, Section 2, Article X, page 64, be amended to read as follows:

"Such orchestras must pay a tax of 50 per cent on the engagement figured from the price of the local in whose jurisdiction they play same," etc.

In connection with the above will say that nothing in the change of rules as above suggested will interfere with the opportunity of a sponsor to select a local orchestra in preference to a traveling or out-of-town orchestra for a sponsored engagement.

#### RECORDINGS and ELECTRICAL TRANSCRIPTIONS

In considering the question of recordings, we must of course begin with the invention and development of the phonograph record. This invention preceded

the invention of sound-on-film by many years. Out of it, however, developed the eventful photographing of sound and the making of electrical transcriptions of musical, instrumental and vocal renditions.

The phonograph was first accepted by the people as a novelty, but soon developed practically into a household necessity, and it spread throughout the entire world. It undoubtedly made millions "music-minded", and hence was of great cultural value. They could listen to good orchestras and vocalists of world renown, including the unforgettable and lamented Caruso. Satisfying the demand for records by the people throughout the entire country necessitated their manufacture by the hundreds of thousands, and eventually by the millions. In a smaller degree, perforated records used on pianos had the same cultural effect, their influence of course being narrowed by reason of the cost of pianos being prohibitive for the masses.

The use of disc records in houses and other places where they are not used for profit has been considerably diminished since the invention of the radio. In many places, their use is now confined to slot machines.

Disc records are now used by radio station in considerable proportions in addition to electrical transcription of music. Whereas disc records may not be manufactured directly for the use of radio, but bought by them from the person for whom they were manufactured, quite the contrary is true of electrical transcriptions. In the latter instance, it is known that they are made for the use of radio. The question of curbing the use of records or electrical transcriptions is greatly agitating our members, and some of them are of the opinion that their manufacture by members of our organization should be entirely prohibited. This, of course, would not stop the use of records, as many libraries holding hundreds of thousands of disc records on which some of the masterpieces are recorded are in existence, and upon these those in need of the use of or desiring the use of records may draw. The prohibiting of records may for the time being interfere with the recording of new and popular music. However, as this complex and much involved question will no doubt come before the convention, further explanation concerning same will be made at that time supplementing the statements referring to the matter made in this report.

In last year's President's report, it was explained that the Federation favored an organization of representative composers and leaders of orchestras for the sole purpose of having the indiscriminate use of recordings tested in the courts. The Federation, as such, cannot sue, as it does not itself render musical services. So far, every test case has been won. Injunctions have been issued against the use of records without consent of the musicians. Of course, some of these cases involved disc records which carried the inscription that they must not be used for radio broadcasts. In such cases, it was easy to secure injunctions. In spite of all this, we are far from adjusting this matter, as the winning of occasional suits in the lower courts is merely indicative that Congress as a result of our efforts may eventually pass a law giving us property rights in the duplication of records. This is, at the most, a long-drawn-out proposition, as the amending of the copyright law may become necessary which is at all times a difficult undertaking.

The subject of the recording of music on discs or by electrical transcription is not by any means exhausted by the observations so far made in this report. Only conditions developing from the use of records made for employers who paid the musicians for their services have been discussed. In addition to these, records are also made without paying the musicians. They are stolen, that is, made without their knowledge. This is done by making records from radio programs or running a wire from the room or studio in which the musicians play into another.



The first effort to locally regulate the making of records was made by Local No. 10, Chicago, Ill., at the instigation of President Petrillo. The efforts in this matter were commendable indeed and were made with the full knowledge of the President's office of the Federation. The local enacted rules how records could be made in its jurisdiction and provided in same that they could not be used in the jurisdiction of any other local unless a number of local musicians were also employed when so used. As a result, a producer of records requested Local No. 10 that it ascertain from various locals whether there would be any objection if records made in Chicago could be used in their jurisdiction. The majority of the locals answered that they would not consent to such use unless local men would also be employed at the same time. No other answer could be expected. The result may be that finally no records will be made in Chicago. Even though this does not solve the general problem of the use and manufacture of records, to Local No. 10 belongs the credit of having made the sacrifice of employment to make the question acute. It is conclusive that only national efforts to regulate the matter can possibly hold out the promise of success, but even if there is success, there will be slowness in the developing of same. This may often dim our hope and try our patience. However, the Federation has never given way to discouragement and will not do so in this case, therefore the slowness in the successful regulation of the use of making records will always be an incentive to make additional efforts to finally achieve this result.

Now, it is also necessary that the Convention have a clear explanation as to the exact and immense involvement of the moving picture industry. Their product (films) is sold to approximately 17,000 places in the United States alone. These include approximately 7,000 more or less representative theatres. Our organization controls six hundred and thirty-four jurisdictions, including, of course, the larger cities. The number of places showing moving pictures in which musicians, inclusive of organists, were employed was approximately 4,000. This, of course, included all the de luxe houses, and the most representative theatres. The other places, many of which hardly deserve the name of "theatres," are found in small rural communities, or in places wherein we do not maintain local unions.

The patrons of moving picture theatres are estimated to be approximately ten millions each day. This means that during a week, practically seventy million people patronize them.

It is true that the employment opportunities created by the moving pictures was also destroyed by them. Our clamor is for the re-establishing of lost employment. The question which most likely will come before the Convention is whether the prohibiting of playing for sound tracks on moving picture films will have such result. We do realize this will immediately involve us the same as the prohibition of manufacturing of records for radio purposes, and perhaps more so. Many thousands of theatres are not owned or controlled by the moving picture producers and in addition to this a great number are found in localities in which we do not maintain a union. I pointed out in how many places moving pictures are sold and in how many of them we formerly played. Unlike the situation in radio, in case of dispute we would also greatly involve the interest of other labor organizations in the matter. How far they would follow or assist us in this case cannot be foretold.

Concerning music sound tracks on moving picture films, will say that one outstanding grievance has developed, namely, that the music sound tracks made for one picture are more and more used for other pictures. This is definitely unfair. It appears that the moving picture studios in their contract with some members entered a stipulation giving the studios full property rights in all sound tracks for which the musicians played.

However, it appears that this clause is only in the contracts of such members as are permanently employed in studios and does not cover those who are temporarily employed to augment them. This creates the unique condition that sound tracks are made by musicians, only part of whom are covered by the contract, and therefore those who are not under contract may contend that their services recorded on a sound track should not be used for any other picture except the one for which it was originally made. The Federation insists that this be done. It appears that the very insertion by the studios of the clause referred to in their contracts with our members, coincides with our opinion that the right to use a sound track on another picture than the one for which it was made can be challenged.

To regulate the activities of an industry insofar as same is harmful to us and the industry is at the same time in need of the services of our members can be attempted and will be done and efforts were made by the President of the Federation to do so at the last general meeting between the studio authorities and the International labor organizations which held a contract with them. I insisted that in future the use of a film sound track used on pictures other than the one for which same was originally made shall cease, as this practice is absolutely unjust. To make this effective, however, musicians employed at film studios must insert a stipulation in their contract providing that their services only cover the sound track for the picture for which same was made.

The ceasing of this unfair practice would have been demanded ere this, but it was untimely to try to do it during the depression as it is not sound judgment to start a reform when thousands of our members are willing or forced to take any employment if at same fair conditions are offered. In times of economic depression, when men are hungry, willing to work and cannot find employment, and I repeat it again and again, then for them, their union, the economic set-up of the country or even our democratic institutions are a failure. All they can see is that they are willing to work to help those dependent upon them and cannot get employment. The government was obliged to save millions of unemployed from sheer starvation. This it had to do for reasons so obvious that they need not be further discussed.

In questions of great importance on which an officer reports to the Convention the state of our organization, the pitfalls and danger in its road to further progress and the constructive policy intended, must all be treated with, but cannot be fully exhausted in his report for the reason of their high importance and great involvement. In addition, attempts to fully do so are often inadvisable, as it may be harmful to the organization to give advance notice of what it attempts to do to those who consider their interests affected thereby and through this practically advise them to take in advance precaution and retaliatory efforts to combat same. The same reasons also often prevent an officer to make such explicit explanations on certain questions as he is inclined to do. For these reasons, I have merely given you a picture of the situation as it exists, reserving all further observations concerning these matters to be verbally made to the Convention.

No one can realize more than I do the high authority of a Convention to finally determine our position in all questions. Therefore, everything herein said has the sole purpose to illustrate conditions as I fully know them to be, and is only said so that the Convention may have a clear picture and comprehensive knowledge of everything germane to a subject matter brought before it for discussion, consideration and decision.

### STRIKES, PICKETING AND LOCKOUTS

During the last fiscal year, commendable efforts have been made to force our

members to be employed in theatres. That such efforts have their natural limitations, we cannot help but realize, no matter how great our enthusiasm, and how desirable success in such an undertaking will be.

A labor organization has two weapons at its disposal to protect the economic interests of its members. They are chiefly used for the purpose of bettering the conditions of such workers who were needed by an employer to wrest from him recognition of the union, to improve wages, and, if possible, to cause him to increase the number of men employed by him. To raise the question of better conditions and wages from an employer, men must be in his employ. If not in his employ, the question is, in the main, not raised by organized labor, but with us musicians, we hold, and rightfully so, that the public is, more or less, interested in the question of our employment; that it is interested in live music, and desires the living element in theatres.

The moving picture theatres, as I have stated before, created employment for thousands of musicians, and this continued until the photographing of sound on film tracks was invented and developed. Thereafter, a film carried its own music, the same as it carries its own dialogue. We resented the loss of employment caused by this development, and insisted, and still insist, upon its re-establishment.

Now, then, in this, there are two questions to be considered:

1. If an employer has our members in his employ, and their working and wage conditions, or even the number of men he employs are unsatisfactory to us, we have a good opportunity to take recourse to calling a strike and do picketing, and be successful in it. (Recently Local No. 77 was successful in such a contention to which it stubbornly and militantly adhered until satisfactorily adjusted.)
2. If an employer is not in need of our members in his theatres, therefore, has none of our members in his employ, the opportunity of striking against him is, of course, eliminated, and we are then solely dependent upon the picketing of his place, which means the soliciting of public support to withhold its patronage from same until musicians are employed by him.

In this, the second proposition, the general public does not follow us, except in a few instances, which, unluckily, are great exceptions. They hold that we are in no different position than any other workers who lost their employment through the mechanization of an industry.

Our position in this matter is analogous with that of every worker in a factory or business house who lost employment through technological reasons. In other words, public sympathy, if shown, should include all workers. However, it is to be regretted that in point of recouping lost employment, it is generally shown to none of them. This is the reason why efforts generally fail to have former employment opportunities revived. However, the activities of locals to make such efforts are nevertheless commendable even though they fail. They tested through experiments the public's position in this matter. The public subscribes to the dictum that progress cannot be hindered by resorting to former conditions, but that the hardships created by same must be alleviated in some other way. Unfortunately, public opinion or reaction to our efforts in cases of this kind are decisive as to our failure or success.

I repeatedly explained that even the government has as yet only gingerly approached the question as to what to do about technological unemployment. In general, although extremely difficult in our profession, the solution will and can only be the staggering of such employment as does exist among all the workers, by reducing working time to assure for every man and woman who is willing to work, the opportunity to do so. Picketing of all factories and of all the places where millions of workers lost employment through technological progress, will not solve the question. Such activities

will not prove decisive to recreate past employment either for them or for us, success here or there in some individual cases notwithstanding.

As to theatres, we are in a somewhat different position than workers who were displaced in factories because theatres offer diversion to the people, and they often tire of a single sort of diversion and employers, for their own sake, must look for another. There is, insofar as theatres are concerned, no other change in the form of diversion in the offing except living music—eliminating for the time being, the possibility of television—so eventually, more and more of our members may again become employed in them.

As pointed out, in all this, the public's desire will be determining and this will always remain so.

As elsewhere stated in this report, we have now over 5,000 musicians in theatres. It is clear that without the employers feeling that they must offer the public some additional form of diversion, these musicians would not have been employed. This is true in general and is the only natural development which will return more musicians into the theatres. The change for the better will be slow, as it generally is. It is to be regretted, however, that many of our old-time able musicians, if music will finally become reinstated in many theatres, will still find themselves without employment, as jazz has entered the field of theatre music and the younger men with experience in that form of playing will have the preference. This is also a condition which is outside the possibilities of an organization to regulate. Verily, the age of mechanization develops many problems and exacts a mournful toll of human suffering. Man has, as yet, not learned the lesson to eliminate such possibilities.

We have many perplexing questions that need solving. The attempt to do so will be made, but I know this will be done without taking recourse to activities in which we are doomed to disappointment. To do so is certainly not constructive and the Convention, I know, will agree.

Let us fight and as we always have done, fight hard where there is even a remote chance to prevail in advancing our interests, but never let us assume as an organization, the position of Don Quixote who fought a windmill and then rode away from the scene, having hypnotized himself into the belief that he had won a great victory, whereas all he really did was to cause beholders to shake their heads in regretful amusement.

### LICENSING OF AGENTS

The President's office is divided into departments—one of which has the issuing of licenses for bookers in charge.

In 1936 we issued 1,336 complete licenses and revoked, or had returned 133, therefore, the total licenses in effect on December 31, 1936, were 1,203.

There has been a reduction in licenses, as many who held same during 1936 failed to make application for renewal. Brother Henderson, who is in charge of the licensing department, found that there are still many more licenses in effect than are necessary to carry on the business of the members of the Federation. Therefore, an effort is continually made to reduce their number considerably. For this reason, all traveling representatives of the Federation (field men) have been advised that when visiting a local union, they should peruse the list of licenses in its jurisdiction with the officials of the local, for the purpose of placing the President's office in a position to eliminate such as are inactive. This, together with reasonable restrictions on the issuing of licenses, will finally confine the number of licenses to such as are actually active, and at least somewhat representative in the booking agency business.

The Federation has been highly successful in its licensing policies, with the exception of one or two of the larger locals. In one of them we have revoked quite a number of licenses during the last year, but their revoking made very little impression upon the business of the agents, for the reason that members of

the locals, as is well-known, are working in collusion with them. It is obvious that members obtain their engagements through these agencies, but, as a blind, contract personally with the employer, and then file their contracts for the engagement with the local union. That there is a private understanding concerning the agent's commission between the agent and such members is clear. These conditions, unless corrected, will finally have a very harmful effect upon the licensing policy of the Federation. If members by the wholesale defeat this policy, which has been devised to benefit them and protect their interests, incalculable harm will finally ensue to all members, as progress in the enforcing of union wages and conditions which the licensing policy greatly improved, will be again hindered.

It is a pity that such conditions exist. The membership in general of the local in question is not responsible for same. However, this does not help us out of the dilemma which the condition presents. The condition described applies to members who generally seek employment through penny-ante agencies only. But, be this as it may, they control a considerable amount of business. The larger agencies in the same local's jurisdiction, conform to the laws of the Federation and the articles of the license. Chiseling is only practiced by the smaller agencies, with the aid of some members. It is regrettable that a system which is an absolute success in many hundreds of local unions, should fail in a few, to the extent explained.

One of the misunderstandings or evils which the licensing policy of the Federation has corrected was the usage of bookers in the middle west to accept engagements for members on a strict percentage basis. The correction of this was rather difficult, as it was largely done by licensed bookers, but created a condition that many engagements went to unlicensed agents who had non-union orchestras. The accepting of engagements on the percentage basis by licensed bookers, was done for the reason that they understood the law of the Federation to provide that a member may arrange non-competitive percentage engagements with a non-member. This rule was, of course, never understood to cover competitive engagements, and in doing so, something was read into the law which it did not contain. To correct this situation, the Licensing Department of the President's office sent a communication to all licensed bookers, advising them that the accepting of competitive engagements on the share plan must cease, as the laws of the Federation do not so provide. As a result, the agencies throughout the west and middle west have now become assistants of the Federation in the enforcing of its licensing policy, more especially in neutral territory. They watch each other's operations, and report violations of Federation laws, which, if proven, leads to the revocation of the license of an offending booker.

Some of our members hold licenses. Naturally, they are bound by the laws of the local in whose jurisdiction they reside not to import bands and orchestras into same. This creates the circumstance that a licensed booker who is not a member has an advantage over a booker who is a member, and protests were made by some of the latter that they were at a disadvantage when competing for engagements with non-member bookers in which the importing of an orchestra from outside of the jurisdiction was involved. To this, there can be only one answer, to wit:

"That members of the American Federation of Musicians who hold a license from the Federation as bookers, individual agents or representatives, for bands or orchestras are not absolved thereby from any prior obligation which they may owe their local union or the Federation as members thereof."

The reason for the above rule is clear. A member has benefits in a local union, as well as obligations; and these obligations, by reason of the benefits which he enjoys, cannot be subordinated to his interests as a booker. His duties as a member must be held separate and apart from

his interests in another business. He may have entered into (in this case, that of a booker), and the latter can never be permitted to conflict with his obligations as a member.

Another condition which was also considered by the International Executive Board at length, and is often a disadvantage to members, is that the contracts which they sign with bookers are, in many instances, devoid of all equity. The Federation will look further into this matter and correct the situation. The authority for the Federation to do so is found in the circumstance that some bookers, naturally, everything else being equal, will prefer to consider bands which sign a long-time unequitable contract with them, in preference to such that refuse to do so. The unfairness of a situation that members thus stand in each other's way is so obvious that it need not be especially mentioned.

At the last meeting of the International Executive Board, the lack of equity in members' contracts with agents was fully discussed.

Some agents who contract with members often fail to secure engagements for them for a considerable time, and hold the members to their contract. To have such contract equitable, a member should have the right to cancel the contract if the agent, during a reasonable period, fails to secure engagements for him.

In this matter, the International Executive Board holds and suggests that the Convention agree that the contracts of members with agents should contain the following:

"That in any case where the agent fails to secure any engagements for a period of six weeks during the term of the contract, the member shall have the right to terminate same. However, a member cannot, after a six-weeks lay-off, continue under the same contract, and thereafter, attempt to terminate same."

Often complaints are made by smaller booking agencies that the larger agencies have a monopoly of wires through arrangements with the broadcasting corporations, stating that they cannot sell bands under their control to hotels where a wire cannot be furnished. In each instance complainants were invariably advised to make a request to the large radio corporations for wires. The result was that, in no instance, did a definite case develop that a wire had been refused, hence, the complaints were all found to have been made without reason.

A survey was made by the office of bands controlled by larger agencies and which appeared on the air and it was found that more bands controlled by smaller agencies were on the air than such as were controlled by the larger agencies.

Licenses are generally not issued to any individual, company or corporation which manages, owns or controls their own establishment in which they themselves require the services of bands or orchestras. If exceptions are made, then it must be plainly shown that it is in the interests of the Federation that it be done. However, the general policy if a licensee becomes the owner of an establishment is that his license is withdrawn.

Suggestions are sometimes made that we should charge licensees a fee. This could and will not be done for the reason that it would immediately establish a property right in the license and the Federation would lose its opportunity to grant or withdraw same as it finds best. The value of the licensing system chiefly rests upon this opportunity and would be practically destroyed were we to embark upon a policy of charging a fee for a license. The President's office can do naught, else, except to say that the experience of the licensing policy thus far has proven its value to the membership at large. In a great many places it works to perfection. In others, not quite so and this often for the reason that the Federation fails to get the full cooperation from its own locals or its membership in the matter. As it is however, chiseling has been greatly minimized and in many in-

stances where the proper price was not formerly paid, it is done so now.

This office is in receipt of communications from managers of establishments as well as from booking agents commending the action of the Federation in regulating the activities of booking agents insofar as same affect the interests of our members. An employer now, by doing business through a licensee of the Federation is very seldom swindled out of his deposit, that is, money deposited in advance as part payment on an engagement which in the past often happened. Furthermore the appearance of the band or orchestra he asks for is now more thoroughly secure than was heretofore the case. The representative licensee takes the license seriously and is ever on guard not to commit any violation of the laws of the Federation and the articles of the license. It is matters of this kind which caused the President to establish a separate licensing department in his office which is under the direction of the President's assistant, Bert Henderson.

Matters as herein explained of course result in an enormous correspondence with the office but that is secondary if compared with the constructive element it contains and the benefits already achieved by the arrangement.

### OLD AGE INSURANCE AND UNEMPLOYMENT COMPENSATION

As the caption implies, there are two different Federal taxes. One for old age insurance, the other for unemployment compensation. In considering the matter, they must be kept separate and apart, or else nothing but misunderstandings will develop.

It is also necessary to keep in mind that, in addition to Federal, we also have state taxes governing old age insurance and unemployment compensation.

The following applies to Federal taxes:

#### OLD AGE INSURANCE

An employer must deduct from all salaries each week, except from employees who are 65 years or over, 1% from their salaries. However, no more than \$30.00 can be deducted during any one year from any one employee. After \$30.00 are paid, there are no further deductions from that person for the balance of the year. The employer must give to the employee a receipt for the amount he deducts from all salaries or wages.

An employer must pay an equal amount of the sum total which he has deducted from his employees. At the end of each month he must send both these sums to the Bureau of Internal Revenue in the jurisdiction wherein he is located. This return must be made on Form SS-1, which contains full instructions how it is to be done for the years 1937, 1938 and 1939. The Internal Revenue Department furnishes these forms. On July 1, 1937, a report must be submitted to the Bureau of Internal Revenue giving all old age insurance information, names of the insured, wages or salaries, amounts deducted and the account number of each employee. This information is filed on form SS-2 and SS-2a. Thereafter such return must be made every three months giving the total salary or wage and account number. These forms require no cash remittance, but are merely for information. These reports must be sent on form SS-2a.

In 1936 all employers had to pay 1% on total salaries or wages paid the employees regardless of the amount paid or age of employees, provided he employed eight or more individuals one day or more each week for a period of twenty weeks or more. The tax was due on or before June 30, 1937. The Federal tax for 1937 will be 2%. The first payment is due on June 30. The next third monthly period on September 30th and the last on December 31, 1937. These returns must be filed on forms SS-1 and SS-2 and SS-2a. In all else the same rule as to the number of employees and the time when an employer must have same in his employ in order to be responsible for his tax is the same as in 1936.

### UNEMPLOYMENT INSURANCE

An employer had to pay a tax of 1% on his entire payroll without any deduction or exception of any kind in 1936, 2% in 1937 and 3% in 1938. However, this tax is only levied on him in case he employs eight or more persons on one day or more during thirty calendar weeks during the year.

Under both laws (old age insurance and unemployment compensation) the American Federation of Musicians is considered an entity and the tax must be paid for all employees by a single officer or department of the Federation. It is but logical that this function is performed by the Treasurer. He must keep separate books and this means a considerable addition to his duties. The employees of the Federation include all who receive wages from it which includes all officers and employees in the President's, Treasurer's and Secretary's office, the international printing plant, as well as state officers and traveling representatives. The per diem which state officers receive is considered to be his wage. All these employees must pay the unemployment tax and same must be deducted by the Federation.

It is necessary for the employer to file an employer's card. The employee must also file with the Government a requisition for a card. He must do so on form SS-5, and same must contain explicit information concerning age, date and place of birth, name of father and mother, also mother's maiden name. His card will be numbered.

Our locals, as employers, find themselves in the same position as does the Federation, insofar as payment of Federal taxes are concerned.

### THE POSITION OF OUR MEMBERS IN REFERENCE TO STATE SECURITY TAX

In the foregoing, only Federal Social Security taxes were discussed, insofar as same affect our members. In addition to the Federal taxes, states have and are enacting social security tax laws, but, in many instances, such laws differ from the Federal tax law.

As to state laws, locals in each state will have to keep themselves advised as to their exact provisions. They may differ in different states, and they are always subject to changes. Hence, the Federation cannot possibly be of the same service to locals in this case, as it finds possible in reference to Federal tax laws.

### OBSERVATIONS

The position of our members, especially leaders under the Federal tax, is, at the writing of this report, not finally determined. An order was issued by the Government that it considers the leader an employer even though he may have in his contract a provision that he acts as agent of the employer for whom the musicians work. The Government held to this position, for the reason that the leader had the right to hire or discharge the members of his band or orchestra, makes all decisions concerning the manner in which they render services, and is held responsible for their pay, therefore, he is their employer.

Against this interpretation, the President's office protested, and as a result of such protest, it was found that the interpretation had been made by the Internal Revenue Bureau, without knowledge that the question was extremely involved, and hence, for the time being, was withdrawn. The President's office immediately advised all local unions that insofar as holding the leader to be an employer, the decision of the Government was held in abeyance. However, this was only done for the purpose of giving the Federation and the President's office further opportunity to study the question and submit its findings, together with documentary proof, to the Government. It became necessary, for this reason, that local unions send their contracts to the President's office so as to place it in a position to advise the Government in how far local unions held their leaders or contractors responsible for the wages of



the musicians (whether collected by him or not), or in how far these contracts could be helpful to the President's office to convince the Government that the leader is only a wage worker, the same as the other members of his orchestra, and not an employer. Probably by the time that the Convention convenes the final decision may have been made.

If the Federal Government authorities should finally hold that the leader is considered the employer of the musicians, then our organization is placed before two alternatives. Either agree to the interpretation of the Government, or through changes in our laws actually establish a relationship between the employers and the musicians, having the leader merely act as agent or go-between. This, if it should become necessary, must be carefully done, so that even if the leader or contracting member would become merely the agent between the employer and the employee, that he is still controlled by our organization to the extent of holding him responsible for any violation of the law. It is needless at this time to discuss what these laws would have to be, as it may not become necessary that the matter be approached in this manner.

In the arguments submitted to the Government concerning the question, I stated the following, to wit:

"Leaders actually work for wages the same as other members of an orchestra, and that in many cases, if he be held to be the employer, the tax which he must pay for the musicians playing in his orchestra will leave him almost nothing for his services as a leader, so that, in many instances, in his case, the tax really becomes confiscatory, which, certainly, was not the intent of the law."

Another thought was submitted to the Government, namely:

"A leader is in the same position as a foreman during the erection of a building. The contractor enters into contractual relations with the party erecting the building. The contractor engages a foreman and he engages the workmen for him, the foreman hiring and firing the workers without being considered their employer."

The first proposition is the one which most likely caused the Federal authorities to hold the interpretation that the leader is the employer in abeyance.

The second proposition concerning the leader being merely a foreman the same as a foreman hiring workers for a contractor on a building availed us nothing, as it was held that a leader differs from such a foreman as he is held responsible for the pay of the musicians, whereas a foreman is not held responsible for the pay of the workers employed by him.

Should all else fail, then there appears to be the possibility to approach this question in another manner—namely that we realize that the leader remains the employer of his men and have locals and the Federation increase the leader's price to the extent to reimburse him for the amount it takes that he must pay for his men as an employer. Of course, such increase could only cover the exact union wage, and not any sum which the leader may charge over and above same.

Between the writing of this report and the Convention, the condition in this matter may have entirely changed. If so, I will make a report to the Convention and this report will then, of course, be considered as amended in that respect.

Since writing the foregoing, the following developed, to wit: Even though leaders may be held responsible for payment of the security tax, as the Government holds them to be the employer, that condition may not apply in cases where musicians are employed under a trade agreement with a local union, which is often the case in theatres.

Upon careful examination of such trade agreement, our attorney is of the opinion that even though the engaging and discharging of the individual members comprising the orchestra are reserved for the contractor, and that complaints in reference to conduct of any member of the

orchestra must also be made to him, it is, nevertheless, true that the test for determining the question is, who is the work being performed for? Trade agreements under which a leader receives wages, especially in cases where same are grossly inadequate to reimburse him for his responsibilities and services in the event that he must pay the employers' tax under the Social Security Act, and in which the company is "denominated employer," and where the consideration for the engagement is set with direct reference to the wages of all the musicians; where payment of wages is made by the company as the employer, to the leader and other musicians he employs; establish the relationship of employer, and employees, between the employer, the leader and musicians, respectively, and, therefore, in such event the leader could not be held to be the employer, and responsible for the tax.

Of course, the above arguments will have to be made to the Government, if necessary, at its final determination of the question, which, as I have before pointed out, is, at present, held in abeyance.

### W P A

From the outset it must be stated that not all musical projects for which local unions or unemployed musicians in general had made preparation were put into effect. Since the Federal Government assumed jurisdiction over relief, we fared exceedingly well compared with conditions as prevailed during the time that such relief was under the supervision of the states. During the state supervision of relief, some locals were highly successful, as for instance Local No. 802, New York, and a few others. However, numerous locals received scant recognition of the pleas that their members should be relieved, and in many instances the opportunity was even denied them to sign relief lists, which I explained in last year's President's report. All this resulted that the number given relief at that time was in the neighborhood of 4,900, as a survey which the President's office made of the conditions disclosed.

The arrangement to leave the relief to the states proved unsatisfactory and finally the United States assumed jurisdiction over the matter. In short the number of members on relief was increased from 4,900 to between 12,000 and 13,000 since the Government assumed entire jurisdiction over the matter. However, our Federation was obliged to be incessantly active to see to it that relief for its members did not miscarry.

Of the many complaints submitted to the President's office concerning the matter, will say that in almost every instance same were adjusted. Some incidents developed which proved somewhat interesting, as for instance the strike of relief musicians which a larger local threatened to call if the Federal Government insisted upon a change of the conditions which its members on relief enjoyed during the time of state supervision over relief. It appeared that the working conditions, at least insofar as the hours of labor were concerned, were to be changed by the Federal authorities to the extent of increasing the number of hours of work. The Federal authorities explained to me that the musicians in general had the lowest number of hours of all other workers on relief and that some adjudication had to be made as it was unfair to such other workers. I vehemently protested against this and stated that in my opinion the Federal Government would not be successful in its efforts to do so. Finally the local, and properly so, decided to under no condition agree to the increase of their hours of labor and in this position, as I am informed, they were sustained by the Mayor of their city (more power to him). The situation became acute and I was summoned to come to Washington to confer about the matter with one of the highest authorities in the relief administration. He made plans to me that whereas the Federal Government let the matter ride for several months, that from a certain date on the hours it had de-

clined upon would be enforced or else the relief project in question would be discontinued. I advised him then and there that the Federation was in full sympathy with the local for the following reason: That during the state administration of relief, the local was successful in securing certain wages and working conditions. Now the Federal Government, assuming entire jurisdiction over relief, instead of bettering, attempts to lower these conditions: that the musicians were organized and as an organization could not submit to the lowering of its working and wage conditions anywhere and such should not be attempted by the Federal Government. Thereafter the matter was adjusted to the satisfaction of the local, but neither it nor anyone else had any knowledge of the activities of the President's office in same.

Another incident which is even more important than the one above explained happened at the beginning of this fiscal year when a new policy of the Government's decision was made that to the workers on relief the prevailing wage should be paid. In one state, the state administrator representing the Federal Government took it upon himself to stipulate what the prevailing wage should be and he named the sum of 51 cents per hour, a considerable decrease in the amount formerly paid. Of course, representatives of our locals in such state, Brothers Diefenderfer and Feldser, immediately contested the right of the administrator to do this and appealed to the President's office for assistance.

Now, for a better understanding of how involved such questions become, one must know the set-up in Washington. Anyone not having such knowledge will be sent from pillar to post without ever knowing where he is at or to whom he should turn. Even one well versed with conditions often has this vexing experience. In the case referred to, a high authority in Washington decided that the state administrator referred to had no authority to stipulate what the prevailing wage should be and we thought the matter was adjusted. However, the state administrator held that he was not bound by the decision of the official in Washington which had denied him such authority and this forced the President's office to appeal to the highest relief authority, that is, to the office of Mr. Hopkins, and this I did. The assistant of Mr. Hopkins (a lady who took the place of Mr. Baker, who was delegated by the President to go to Europe to investigate the co-operative societies), and upon the case being explained to her, she immediately assured me that the state administrator would be advised that his action is null and void and that he had no right to change the former, or stipulate what the prevailing wage should be. These are only a few instances of the constantly developing of different situations or complaints relative to the relief of members which were adjusted through the efforts of the Federation.

The present indications are that relief appropriations made by Congress in future will be greatly reduced and as a result many workers as yet unemployed will become directly dependent for relief upon the municipality and the state in which they reside. As long as the Government will not solve the problem created by the loss of work through technological improvement, unemployment conditions will remain more or less chronic. It can be easily foreseen that even in times of high prosperity we may have several millions of unemployed, a condition which is not changed but rather aggravated by prosperity, as with it goes, hand in hand, the improvement of old or the installation of new machinery. As the industries in our country are more mechanized than in any other, the problem will remain more acute, and this in spite of good times having returned. As far as the worker is concerned, good times for him means employment, reasonable hours and good wages. To this every man is entitled. I have often made the statement, and will make it as long as God gives me breath, that as long as

man is willing to work and does his duty to society, he is entitled to a living. In his old age he is entitled to security against poverty, and in sickness or unemployment against economic distress.

The present security act has for its purpose the avoiding of economic distress for the worker, but I fear that the attempt, even if successful, will merely be a gesture. It will somewhat guard against starvation in old age, but in unemployment, relief will only be forthcoming for a limited time (15 to 20 weeks at the most), that is if unemployment should develop to the extent it did in the last depression.

The proper solution of this question will be (and it will come, if not now, eventually even though we may not live to see it) the lowering of the hours of labor and the payment of a cultural, and not only a living wage for the worker so he may be able to set aside a little competency to help him to overcome the misfortune of unemployment. Unemployment in addition to the above could also be greatly minimized through shortening of the hours of labor, a better distribution of the wealth produced, through improvements in the distribution of the products and through the guarding against over-production. All this, more especially the paying of a cultural wage, would prevent the lowering of the purchasing power of the masses and is an imperative essential in the avoiding of the developing of economic depressions. If this is done, a country as rich in resources as ours can become economically self-sufficient, but as stated before, all this is merely to be considered as speculative at present, but finally must develop within the framework of our democratic institutions.

We live in a machine age and all its technological development should and must eventually be turned to the advantage of the masses. If this is not done progress in a direction of true civilization will fail.

We know man is acquisitive and, after all, is an individualist and any form of government which ignores or denies this truism will not endure as men become more and more enlightened industrial slavery will eventually disappear as chattel slavery did.

However, men's activities must be regulated and this can be done with due recognition of his natural inclination, not to develop his talent without inducements. The regimentation of men and the leveling of opportunities will never make for true progress. Many civilizations have developed and endured, some of them for many centuries as did Sumerians, Phoenicians, Egyptians, Greek and Roman civilization. All of them declined and eventually died. In none of them were any rights conceded to the masses. Slavery was a sanctified institution. With the passing of the Roman civilization the dark ages followed and came to an end less than 500 years ago. Invention of the printing press and its development followed and this led to a dissemination of knowledge among the masses and enhanced the rapid development of the sciences. Thus the machine age was born and we live in its beginning now. How long our civilization will endure will depend upon the measure of justice which the mass of the people will enjoy in their economic life and nothing else.

The last war hastened the attempts of the masses to secure more economic justice for themselves. In England and the United States attempts are made to provide for the masses more economic justice within the framework of democratic institutions. In other countries the government has become autocratic and robbed the masses of the people of the opportunity of self determination, and in still another country the experiment was made to level the opportunities of all men. In this, however, in the short period of a few years considerable changes have been made and it is now recognized that without incentive to the individual there can be no mass progress, as the latter is nothing but the aggregate of individual efforts.

**THE FOLLOWING MEMBERS ACTED AS STATE AND PROVINCIAL OFFICERS DURING THE PAST YEAR:**

Alabama—C. P. Thlemonge, 233-34 Clark Building, Birmingham.  
 Arizona—Charles J. Besse, 421 East Monroe Street, Phoenix.  
 Arkansas—Gano Scott, Route 1, Box 200, Johnson Road, Fort Smith.  
 California—Walter Weber, 230 Jones Street, San Francisco.  
 Colorado—James D. Byrne, 1508 Lake Avenue, Pueblo.  
 Connecticut—Arthur Lee, 29 Division Street, Stamford.  
 Delaware—W. H. Whiteside, 223 Woodlawn Avenue, Wilmington.  
 Florida—J. H. Mackey, 31 East Ashley Street, Jacksonville.  
 Georgia—Carl Karston, 650 Killian Street, S. E., Atlanta.  
 Idaho—Albert J. Tompkins, 601 Empire Building, Boise.  
 Illinois—Charles Housum, 823 North Church Street, Decatur.  
 Indiana—P. J. Shusler, 2178 Talbot, Indianapolis.  
 Iowa—C. R. Jahns, 521½ 15th Street, Moline, Ill.  
 Kansas—V. L. Knapp, 1116 Taylor Street, Topeka.  
 Kentucky—George P. Laffell, 873 Eastern Parkway, Louisville.  
 Louisiana—George Pipitone, 1416 Bourbon Street, New Orleans.  
 Maine—Charles E. Hicks, 71 Lawn Avenue, Portland.  
 Maryland—Oscar Apple, 847 Hamilton Terrace, Baltimore.  
 Massachusetts—Walter Hazelhurst, 544 Main Street, Worcester.  
 Michigan—George Rogers, 735 Atwood Street, Grand Rapids.  
 Minnesota—George E. Murk, 32 Glenwood Avenue, Minneapolis.  
 Mississippi—Alfred Setaro, 1219 Magnolia Street, Vicksburg.  
 Missouri—H. O. Wheeler, 1017 Washington Street, Kansas City.  
 Montana—Earl C. Simmons, 41½ North Main Street, Butte.  
 Nebraska—R. Oleson, 2545 North 45th Street, Omaha.  
 Nevada—Fred B. Corle, P. O. Box 29, Reno.  
 New Hampshire—John M. Manning, 48 Leonard Street, Rochester.  
 New Jersey—Leo Cluesmann, 60 Park Place, Newark.  
 New Mexico—Joseph N. Kirkpatrick, 521 First National Bank Building, Albuquerque.  
 New York—George Wilson, 216 Dillaye Building, Syracuse.  
 North Carolina—C. W. Hollowbush, R. F. D. No. 1, Wilmington.  
 North Dakota—Harry M. Rudd, 725 Bluff Street, Fargo.  
 Ohio—Otto J. Kapl, 2200 East 21st Street, Cleveland.  
 Oklahoma—P. F. Petersen, Carbondale Station, Tulsa.  
 Oregon—E. E. Pettingell, 2502 S. E. Yamhill Street, Portland.  
 Pennsylvania—Adolph Hirschberg, 1517 North 33rd Street, Philadelphia.  
 Rhode Island—William Gamble, 19 St. James Street, Providence.  
 South Carolina—C. Hy Amme, 341 King Street, Charleston.  
 South Dakota—Burton S. Rogers, 6 Kenwen Apartments, Sioux Falls.  
 Tennessee—Joseph Henkel, Jr., 1026 Poplar Avenue, Memphis.  
 Texas—E. E. Stokes, 621 Kress Building, Houston.  
 Utah—Jerrold P. Beeley, 463 Eleventh Avenue, Salt Lake City.  
 Vermont—Alexander E. Milne, 15 Hill Street, Barre.  
 Virginia—Jacob N. Kaufman, 3011 Patterson Avenue, Richmond.  
 Washington—H. A. Pelletier, 234 Haight Building, Seattle.  
 West Virginia—R. Blumberg, P. O. Box 898, Charleston.

Wisconsin—Frank Hayek, 1945 North 25th Street, Milwaukee.  
 Wyoming—H. L. Helzer, 2109 Evans, Cheyenne.

**DOMINION OF CANADA**

Alberta—C. T. Hustwick, 10167 94th Street, Edmonton.  
 British Columbia—E. A. Jamieson, 3349 38th Avenue, W., Vancouver.  
 Manitoba—F. A. Tallman, 504 Sprague Street, Winnipeg.  
 Ontario—A. J. Neilligan, 81 Pickton St., E., Hamilton.  
 Quebec—Stuart Dunlop, Office 11, Mt. Royal Hotel, Montreal.  
 Saskatchewan—E. M. Knapp, 816 Fifteenth Street, Saskatoon.  
 Nova Scotia—Edwin K. McKay, 50 Oakland Road, Halifax.  
 New Brunswick—William C. Bowden, 74 Sidney Street, St. John.

**STATE AND DISTRICT CONFERENCES**

These conferences had their inception in the need of locals in certain states and others adjacent thereto, to compare conditions so as to benefit by each others' advice, and, if possible, equalize prices and working conditions, in order to equalize conditions of competition in cases where they played in each others' jurisdiction. The first such conference was held by the New England locals, and for nigh a generation or more, same proved highly successful. Thereafter, others were organized, but the activities of one of them brought the question squarely before a convention as to whether it would not be of advantage to the Federation to prohibit all state conferences, for the reason that the one in question had begun to interfere with Federation matters which all can only authoritatively and properly be discussed by conventions. The conference referred to attempted to influence local unions in its behalf before the question in which it interested itself was properly discussed, and finally decided by the convention. The convention held that if state conferences did not confine their activities to matters properly belonging before them, or in advance attempt to influence conventions to have decisions rendered in their favor, or permit themselves to become mere political organizations for the furtherance of the political aspirations of one or more of their members, that then it would be best to entirely prohibit these conferences. The President of the Federation at that time called the convention's attention to the fact that the New England Conference had shown the way to the accomplishment of much good, hence proved conferences can be of great advantage to local unions belonging thereto, and that the miscarrying of one state conference should not lead to the prohibiting of all. As a compromise, the Federation finally adopted the law that a national officer should attend all conferences, not for the purpose to influence or interfere with their normal activities or purposes, but merely for the reason to explain to them national issues and national questions which for discussion properly belong before a convention.

The convention was of the opinion that some such action must be taken, as, otherwise, finally we would have numerous state and district conferences which had degenerated into political factions, or baby conventions.

Since then, many miscarrying of state conferences, without the faults of the locals which belong to them, did take place. One of them subjected itself to the influence of its secretary, who was not a delegate of his own organization to the conference, and had no standing whatsoever in same. He personally profited for a considerable time, by misleading not only the conference, but many members of the Federation, as to his fealty to the cause of unionism, and his beneficial activities on behalf of same. The truth, however, developed that his activities were mere sham. In another instance, the president of another state conference had misled the unions in such state to think that he was rendering valuable services to them, and through this,

perpetuated himself as president, even though his own organization had long since ceased to name him as a delegate to the conference. He, likewise, had no standing in the conference. Of course, these conditions have been adjusted as soon as the Federation became aware of same, but they clearly illustrate that the danger to which the convention called attention when the law above explained was enacted by it, is always apparent. A state or district conference should not be used as opportunities for political propaganda or to influence a convention as to national laws. Such questions should be left to a convention which now for forty-one years, successfully coped with same, and I suppose will be able to do so long after all those active in the movement now have passed out of the picture. At least, let us hope that we built well enough that such will be the case.

**The Following State and District Conferences Were Held and Attended by National Representatives:**

May 10, 1936 (New Jersey State Conference), Jersey City, N. J.—Fred W. Birnbach.  
 July 19, 1936 (Wisconsin State Musicians' Association), Oshkosh, Wis.—Frank Hayek.  
 August 9, 1936 (Pennsylvania and Delaware Conference), Philadelphia, Pa.—Fred W. Birnbach.  
 August 16, 1936 (New Jersey State Conference), Morristown, N. J.—G. B. Henderson.  
 August 1-2, 1936 (Rocky Mountain Conference of Musicians), Denver, Col.—Fred W. Birnbach.  
 September 20, 1936 (Illinois Conference of Locals), Champaign, Ill.—Charles P. Housum.  
 September 20, 1936 (Wyoming State Conference of Locals), Casper, Wyo.—H. L. Helzer.  
 September 26-27, 1936 (New York State Conference), Niagara Falls, N. Y.—Fred W. Birnbach.  
 October 25, 1936 (New England Conference), Portland, Me.—Fred W. Birnbach.  
 October 25, 1936 (Hudson Valley Conference), Port Jervis, N. Y.—G. B. Henderson.  
 November 1, 1936 (Wisconsin State Musicians' Association), Manitowoc, Wis.—Frank Hayek.  
 November 8, 1936 (Connecticut Conference of Musicians), New Haven, Conn.—G. B. Henderson.  
 November 15, 1936 (New Jersey State Conference), Plainfield, N. J.—G. B. Henderson.  
 November 21-22, 1936 (Ohio, Kentucky and West Virginia Musicians' Association), Akron, Ohio.—G. B. Henderson.  
 February 21, 1937 (New Jersey State Conference), Vineland, N. J.—G. B. Henderson.  
 April 4, 1937 (Wisconsin State Musicians' Association), Madison, Wis.—Frank Hayek.  
 April 8-9, 1937 (Annual Conference of Michigan Musicians' Association), Grand Rapids, Mich.—Fred W. Birnbach.  
 April 18-19, 1937 (Mid-West Conference of Musicians), Davenport, Iowa—Joe N. Weber.  
 April 18, 1937 (Illinois State Conference), Chicago, Ill.—Joe N. Weber.  
 April 25, 1937 (Hudson Valley Conference), Rosendale, N. Y.—Fred W. Birnbach.  
 April 25, 1937 (New England Conference), Bridgeport, Conn.—Joe N. Weber.

**Visits of State and National Officers and Other Representatives to Local Unions for the Purpose of Assisting Locals**

**STATE OFFICERS**

Walter A. Weber, Sacramento, Calif.  
 John H. Mackey, Lakeland, Fla.  
 C. W. Hollowbush, Greensboro, N. C., Winston-Salem, N. C., and High Point, N. C.  
 John H. Mackey, West Palm Beach, Fla.  
 Frank Hayek, Marshfield, Wis.  
 George F. Wilson, Auburn, N. Y.  
 Walter Hazelhurst, Fitchburg, Mass.  
 Frank Hayek, Milwaukee, Wis.

**SPECIAL REPRESENTATIVE**

Elmer L. Diehl, Syracuse, N. Y.

In Addition to the Foregoing, the Following Locals Were Visited by the President, Secretary, and Assistants to the President:

Cleveland, Ohio.  
 Norristown, Pa.  
 Pittsfield, Mass.  
 Paterson, N. J. (2)  
 Chicago, Ill.  
 Middletown, N. Y.  
 Troy, N. Y.  
 Poughkeepsie, N. Y. (2)  
 Jersey City, N. J.  
 Montreal, Que., Canada.  
 Lowell, Mass.  
 Worcester, Mass.  
 North Adams, Mass.  
 New London, Conn.  
 Allentown, Pa.  
 York, Pa.  
 Beacon, N. Y.  
 Ottawa, Ont., Canada.  
 Albany, N. Y.  
 Port Chester, N. Y.  
 Louisville, Ky. (2)  
 Cincinnati, Ohio.  
 Yonkers, N. Y.  
 Washington, D. C.  
 Newport News, Va.  
 Norristown, Pa.  
 Carbondale, Pa.  
 Trenton, N. J.  
 Schenectady, N. Y.  
 Philadelphia, Pa.

**IN MEMORIAM**

It is my sad duty to report to the Convention the demise of members of our organization who have been active in promoting the welfare of the members of our profession.

By reason of their activities, they will deserve to appear on the Honor Roll of the Federation and be held in loving and respectful memory. Anyone who during his lifetime has been active in helping to better the conditions of his fellow-men, and in the case of our members, has helped to bring more happiness and sunshine into their lives and has helped to improve our organization and make it successful, has performed deeds worthwhile, and the beneficial results of such deeds will be felt long after he has departed from us.

Among such men who have forever left us, the following are members to whom the above applies:

John P. Rossiter  
 Carl W. Jones  
 Charles L. Berry  
 Thos. H. Finigan  
 Bernie G. Young  
 Hugo Samuelson  
 Henry Mayers  
 Ben B. Westerhoff  
 S. R. Desmone  
 Amos T. Moore  
 Eugene B. Fuller  
 Roy D. Westervelt  
 John T. Linde  
 James I. Taylor  
 Charles Pokorney  
 Frank B. McCashin.

**J. EDWARD JARROTT**

We have sustained the loss of a member of the International Executive Board by the untimely demise of Brother J. Edward Jarrott. Of him it can indeed be said that almost throughout his entire life, he was active in the defense and advancement of the interests of the members of our profession. He served Local No. 149, of Toronto, Canada, for fifteen years as its President, attended conventions for three decades or more and finally became a member of the International Executive Board through being elected as a member of the Federation's Executive Committee.

The services he rendered to his local union and the general membership of the Federation as an International Officer have been highly valuable.

Only a short time before his death he attended the meetings of the Executive Board and appeared in perfect health.



The illness which caused his death came suddenly and from the outset there appeared little hope for his recovery.

The President of the Federation delegated a committee consisting chiefly of members of the International Executive Board including himself to attend his obsequies.

He possessed a most genial and pleasing personality and made friends with everyone with whom he personally came in contact.

The Federation has sustained a loss which is keenly felt. In the history of our organization, he deserves to occupy a conspicuous place. He has left us but is not forgotten.

### THE LAWS OF OUR ORGANIZATION

In reference to the By-Laws of the Federation, I have many times observed that they are entirely too numerous and this is a great obstacle in the way of the general membership becoming fully acquainted therewith. It is of course unavoidable to have many rules, as the complexity of the nature of our business is reflected in same. However, it is a peremptory necessity that we guard against undue adding to the laws. This for instance can be avoided if each proposition is examined as to its general application. By doing so it can be avoided that general laws are passed to cover specific cases which are only incidental.

As an illustration we need only consider that a transfer member cannot accept permanent engagements for a period of three months, which led some locals to adopt rules that new members can likewise not do so, and some even considered the adopting of rules prohibiting a new member from accepting permanent engagements for a period of six months. Such rules only have the consequence to build up outside competition, as, if the rights of a musician to follow his profession and make a livelihood is restricted by union laws, he will not join. Of course only in a few instances have the restrictions referred to been adopted, and in every case were set aside upon appeal to the Federation. The fundamental policies of the Federation permitted of no other action.

In our profession, everybody must be eligible to become a member as long as he satisfies the public and receives pay for his musical services and in an examination, this fact should be established as being decisive as to whether the applicant should be accepted as a member. The reason is that as long as musical services of non-union musicians are accepted by the public, such services are rendered in competition with our members and therefore to safeguard as much as possible fair competition between all musicians, everyone who is in competition for engagements must be controlled by the union. It is this policy which made it possible for the American Federation of Musicians to become organized to its present proportions and this is also the outstanding reason why the organization, locals and National, have been successful in raising the economic standard of its members.

Restrictive laws unduly interfere with a man's right to earn a livelihood, and more especially as in our profession, in which members are not confined to render services in one establishment or to one employer, but where the field of employment covers a multitude of establishments and employers, such laws always mean the restriction of the success of the organization itself. However, it is but natural that local unions desire to preempt as much as they possible can for their own members in their own jurisdiction but such efforts have their limitations and they are created by the fact that no local union can successfully stand alone for any length of time without controlled competition of members of other locals. Such control only becomes possible through the National organization of which every local is a part. Therefore, it is necessary for locals to realize that in any attempt to make the employment of members from elsewhere impossible in their own jurisdiction, they are antagonizing members of other locals and it is

these other locals which, being an integral part of the American Federation of Musicians, help to maintain the very locals which desire to enforce restrictive policies. If a proposition is unsound, it falls of its own weight and this applies to policies of local organizations, as well as to those of their National organizations.

This report contains few recommendations as to changes in the law. All are of general application. In one instance recommendations have been purposely avoided for reasons as I have explained, but if necessary, they will be verbally made.

I hereby submit the following to you for your consideration:

The second paragraph of Paragraph H of Article XIV on page 152, which reads as follows:

"No traveling band can solicit nor accept an engagement from an employer to render services at any place of amusement other than the one owned by said employer, nor permit such employer to act as agent in securing any other engagement for said band."

should also appear in Article XIII and become the third paragraph to Section 12 of same to apply to traveling orchestras.

The seventh section of Article XIII beginning on page 133 and ending on page 134 begins as follows:

"The price named in all contracts must be at least that of the Federation, as the case may be," etc.

I suggest that this be changed to read as follows:

"The price named in all contracts must be at least that **OF THE LOCAL** or the Federation, as the case may be," etc.

the words in bold type are the suggested change.

The last paragraph of Section 11 of Article I on page 30 which reads as follows:

"As this matter has been referred to the Executive Board with full power to act, the Executive Board may, on its own volition, or on suggestion of the President, change the method of organizing whenever deemed expedient."

should be the fourth paragraph of Section 11 and appear as such on page 29.

In addition to this, I would suggest that you eliminate Standing Resolutions Nos. 7, 11, 21, 31, 33, 34, 35, 36, 37, 40, 41, 43, 44, 48, 51, 52, 55 and 62. From Special Resolutions strike out No. 3.

The resolutions recommended to be stricken out are merely instructing local unions to do certain things which the majority of the locals do or have done anyway. The adopting of these resolutions did not result in having a single local take the action urged therein. Some of the resolutions are outdated and the conditions which prompted their adoption have entirely changed or do no longer exist.

### VOTING METHODS AT CONVENTIONS

The question of the voting methods of our conventions, as established by law, have been agitated to the extent of suggesting that each local should be permitted to vote its full membership. Whereas, in theory, this appears to be highly democratic; in practice, it has the opposite effect. The past history of the movement of the organized musicians in our country has proven this.

Our Federation is composed of many hundreds of local unions, large, middle-sized and small. In the larger cities, many thousands of musicians are enrolled into the unions. However, the majority of our locals is found in the vast number of middle-sized and smaller locals. However, at conventions, very, very many of them are not able to be represented, whereas, most of the larger locals always are represented, which, of course, is highly desirable. Naturally, it would be largely advantageous to the Federation if all locals were in a position to send delegates to a convention.

The present law of the Federation does grant to local unions the right to vote their entire membership upon roll call in

all cases, provided five locals, or ten delegates, demand it. However, if a change in law or adding thereto is agreed upon, then the decision is referred to a Convention Committee, composed of the members of the International Executive Board and the chairman of each individual committee (eighteen in all). This committee, composed of representatives of small, middle-sized and large locals, has a right to consider whether the change in law in question is in the interest of the entire Federation, and if they hold to the contrary, they have the right to veto same.

In elections, it is true that the larger locals are held down to ten votes. Now, why all this? There are reasons for all things. The present method of electing and voting at our convention has no less for its purpose the continuation of Federated locals, that is, the American Federation of Musicians together. The hundreds of smaller and middle-sized locals would not long remain with the American Federation of Musicians if, in fact, they would merely become the tail to a kite represented by a few of the larger locals.

The proposition that the law of the Federation should be as it now is, was made by a member of the New York local at that time. He surely had in mind the experience of the National League, which was only the hand-maiden of a few larger locals, the delegates of which (generally the same) in advance determined what was to be done at the convention, so you see what is obviously a democratic measure that locals in an organization should be allowed to vote their entire membership, had a very undemocratic result which will always be the case if a few locals have the opportunity to dominate a convention which, in the last analysis, means the organization itself.

Every convention has its new delegates. Naturally, especially the younger element cannot be expected to know the history of and the experiences in the organizing of the musicians of the United States and Canada. Everything has its reason, and in an organization of our kind, same must make for justice among the membership.

These explanations must be made whether we like it or not. The welfare of our organization demands it, and I am sure that all delegates, from large, as well as middle-sized and small locals, will agree this to be so.

I say without hesitation, that if the American Federation of Musicians desires to prevail in the manner it has prevailed, and it ought to prevail as long as the necessity therefor exists, the present laws regulating the voting power of locals at conventions should not be tampered with because just as soon as it is done, we will tamper with the future of the organization, make hundreds of small and middle-sized locals restive and result in an incalculable loss of their readiness and enthusiasm to be members of the National organization.

Many years ago, the suspicion that the vast majority of the smaller locals were controlled by the larger locals, was so deeply rooted among many thousands of members, that when the President's office was established in New York, members protested because they were of the opinion that it was done for the reason that the President was a member of the largest local in the Federation. Whereas, no objection should be raised were it so; the fact that he was not a member had a lot to do with the eliminating of a suspicion that the Federation was well on the way to be controlled by a combination of a few larger locals.

### OBSERVATIONS

That the officers of the Federation must always remain keenly aware of all possibilities to advance its constructive policies, is, of course, readily understood. This necessitates a continual observation of the entire field of the activities of our members. In this report, I have treated with fundamental questions, but if we be successful in solving the problems which they present, it will not mean that the development of new problems and questions will thereby be ended. Our organization is unlike that of any other organization. The perplexities and the different

intricacies existing in the field of our occupation do only exist in other fields to a very limited degree. The continual experience of the people changing their taste in diversion places us before ever new problems. This is more easily understood if we consider new developments in the amusement field. All this is aside from developments of the nature of orchestra music itself, which now, with possible exceptions of the symphonic field, runs more and more from standard to jazz music.

I refer, when speaking of new developments which offer the public different forms of diversion to moving pictures, radio, traveling bands and the coming of television. This necessitates continual conformance to conditions over which we have no control, and which we cannot hinder. In this, we have been eminently successful to safeguard employment for our members when and wherever possible. These changes in the diversions of the people will continue in longer and shorter intervals and we must be forever keenly alive thereto or else we may become overwhelmed by them.

Recognizing changed conditions, as we cannot otherwise do, we must forever attempt to solve the problems created by them for us.

At present we are confronted with the pending of an amendment to the Immigration Law changing the amendment we secured in 1932, and which provided that only musicians of special merit (virtuosos and musical directors) could enter this country through the medium of importation. It is now proposed to permit all musical directors and so-called artist-musicians to be imported without hindrance. Of course, this would not be to our advantage. We protested against this, but our efforts to have the amendment defeated or die in committee, in which we were successful, became extremely difficult by reason of unfavorable activities of some of our own members.

### EFFORTS TO HAVE THE IMMIGRATION LAW AMENDED PERMITTING THE UNRESTRICTED ENTRY OF FOREIGN MUSICIANS

The Federation must guard against the amending of the Immigration Law, as we have everything to give and nothing to receive. A few American musicians who can be employed in Europe are as nothing to the multitude of musicians who would be imported from all over European countries.

At the present time an effort is made to bring the illustrious Pietro Mascagni and his Milan La Scala Orchestra to the United States. If the orchestra merely desired to enter the United States as an artistic organization to give concerts in Carnegie Hall in New York and other similar places throughout our country and would not enter into competition with American musicians, their entry would be permissible under the Immigration Act, and we would have no objection. However, whereas it is announced that the orchestra will give concerts in the places referred to, same is merely a smoke screen, as a sponsor has contracted for the orchestra, guarantees all expenses and has his products advertised during the time that the concerts are transmitted over a radio network. This is clear that Mascagni and the La Scala Orchestra are merely imported for the purpose of playing a commercial radio program and against this the American Federation of Musicians protests. Pressure is brought from all sources upon the President's office of the Federation to agree to the importation of the La Scala Orchestra, but this has been refused. Still under the guise that it is an artistic organization, they may be permitted to enter the country, the authorities in Washington being misled or influenced being brought to bear upon them that it be permitted.

At the writing of this report this office, through its attorney in Washington, has submitted to the Commissioner of Immigration and Naturalization in Washington a protest advising him of the real reason why the La Scala Orchestra desires to visit the United States, and that it is

not for artistic reasons, but to be hired for a radio advertisement, to wit:

April 12, 1937.

The Honorable,  
The Commissioner of Immigration  
and Naturalization,

Department of Labor,  
Washington, D. C.

Sir:

On behalf of the American Federation of Musicians we wish respectfully to place before you, for your consideration, the following information, together with our views, concerning a proposal to bring to this country Signor Pietro Mascagni and La Scala orchestra for a tour of this country in the coming months of July, August and September. We are convinced that, in view of the profit motives and financial purposes of those who are projecting this tour and of the commercial character of the engagements contemplated, the admission of this orchestra would be in violation of the law and would deprive American musicians of employment opportunities which should rightfully be preserved for them and which it is the purpose of the statutes to protect.

We do not question in the least the distinguished merit and ability of Signor Mascagni, although such cannot be conceded in respect of the orchestra, since it is a fact, believed to be generally recognized, that members of that orchestra are no better musicians and have no more distinction as musicians than thousands of American musicians who are now actually out of employment. But, whatever degree of distinction this organization may justly merit becomes immaterial in view of the commercialization in which it is purposed to use this organization and of the character of the engagements it is purposed to have this organization perform.

We have been approached by the gentlemen, and been asked to give their venture our enthusiastic cooperation and approval, who are putting forward the proposal and whose prime interest unquestionably lies in the field of personal financial profit rather than in art or the service of art. In their letter the writer states: "I may say that we have a definite sponsor who now stands ready to provide all the funds necessary to insure the proposed tour, and its completion. We should like to advise our sponsor that it has both your approval and cooperation." Much that the letter leaves unsaid was revealed in personal conferences. These gentlemen are but agents who admit that the Mascagni orchestra is to be sold to sponsors for radio performances. The non-competitive concerts to be given are but an artistic smoke screen behind which is concealed the profitable commercial use to which the orchestra is to be put. However styled, whether as Managing Committee, Committee in Charge, or Agents, these men, acting as brokers or agents, are negotiating to sell the Mascagni organization for radio performances to the usual type of commercialists who as sponsors advertise their products through the usual sponsored radio program with the usual advertising concomitants.

Necessarily, Signor Mascagni's reputation was not built upon performances devoted to commercial advertising rather than art and the general repute of the orchestra must be the resultant of past performances and artistic engagements very different in character from those contemplated in this instance. The engagements proposed are not those which call for and are performed by only those musicians of distinguished merit and ability or only those organizations of distinguished artistic merit. If in Europe this orchestra ordinarily hires itself out to commercial advertisers or lends itself as an instrument of commercialization it cannot be an organization of distinguished merit. The engagements which it is now proposed to have this organization perform and the uses to which it is to be put, assuming the organization to be one of superior artistic distinction, must differ radically in character from those which this organization ordinarily fulfills abroad. Performances in radio broadcasting for advertising commercial products or in connection with commercialized activities, certainly cannot be considered to be engagements of a character that require superior talent.

An individual or an organization may be of distinguished merit and ability and yet an engagement accepted by such individual or organization may be one that does not require superior talent. In such a situation the individual or organization departs from distinguished artistic character and functions which are the basis for the exceptional admission, and, having done so, may not be lawfully admitted. Were it otherwise, foreign artists of great distinction—by which alone, because of the cultural influence of their art upon our people, they are excepted from the Contract Labor Law—would be free to step out of character, serve commercial interests rather than the cultural demands of our own people, and deprive many American musicians of employment

in a field in which they efficiently perform.

Very truly yours,  
JOSEPH N. WEBER,  
President, A. F. of M.

No doubt by the time this Convention convenes some further developments will have occurred in the case, and should the orchestra in question be permitted to enter the United States in clear competition with American musicians to accept a radio engagement, the American Federation of Musicians will not consider the matter adjusted, but will take recourse to other ways and means to make its attempt to, if possible, preempt American employment for American musicians effective.

#### FAILURE OF SOME LOCALS TO ASSIST THE FEDERATION TO MAKE ITS LAWS AND POLICIES EFFECTIVE

Concerning properly assisting the Federation, I am constrained to advise the Convention that it does not always receive such from some local unions, and this results in a delay of its constructive activities. Some local unions often leave communications unanswered for a considerable time. Others never answer same. This does not make for a strong organization, and locals ought to realize it. If the National organization is handicapped through laxity of some local unions, it cannot be as decisively and promptly active in all matters as it ought to be and all local unions will eventually suffer through this.

This brings us to the fiscal laws of our organization. The treasurer has untold trouble in collecting the surcharge of 10% on engagements. Many locals keep such monies for a considerable time without any authority whatsoever, and in violation of the law. Part of these surcharges belong to the musicians. They insist upon their payment and if local unions do not promptly forward the money such payment can likewise not be prompt. This discourages the enthusiasm and belief of members in their own organization. If they meet their obligation as members, the obligation of the local to immediately forward the amount of the surcharge to the National Treasurer should likewise be met. Doing otherwise is an injustice to the members.

In addition to this, some local unions have been unfortunate in the selection of their officers. We have had experiences that officers who had local finances in their care decamped, taking the local's treasury with them, thereby embezzling money for which the Federation is responsible to members, and this is regrettable indeed.

Of course, the above does not apply to the vast majority of locals, but applies to enough to constitute a hindrance to the proper adjusting of the affairs of the Federation, and this is regrettable indeed.

#### FACTIONALISM

During more than three decades our organization, insofar as the Federation and its Conventions are concerned, has been practically free from factionalism, and free from self-seeking aspirations advanced in a manner not conducive to the best interests of the organization. They have been like an open book. Every delegate from a local, large or small, has had his rights as such protected in every respect. Political machinism, wire-pulling, propaganda and cheap political trickery to cause delegates to mortgage their opinions, decisions or votes were conspicuously absent, and, what is more, anyone attempting such activities soon found that the delegates had minds of their own, and held to the principle that attempts in advance to influence them before an open and free discussion of a fundamental matter was the offering of an insult to their intelligence and ability to draw their own conclusions. The absence of such unfavorable and inadvisable activities has made our Federation indeed an outstanding organization. There has been, and is now, no organization of wage workers known more continually active on progressive and constructive lines.

#### CONCLUSION OF OBSERVATIONS

In the past our organization appeared to be the only one in the entire American Federation of Labor that has been beset with the difficulty of individual local unions attempting to force their opinion on a Convention, and for that purpose previous to a Convention, circularize all other local unions to assist them in doing so. These circulars often contain propositions which were tried out thirty years ago, and found wanting. Some of them, if adopted, would have positively ruined the American Federation of Musicians, as it would interfere with a host of members to follow their profession in a manner which they have done for years, which others have done before them, and others will do long after them. For instance, one proposition was that no orchestra or band could enter the jurisdiction of any other local without the local's consent. This would mean that musicians from New York, Boston, Chicago or elsewhere would not dare to set their foot out of their respective local jurisdictions to follow their profession. The result of such an attempt can be easily imagined.

Some time in the past a local union offered others who are not in a position to send delegates to a Convention to pay the expenses of their delegates. This was done, of course, to place such local unions under obligations to the local paying their expenses, so that their delegates may be instructed in advance to agree to all propositions which such local union may bring before the Convention. That this was nothing else than attempts to buy the decisions of the Convention is, of course, clear, and clearer yet is the inevitable result that a national organization which falls a victim to such policies will eventually find itself hopelessly on the debit side of constructive activities.

At Conventions all the opportunities possible are given to discuss any proposition, and such discussions are always held to the exhaustion of anything that is germane to the subject under discussion. I know that matters have been discussed for two full days before the Convention came to a final conclusion on same. It is only through such method that proper care of the interests of all members of the Federation is possible.

At Conventions delegates have a chance to listen to the opinion of others, to have questions illuminated in all their aspects, and, therefore, become aware of the possible advantages or disadvantages of legislating for same. It is this which made the Federation successful.

I know of no other International organization in which local unions make efforts to, if possible, in advance influence a Convention so as to have certain measures passed as they would have them do, and thereby deny delegates the opportunity of open-minded interchange of opinions and final conclusions after having become aware of the real background of any question before them.

One of the most objectionable features in trying to influence locals is that often the membership is misled by having a circular read to a local union as to what should be done at a Convention to gain certain results, as it creates the impression among members that all that was necessary was for the Convention to act as proposed in the circular, and the benefits held out would immediately materialize. This leaves a Convention in the position, if it finds that the action proposed would absolutely be an error, to be charged by members with failing to take care of their interests. All this is not only unfair, but it often forces the President's office to make explanations to local unions challenging the contents of a circular as to its correctness and soundness of suggestions it contains, which it should not be called upon to do, but must do in the interest of the organization.

In some of these circulars truth was often recklessly handled, either designedly or through error. It is absolutely ridiculous to hold that the musicianship of this country is dependent upon the leadership of an individual local or a few members,

as to what is best to be done for an entire organization. Such matters can best rest with the Congress of the musicians, that is, the Conventions, in which hundreds of representatives of locals exchange opinions and decide upon what they hold to be constructive and of benefit to the organization.

This office hesitated in former reports to call attention to such activities, of which the entire Federation becomes the victim now and then to force the opinion of a few upon the entire musicianship of our country and Canada, but matters of this kind must eventually be discussed, so that they may be illuminated in all their consequences.

I do not desire anything said herein to be taken to reflect upon the integrity of members of locals who cause meetings of their locals to adopt resolutions to circularize the Federation. However, at best, only the opinion of a few members is reflected in such efforts and they do not realize the vastness of the interests of the organization, the difficulties which at all times beset its constructive progress, and that decisions based upon the consensus of opinion of delegates representing many hundreds of locals, arrived at after open and free discussion of every case, are imperative for the welfare of the organization.

In connection with this matter, it is worth knowing that often the vast majority of the members of the individual locals which circularize the Federation have no knowledge of such actions, as only a small quorum at a meeting of the local decided upon same.

Such methods are not constructive nor advisable. I am sure that the members of local unions who read this explanation will agree this to be so.

Many of the policies which made the Federation possible were the result of long-time planning. Same took years to develop, but eventually proved highly beneficial. This policy was initiated with the unionizing of the symphony orchestras of our country which 35 years ago were more foreign than American institutions insofar as their personnel being composed of citizen-musicians of the United States was concerned. Importation from Europe was the rule and not the exception until the Federation found itself strong enough to stop it, and it certainly did so when the proper time to do so was at hand. The liberalizing of the laws of the Federation, which I have already explained, took some years, but eventually made the organizing of almost all musicians possible. The lesson that it was necessary to liberalize the laws was slowly learned, but that it was imperative that it be done, was more and more recognized from Convention to Convention.

So, it will be seen that to build up a successful organization of real benefit to its members means efforts of years, both local and national, but it is a matter of a very short time to have it decline and its prestige lowered, which, to regain, will again entail considerable effort and time. Meanwhile, further progress is inhibited.

In our Convention delegates have always open-mindedly judged all fundamental questions without previous commitment of their vote or opinion. The President himself has always followed this same policy in the appointment of committees. In this case, however, he is always confronted with the extreme difficulty that the Conventions contain vastly more available talented material for committee appointments than possibly could be placed. This condition, however, no matter how embarrassing to the Chairman of a Convention, is, of course, vastly beneficial to our organization. As long as all this remains so, our Federation will, as it is now, remain the most fully and best organized national organization in the entire labor movement, in spite of all the economic misfortunes and setbacks it suffered through mechanization of music, the 18th Amendment and the depression.

As to the officers, will say that nothing is easier for them than to suggest to a Convention to decide upon policies which may mislead the membership as to the



possibility of their success and thereby make himself a little hero for the time being, even though the result will be that the mountain brought forth a mouse. To do this is misleading people, which is unfair, especially if the hope of prospective employment is raised, which no one could guarantee to be realized.

If a worker enjoys good economic conditions, and, therefore, does not feel the need of combining with others for the protecting of his own economic interests, he would not subordinate himself to do the wish or the will of any organization. In short, he only does so because he finds it impossible to individually economically protect himself. In the use of the economic strength of an organization, it is a prerequisite that all the members of an organization, as much as possible, must be governed by the same rule, and no one has a fundamental right to an exempt position. This means the regulation of the workers themselves in their quest for a livelihood, so that one may not offer an employer advantages which another, under the rules of his union, cannot give. If successful in this, and the economic strength can be used on employers to better the conditions of the worker, the principle of collective effort is sustained. This often leads to strikes, and is one of the most important weapons of a labor union to be of service to its members. To call a strike, as elsewhere said in this report, members must be employed, or an employer must in some way be dependent upon the services of musicians.

It is needless to explain that nothing which man attempts is ever 100% perfect, and this also applies to labor organizations. To have working conditions of members as existed at the inception of a labor organization vastly improved is all that can be hoped for. With us, unfair and humiliating conditions have been almost entirely eliminated. In this, we maintain a greatly advanced position, and I know that we will continue to do so. However, our problems now are entirely different from those of a decade or more years ago.

The taste of the public is as to preference in amusements affects us to a decisive degree—in fact, without it, some of the problems we are forced to cope with would not develop. Surely, over this, no organization, inclusive of the government will ever have any control. For all these reasons, the rules and regulations of our organizations are always subjected to considerable changes and this will remain so as long as there is an American Federation of Musicians.

Courage with a clear perception of responsibility is a necessary prerogative for constructive activities. Whereas, our organization must be, and always has been, ready at all times to make all possible efforts to further the interests of our members, it was, and is, nevertheless, necessary to make haste slowly in all cases in which the prestige of the organization is involved, and whereby its influence and value to the members would have greatly suffered if we failed. Against this, we must guard. Members must be advised of the possibility, or impossibility, of our activities, so that we may not mislead them into the belief that the result must and can be no other except to be beneficial to, or create employment for them. To do otherwise, is sheer demagoguery.

I shall not take recourse to recapitulation of statements I have made in this report. I will say, however, that by reason of the complexities of our occupation, the maintenance of a successful musical union, national and local, is by far more difficult than the maintenance of such by other crafts. There is no other calling in which the workers are in such close competition with one another as in ours. In other organizations, we find jurisdictional misunderstandings, one claiming that another has trespassed upon its jurisdictional rights. This, we do not have to contend with, but, in its stead, we do have a more far-reaching, more dangerous, and more aggravated condition in the contention of our members to be preferred for employment. This is but natural, yet the nature of our profession precludes any

regulation to designate which particular member, or members, are entitled to certain employment, and which are not.

The question of our employment is largely, if not entirely determined by the public, and in some cases—as for instance the sponsor of a radio program—by the employer. The wants of the public or the necessity of the employers determines what particular members of our organization are employed. The successful staggering of employment is, as a general proposition, an absolute impossibility.

We had experiences during the period of the NRA when in response to the desire expressed by the government, the President of the Federation advised the locals it was imperative that employment in theatres be staggered, that is, that a part of the work performed by the employed musicians in theatres must be surrendered by them to the unemployed. The attempt proved an utter failure. Not only did local officers and employers demur against enforcing such rule (the demurrer of the members affected being self-understood), but the nature of the services themselves made the division of work often impossible. In New York for instance, in the very beginning, performances in two theatres were placed in danger to the extent that had we insisted upon the staggering of the work between our members, the theatres would have had to close. In these cases, it developed that the services of the musicians were such that many hours of advance rehearsals were necessary to play the show. Hence, at the very beginning of the staggering, exceptions had to be made so as not to destroy employment instead of dividing it. These exceptions were resented by others engaged in employment where staggering was possible, and I well remember the day when a great number of leaders of theatre orchestras appeared at the President's office, expressing strong resentment against this policy, even though they were advised that same was inaugurated in deference to a wish of the government. They held the opinion that it was up to the President of the Federation to change the situation, which I promptly did not agree to, as I could not, and even if I could would not have done, as fundamentally, I was in favor of a division of the work, if this could properly be accomplished. This was during the time that the economic depression was at its worst, and the working opportunities at their lowest ebb.

In some local unions, they approached the question in a somewhat different manner. For instance, some provided that the member who earns a certain sum in a permanent engagement must, during such time, remain out of the competitive field for other engagements. Of course, a member who makes a living by playing casual engagements may earn more than one who is permanently employed, and, of course, would not be subject to such restrictions. In a few instances, local unions have also made efforts to correct this situation. However, in the main efforts were confined to members being prohibited from holding more than one engagement provided the same paid a fair wage.

These restrictions were also demurred against, and are only successful in jurisdictions where the membership favors their enforcement.

Speaking of local unions, the Federation subscribes to the policy that local autonomy must prevail in all activities which do not contradict the laws and policies of the national organization. If the latter be the case, then all the locals combined, which means the Federation never can submit to local policies if they run counter to the decisions of a convention. To do so would soon mean the end of organized efforts of the musicians.

I may say that all of the explanations in this report except such as pertain to new problems created by changed conditions are made to the younger element of our organization, so that they may realize and comprehend the necessities and nature of our organization. The pioneers of our movement do not need same. Too often a successful young musician is of the opinion that the wages he receives

and the working conditions he enjoys are merely the result of his own importance and standing as an artist. Nothing is further from the truth. All rungs of the ladder of our profession are over-crowded. It is so in all trades and professions, and there are only a few exceptions—those who are on top of the ladder, a place which can only accommodate a few—so the conditions of employment are determined by the strength of the organization to which the member belongs, and the sooner he realizes this, the better off he will be. It is in order that he be advised that the conditions under which musicians labored thirty to thirty-five years ago were indeed menial and that the improved conditions under which they now labor are not the result of their own activities but of those of their organization, local and national.

It is true, of course, that if a man has reached a certain economic standard, he continues to work for further improvement in that standard. This is but natural. For instance, I have known a few members who earn bankers wages as compared with the masses of other members—\$200.00 to \$300.00 a week—who lodged protests with me that they were in some manner restricted from earning more and that this was unfair to them. To the statement that they only enjoyed their present highly favorable condition by reason of the activities of their organization, they made answer with a shrug of the shoulder, which led to the retort that, "if a donkey enjoys extreme well-being, he looks for thin ice to dance upon." I do hope that in future, they may not experience conditions which will convince them of the extreme selfishness they showed in this instance, and of the utter lack of appreciation of the fact that the mass of the membership which comprises the locals and the American Federation of Musicians makes their present highly favorable employment conditions possible. If those members would ever find themselves in unregulated competition with one another, they would soon be obliged to work for a pittance compared with the wages they now receive.

As to the employment of members, will say that from all reports I learn that employment opportunities have improved for a considerable portion of same. It is to be hoped that the progress made will continue, and returning prosperity entitles us to so hold. However, I am extremely reluctant to state that some of our members, more especially those who worked in legitimate theatres, will never again see the prosperity which they formerly enjoyed. Times have changed. Young men are wanted in orchestras. Our name bands must be composed of matinee idols; if not, their employment opportunities would be short-lived. The public demands it and what it demands, it will get, any efforts of a labor organization or any one else notwithstanding. Even where it is not necessary, leaders often ignore a man over forty years of age which is a frightful injustice which is found not only among us but among all workers of whatever kind.

In some respects many of our working members have the advantage over other workers in respect to working conditions and wages as they are immeasurably better in almost every respect than theirs. Of course this does not apply to our entire membership, but at least to such a considerable portion thereof as to constitute an exception among organized workers.

Concerning the future will say that I have been advised that the statements of delegates to state conventions from numerous locals were almost unanimous to the effect that more especially in casual engagements business is better again, however, always coupling their statements with the regret that "not enough musicians (if any) were employed in their theatres." During the fiscal year 1935-1936 which came to an end on April 1, 1936, 4,597 musicians were, and 5,013 are now employed in theatres. This represents approximately one-third of the orchestral musicians formerly in theatre orchestras, and from all indications their number is steadily growing. This corroborates the truism that public opinion

is the deciding factor in all employment having to do with their diversion or amusement. Of course such opinion can often be more or less stimulated and locals and the Federation have always taken advantage of any opportunity to do so.

The return of prosperity will not create employment opportunities for all of our unemployed members. The deplorable conditions in respect to the latter is that many of them are old members, who have seen the hey-day of their success. Of course, no man, no matter how impaired his efficiency, will agree that such is the case, which after all, is simply human nature. I only state this here for the reason that this problem will always be with us.

Many locals assist their unemployed by maintaining relief funds, which is a fraternal effort deserving of the highest praise provided same does not mis-carry by being used for political purposes.

That new employment opportunities will develop is not a matter of conjecture. They always do but their development is slow. However, coming television may stimulate same for us. We will have to always guard against the narrowing of employment opportunities, and the prime recommendations in this report are made for this purpose. However, it will take continual efforts and time to be successful. This was our experience in the developing of our Federation and will always be in all which is fundamental and far-reaching in its consequences. We are not only working for the present but for the future as well so that those who come after us may have a strong organization whose benefits they may continue to enjoy.

I take this means to thank the International Executive Board for the kind interest it has shown me during the severe illness of which I unfortunately became the victim for many months. Its help and sympathy, together with the good wishes and cheering encouragement received from state conferences and many individual locals and members who had become aware of my illness, went far to encourage me in the necessary long and stubborn fight to regain my former health. An all-wise Providence decreed that I be successful in this so instead of my name appearing on the list of members, delegates and officers who have passed away, I enjoy the extreme happiness of being with you at this convention, fully my former self again. I unhesitatingly state and agree that the illness was my own fault. Incessant application to ever-increasing duties to be of assistance to locals and members, the necessity of which became constantly acute by reason of the abnormal times of the last seven years, I permitted to develop into a constant strain and worry and this, together with incessant efforts to help our members on relief which became hectic by reason of the immensity of the proposition, together with the other duties of the office which must at all times receive proper attention, finally exacted its toll. However, it is all over, and even though the result was often in the balance, it is now only a harrowing experience which has passed, but I do not feel any regret for having been the victim of same if the activities resulting in my illness have been at least of some benefit to our members, more especially to many who were in urgent need of relief.

## CONVENTIONS

Recently a member, who has attended many former Conventions, stated that he expected this convention to be a "red hot" one. This permits of various interpretations. If it be red hot in contending for the interests of our members and attempting to do the most advisable thing that can be done, then the convention will join that galaxy of conventions to which the success of the Federation thus far is traceable. If the term, however, should mean personal contentions or in-creditation of each other's motives—which would be a rather exceptional experience—then it is sure that well-considered decisions will not be furthered thereby.

In conventions, delegates have a great duty to perform. In the aggregate, they generally represent three-fourths or more of our entire membership. It is the men and women at home whom they serve, and it is their interests which they guard, and if in an effort to do so, arguments become, let us say, greatly "red hot," it can only boot well for the final discernment and conclusion of the convention.

As far as our members are concerned, their welfare, of course, is always uppermost in the minds of the delegates, and I know that if this is a principle with them, from it they will not swerve, no matter how heated discussions may become.

We have a right to be proud of the intelligence of our conventions. In this they are not surpassed by those of any class of men in any walk of life. I do not say this in an effort to be complimentary to the delegates of this convention, as this could be held as unbecoming, but I do say it for the reason that I take great pride in the intelligence and mentality of our conventions, and generally the more complex or perplexing a question before them is, the sharper this circumstance is brought into relief. Our conventions work hard, and committees are often overworked. The membership ought to know the activities of their conventions. Too much the opinion prevails that conventions are mere gatherings for good times and enjoyment of the delegates. The truth, however, is that the little diversion delegates enjoy at same is well deserved. The membership in general is entitled to this information, and it is to them that I request to be understood and to especially speak in this case. It is done for two purposes: one, to be fair to the delegates; the other to prevent members from an erroneous impression of their real activities.

#### FLOOD RELIEF

I take this means to, on behalf of our members in the inundated districts of the Ohio and Mississippi valleys and their tributaries, to thank local unions, on behalf of the members who became unfortunate victims of same, for their generosity in making appreciable contributions to relieve the misery which the flood had in wake for them. The monies expended have been accounted for to a penny, the President receiving a report from all those who were instructed to, or volunteered to be of service to us in the matter. Brothers Hill, Pfizenmayer, Stephens and Laffell are entitled to special mention for their efforts.

#### FUNDAMENTAL REASONS FOR LABOR UNREST

The present labor unrest in our country is traceable to the stupidity and shortsightedness of employers, more especially in the key industries who, for decades, denied workers the right to organize, subjected them to an atrocious spy system to insure their continuance as wage-slaves without voice, concerning the conditions under which they worked, all of which created bitter resentment which now shows itself in mass action. Had the employer, during the last generation, or rather since the existence of the American Federation of Labor not continually denied labor the right to organize and the courts been more generous to the workers in their damnable injunctions, which generally had for their purpose to help the employers to keep workers in economic serfdom, and in their attempts to destroy successful labor unions, the present mass movement to organize the workers would have never developed, as, long since, untold number of labor organizations would have become organized and active in their own particular craft and calling, and a better understanding between employers and employees concerning the rights of workers would have long since developed. Times have changed. Not only are we, now, as far as the history of civilization is concerned in the age of mechanization, but the worship of predatory wealth has ceased. Men now begin to gauge other men by their character and standing, and not in accordance with wealth they may possess. The activities of those controlling the predatory wealth which forever was in the direc-

tion of the exploitation of the masses are coming to an end. Billionaires will not again develop in our country. The dawn begins. Men are held to be more and more alike in their right to economic justice, and the influence of wealth is no longer a safeguard permitting the flouting of the laws of our country as, unfortunately, it has been for many decades. The masses strive for a better distribution of the wealth produced which can only be achieved through higher wages, shorter hours to create work for everyone, less profit and the ceasing of the exploitation of the workers. Of course, we are only at the beginning of these reforms, but it is beginning of economic justice and the advantage often taken of the masses in the past are not again to be repeated. This is the purpose of it all. The time that a small investment could grow through stock manipulations and dividends into the huge fortunes which only the paying of miserably low wages and the maintaining of a very low standard of life for the mass of Americans made possible, has apparently passed. At least, let us hope so. The people are on the march, and nothing will hinder the reform of conditions and the entry of more economic justice which they demand. The present mass movement of labor for recognition would not have developed if the employers had not for years antagonized all labor organizations of whatever kind. In the strikes which followed new tactics have been imported from France. In this, I refer to sit-down strikes which, of course, mean taking unlawful possession of property and constitutes a flouting of the laws of our country. However, who set the first flagrant example of flouting the laws, if not the monopolies? Many organized in direct defiance of the law, being successful through advice of eminent attorneys to evade the spirit of same, they practiced sit-down strikes on the law.

The refusal of some employers to recognize decisions of the Labor Board, which acts under the law, is also a sit-down strike of employers. What else could the activities of the corporations who kept accumulated profits in their treasuries to avoid payment of income tax be considered except as an attempt to sit on the law.

Of course, it is not lawful to preempt the premises of another man or a corporation, and this is what is done in the sit-down strikes, but the example how laws can be flouted was given to the workers by the very interests which are now complaining against undue possession of their property by the workers. Of course, my sentiments are with the worker. There are always two sides to a question. The sit-down strikers have a powerful argument that in ignoring the law, they have been given many examples by those who now protest against them doing so. Their activities, even if not lawful, have at least been very effective. However, I feel that we reached the high-water mark in this matter, and sit-down strikes will soon peter out by reason of public opinion disapproving of same.

The organized labor movement will experience considerable trouble by reason of the division in its ranks. It may not remain a question of what philosophy should prevail, one big union, or craft unionism, but it may degenerate into merely an attempt as to which faction can most decisively best the other.

Until this issue is compromised (it cannot be settled any other way), our country will experience considerable economic unrest, and the workers themselves will eventually be considerably hindered in the effort to better their conditions.

It is to be hoped that out of it, as I said in the beginning of this report, true progress for all the workers will ensue.

#### THE FEDERATION, LOCALS AND ITS MEMBERS

Our Federation, which means all its locals, can never become the hand-maiden of a single local by permitting it to interpret National laws and rules in a manner of best interests to it, but contrary to their spirit. Doing so is at times attempted. Locals and members are

interdependent, and as far as the rules of the Federation are concerned, they have for their purpose the harmonizing and regulation of the interests between locals and their respective members. This means that all rules are a compromise between different interests of members and locals. No matter how we may regulate or resolve at Conventions to regulate these matters, one fact is outstanding, namely, that men cannot be kept in an organization which instead of fairly regulating conditions under which they may secure employment, attempts to hinder or prohibit same. The human element which enters here determines this question and the result is that we must recognize that every member of an organization under fair and equitable regulations of same has a right to make a living. From time immemorial, musicians left their homes in their quest of a livelihood and went wherever the opportunity to do so existed. This can never be changed, therefore we need a national organization to regulate their professional activities. Had we none such, then every member of a local would be free to go to another jurisdiction and trespass upon the interests of the musicians in same, even to the extent of underbidding their price list and lowering their economic conditions. Therefore, the value of federated locals cannot be overestimated. The necessary understanding between locals and all conditions in the field of employment to our members and the necessity of their regulation is really the reason which finally resulted in the upbuilding of our strong International organization.

No local can expect that it shall be held free from national regulation to which other members and locals are subjected. The outstanding truism of all is that without its national organization, the vast majority of them would soon find it impossible to do so at all.

#### CONCLUSION

Concerning industrial organizations, will say that they are possible in key industries such as automobile, steel, telegraph and telephone, cement and textile industries. However, the workers employed in such do not represent the majority of the workers in our country. The white collar and farm workers do by far exceed in number other workers in industrial unions and the American Federation of Labor combined. These workers are in the employ of untold number of employers in smaller industries, in individual business and other callings, all of which do not lend themselves to the forming of industrial unions. It is true that even to form craft unions among such workers is beset with existing difficulties, but hardly to the extent than the effort to form industrial unions among them.

The economic future of the musicians rests in their opportunity, through their locals and the Federation, to determine

Respectfully submitted,

*Joe. H. Weber*  
President, A. F. of M.

#### WHAT NEXT?

An English railroad is testing 120-foot steel rails, said to be the world's longest. The practice of English railroads differs from American practice of rolling rails in 117 feet lengths, cutting them into shorter sections for ease of handling and then welding them into continuous lengths where temperature conditions do not require expansion joints.

Latest in devices for the rescue squad of industrial establishments is a portable resuscitator. It is run by a small electric motor and a cam-and-spring mechanism moves a pair of pressure pads downward and forward and upward and backward, administering artificial respiration to the victim in accordance with the Schafer prone-pressure method. The operator's four seconds long, separated by spaces of

for themselves the conditions under which they desire to work and this opportunity they will not surrender no matter what difficulties they may have to meet.

The American Federation of Musicians can only successfully exist as a craft union. All attempts to hinder its success to continue as such will fail. The vast majority of our membership is willing and ready to defend their own organization. This is a foregone conclusion. They will not fail in this, come what may.

This Convention is the forty-second held by our Federation. Two score and two years is a short time in the history of man, but is a long time in an age in which economic conditions change with kaleidoscopic rapidity. To meet these changed conditions, conform thereto, or, if possible, turn them to advantage to our members or protect them against unfavorable reactions upon their interests, is the prime duty of Conventions, and which, as far as our organization is concerned, they have forever met. A Convention carries a tremendous responsibility. In it the vast majority of our membership is represented. The clamor for relief from vexing conditions is ever present. Yet a Convention can do naught else except to be active in the sphere of possibilities and forever realize that to do otherwise is not a true effort to advance the interests of our members. It is, of course, not an easy duty to perform, and yet same has been performed admirably now for many, many years. It appears to me that the reason for all this is that Conventions have forever kept their feet on the ground and objectively considered the possible results of their decisions, and this resulted in the advancing of the musical profession, both economically and socially, to a degree not surpassed or even reached by any other organization of workers. However, past activities do not solve present problems, even though the description of such may be helpful to better understand the manner in which same may be solved. The question of what can be done now, under changed economic conditions, takes peremptory precedence over all else that may be said of our organization, its history, and former success. The Conventions are directly charged with the safeguarding and the advance or the protection of the wage and working conditions, in other words, the interests of our members.

All our Conventions have forever successfully met this responsibility, and I say without any fear of contradiction that this Convention will likewise do so. I full well know and feel that the decision of this convention means the true safeguarding of the interests of our members, and will go far to have the Federation progress, in spite of all obstacles, hindrances and unfavorable conditions it may have to meet. Without struggle there is no progress. We all realize it. It does not dishearten us, but stimulates the urge of the Federation and its local unions to forever contend for further progress.

hands are left free to administer oxygen or other restoratives. It is expected to be valuable in the treatment of electric shock.

The Federal Radio Commission has just approved a radio robot that will pick up the international distress signals when the ship operator is off duty, sound an alarm, and turn on the lights in the operator's quarters and on the bridge. The distress signal is four dashes, each one second each. It sounds the alarm on receipt of the fourth dash.

Peter Koch de Gooreynd, a Belgian who lives in London, has invented an unbreakable plastic lens which is hailed as revolutionizing the manufacture of camera, spectacles, field glasses and similar optical instruments. Costly lens-grinding is eliminated by a molding process which makes 1,500 lenses an hour and does away with the need of skilled technicians, it is reported.



## FEDERAL MUSIC PROJECT SHOULD BE CONTINUED

**Governmental Subsidy in Some Form  
Is Really Vital to Cultural  
Life of America.**

*If music be the food of love—play on,  
Give me excess of it. . . .*

Before the advent of WPA, thousands of musicians, thrown out of work because of synchronized films, "canned music," radio and the change in the economic and social order, were restlessly pacing the streets of life, penniless, without a means of earning a livelihood for themselves and their families and without a hope for the amelioration of their poor plight. The nation suffered indirectly, though it was unmindful of the state of affairs. Its heart grew cold and materialistic, surging with wave upon wave of crime, kidnap, forgery and graft. One cannot at all dispute the fact that

*"The man that hath no music in himself,  
Nor is not moved with concord of sweet  
sound,*

*Is fit for treason, stratagems and spoils;  
The motion of his spirit is dull as night,  
And his affections dark as Erebus,  
Let no such man be trusted."*

And only God knows, for the sake of future humanity, we need more than ever before something like music itself to put international understanding, a spark of peace and a sense of harmonious well-being into the hearts of men. For, we are living today in a world flaming with chaos, bloodshed, hate, dictatorship, a world grown cold with a materialism, greed, prejudice and backwardness. The world seems to be like a seething volcano ready at an unexpected moment to hurl its destruction upon the life below. The heart of man has grown rigidly frigid, unmindful of consequences and resultants of unreasoned actions, of unreasoned inferences and deductions.

While Europe was giving the world young composers, performing virtuosos and conductors, America was a stranger to symphonic music, except for a few in the minority, of course, those who themselves were musicians. Musically, America up to a few years ago was far behind all the other countries the world over. Its sons and daughters who loved it, were proud of its past, proud of their ancestry and their American heritage wondered why this nation of theirs, so glorious and mighty in its power did not rank musically with other nations, did not reveal itself artistically, did not produce in large numbers prominent musicians like other nations and peoples, was not known to other nations and peoples as a music loving land capable of producing musical genius of the highest order. True, America is younger in years than all European countries and true also is the fact that during the World War many youthful musical geni fell, died . . . like David Hochstein. Must there be strife at all in progressive civilization? Must man kill man? For what? Now, more than ever before, the problem arises anew. Music could do much to fill the heart of man with understanding and love, a feeling for the finer things in life, love of brother and brother, love of nature, love of life.

The "New Deal" administration with President Roosevelt at the helm has torn asunder the shackles that have held music away from the general populace, and, by doing this a tremendous impetus has been given to the rise of musical America for the good of all. People who never knew what comprised a symphony or what the elements of music were, today discuss the merits of Beethoven's symphonies and differentiate them from the modernism of Stravinsky's Fire Bird Suite. American newspapers and journals of late speak of music, of musicians, of art and its meaning, its significance and influence upon society and upon the rising generation more freely, more boldly and more strongly! The Federal Music Project is a great step towards the appointment of some day in the near future, it is hoped, of a Secretary of Music, to be a member of the cabinet like the Ministers of Art in many European countries.

There have been discussions, arguments and expositions for and against the WPA. One cannot deny the benefits derived. We all know that it is a new ven-

## WOMEN'S LABOR UNION AUXILIARIES FORM AMERICAN FEDERATION



The representatives of the various Women's Auxiliaries of National and International Labor Unions recently met in Washington to formulate plans for the American Federation of Women's Auxiliaries of Labor. In the photo, the names of the representatives of their respective Labor Union Auxiliaries are as follows: First row (left to right): Mrs. R. J. Lowther, Secretary-Treasurer, Typographical; Miss Margaret McCarthy, Grand Secretary-Treasurer, Switchmen; Mrs. Laura

Easman, Grand President, Signalmen; Mrs. Helen C. Clark, Grand President, Telegraphers; Mrs. R. M. Lanning, President, Train Dispatchers; Mrs. Herman H. Lowe, President, Post Office Clerks. Second row (left to right): I. M. Ornburn, Secretary-Treasurer, Union Label Trades Department; Mrs. Grace M. Lay, co-representative, and Mrs. Walter Meisheimer, President, Photo-Engravers; Mrs. May Peake, International President, Machinists; William Green, President, American Federation of Labor; Mrs.

Grace M. Loucks, President, Typographical; Mrs. Margaret McDonald, Secretary, Letter Carriers. Third row: Mrs. Edith A. Betts, Grand Secretary-Treasurer, and Mrs. Edna Keyes, Grand President, Maintenance of Way; Miss Lily McAllinden, Secretary to Mr. Ornburn; Mrs. Thomas E. Hamilton, President, Stereotypers and Electrotypers; Mrs. Walter T. Wilkinson, co-representative; Mrs. Catherine R. Donovan, Grand Secretary-Treasurer, and Mrs. Hattie McDonald, Grand President, Railway Carmen.

ture—it must have its faults, for nothing new is ever perfect. In fact, nothing can be too perfect, for no man is perfect. If he were, his place is not upon the face of the earth. Musically and otherwise WPA has done almost the impossible. Orchestras under the Federal Music Project have penetrated localities, towns and cities that have never seen a large symphonic body and have only been able to hear a concert of symphonic works through the medium of the phonograph, the radio and the screen.

Recently, a large audience in a town near the foot of the Adirondacks sat immobile, almost in a spell of a delightful concert; it applauding and desired encore after encore. An orchestra under the baton of an able conductor rendered faithfully Tchaikovsky's Fifth Symphony, Dukas, "The Sorcerer's Apprentice," Enesco's Roumanian Dances and other symphonic works. One cannot over estimate the benefit of such concerts to the American people, especially Americans living in small towns and cities away from such opportunities, having the opportunity of an orchestra coming to them and performing for them works of masters, orchestras of the first rank. One cannot realize what this means until one psychologically observes the reaction upon the faces of those gathered and also until one mingles with them during intermissions and hears their comments and what they have to say.

With the surging blast of "Tin Pan Alley" coming recently to a pianissimo and taking a balanced ratio of late, for the good of all, in the diet of musical repeat, the public is becoming slowly attached to symphonic music. True, there is good and bad jazz, for after all, really good jazz is the spirit of American youth, of the spirit of today. However, it should not dominate. Symphonic music is taking an important place in radio programs. It is something new to many, highly appetizing to many . . . a relish and comfort, contrary to the character of the temperament that has been built up by the birth of jazz in its crude form. We need good music—even good jazz, symphonic jazz! We need symphony orchestras! We need musicians! We need concerts of popular works, of classical works, of modern works! We know only too well the character of the variant social order, the restlessness of a people, variant in blood, race and creed, people of the world living

in different climes under different traditions and orders, a people on earth with an everchanging world.

Peace, harmony, love and brotherhood are within the constitution of the United States of America. The same qualities are within the mighty heart of music, of great music that is harmony, melody and rhythm unified all into a concordant oneness. Let us keep it so.

Symphony orchestras under the Federal Music Project can have a very wide and influential program of activities as they are already having—first-rate concerts, lectures on music and musicians with musical illustrations, knowledge of instrumentation among school children and students of music in American schools, open air concerts, operatic presentations with the aid of soloists from cities and its choruses and choral groups, ballet presentations, radio concerts, solo performances with accompaniment, ensembles, etc.

In the short time that the Federal Music Project is in existence, much has been already done. A wide educational and cultural field has been opened for the benefit of the American people and the future Americans, that is children of the schools. For better understanding of values there is no better language than the universal language that we call music. These Federal Music Project Orchestras are like ambassadors of good will and peace that unify the hearts of America and make them beat as one for the common good of all. It is America the beautiful, the mightiest nation among them all, America that has always been proud of its freedom and brotherhood, its opportunities and its equality.

Music is the heart of life, ever singing in the hearts of men. A child is born—a mother sings a sweet lullaby—a child plays its way through song, song filled with joys and momentary sorrow—a child whistling and humming its way into youth and manhood, womanhood. He sings, he becomes attached to his nation, the folksongs of his people, of his race, the hymns and anthems, the patriotic melodies! Music is a part of him, whether man is conscious of it or not, it is the song of the living and the song of the past; it is immortal, eternal, infinite.

Music is the song of life. It is the purest of the aesthetic arts, sung by all races of men, regardless of creed and

blood. The Negro sings his spirituals; he sang them as he built the railroads way down in the south, while a flashing, merciless stinging whip lashed across his darkened, sparkling, sweating hide. Kipling wrote, "You're a better man than I am, Gunga Din." They worked to the rhythm of their songs which gave them courage, hope and the desire to live against all obstacles, all sufferings and inequalities among men and creeds. Indian coolie gangs followed their leader in a song, lived it as they worked, forgetting thus their woes and the burden of their tasks. And the Volga boatmen sang on, as they toiled there by the stream, while their singing heard from afar, at first, in a soft, slow, plaintive pianissimo, gained and swelled in volume with a steady slow crescendo as they neared their resting goal, pulling, heaving though their veins came through their skins. They forgot the hardness of their workings and all they had to do. Throughout the ages of toiling men in galley-bondage and in freedom sang the universal plea of harmony and symphonic living. Sailors, jolly chanters, tolling arms of the mad sea, cried aloud to the winds a song as they crossed the maddened waters and as they conquered stormy seas. Martyrs of the past died with a song upon their lips; faces beamed as they were tortured for their faith and for their right . . . burned, cut limb to limb, skinned to the flesh with the all the horrors of inquisitions. Yet they sang aloud!

All factions of God's people sang the songs that grew with nature, as man walked, played and labored upon the land and in the fields, in the valleys and the mountains, and as he sailed and braved the stormy waters of the oceans and the seas. Primitive life has its song that is constant; civilization has its song, for it is universal. Song it was that made the world; song it is that keeps it going. Music is the natural cry of a soul striving for free expression, self-assertion and liberation. It is life. In its universal plea and rhythm it has bound and controlled men, into submission, unity and co-operation.

Let us sing! Let us always have music in our hearts and about us! Let us always have music be a vital part of us and our social and cultural life. America must have it, encourage it and cherish it within its mighty understanding heart!

—HARRIS PINE

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## PITT DEDICATES BUILDING IN HONOR OF STEPHEN FOSTER

Dedication of the new Stephen Collins Foster Memorial on the campus of the University of Pittsburgh occurred just short of 111 years after the birth in Pittsburgh July 4, 1826, of the immortal composer of "Old Folks At Home" and "Come Where My Love Lies Dreaming."

The memorial, a small Gothic chapel designed by Charles Z. Klauder, whose world-famed cathedral of learning towers 42 stories above it, will serve a living musical purpose as well as to remind Pittsburgh and America of their Stephen Foster heritage.

Its auditorium, with a seating capacity of 750 persons, will be the center of student musical activities on the university's campus, and will serve for many public recitals.

The Tuesday Musical Club of Pittsburgh, which raised the half million dollars for construction of the memorial, will make its permanent home in the building.

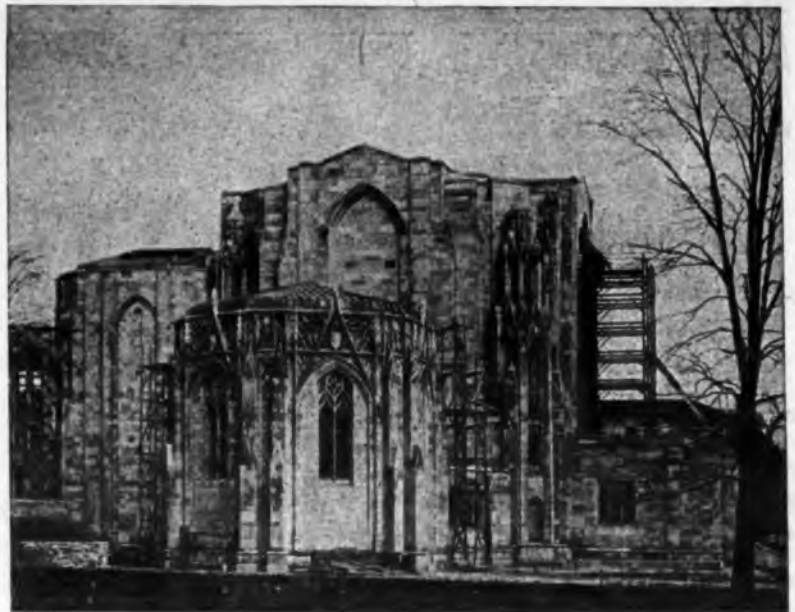
Below the auditorium is a dining room for luncheons and dinners of music clubs. Adjoining the main building, connected by a cloistered passage, is a small

present-day Pittsburgh's site during the French and Indian War.

The memorial stands on a 14-acre lawn on which the university's two other new buildings, the Cathedral of Learning and Heins Chapel, stand. Its site is in the center of Pittsburgh's cultural life. Nearby are Carnegie Museum, Carnegie Library, and Carnegie Music Hall; Syria Mosque whose huge auditorium is the scene of concerts by the Pittsburgh Symphony Orchestra and many orchestras and musical artists from other cities; the University Club, the rising Pittsburgh Medical Center, part of the University of Pittsburgh; Soldiers' and Sailors' Memorial Hall, and other public buildings.

Stephen Foster would be proud to see the memorial, in a dignified setting of trees and green grass, in the center of his birthplace's cultural life. He might be surprised to know people who love him for his songs gave half a million dollars to erect the memorial.

He would, indeed, stand in wonder in the little shrine adjoining the main building of the memorial to see the permanent exhibition of his manuscripts, first editions, and personal belongings.



Photograph of the University of Pittsburgh's Stephen Collins Foster Memorial which will be dedicated in June during the University's celebration of its 150th anniversary. Dedicated at the same time will be the University's 42-story Cathedral of Learning in whose shadow the Memorial stands. The small section in the foreground is the shrine which will contain the priceless Lilly collection of Foster's first editions, manuscripts and personal belongings. The main building contains a large auditorium. Workmen on the scaffolding shows were putting finishing touches on the stone carving when this photograph was taken.



The Thomas Hicks portrait of Stephen Foster, presented to the University's Foster Memorial by the Mellon Educational and Charitable Trust.

shrines in which the priceless collection of the composer's manuscripts, personal belongings, and first editions, gathered by Josiah K. Lilly of Indianapolis, will be exhibited.

The Tuesday Musical Club, co-sponsors with the university of the memorial, opened the program with an "open house" in the memorial the afternoon of June 1.

The following afternoon a chorus of Pittsburgh school children visited the memorial and sang Foster melodies they learned in early childhood in this city proud to be the birthplace of the composer. Formal dedication of the building took place on the evening of June 2.

General public inspection of the memorial and of the Cathedral of Learning was held Saturday and Sunday, June 5 and 6.

The university will hold its sesquicentennial commencement exercises June 9.

Surrounded by a "village green," such as Foster described in "Old Dog Tray," the memorial stands on Forbes street, an historic and important Pittsburgh boulevard.

It bears the name of the British general who, with the aid of a young Virginia woodsman, George Washington, wrested from the French possession of

No price can be set on the shrine's collection gathered by Josiah K. Lilly and presented to the University of Pittsburgh "in trust for the people of America."

Eighteen letters from Foster's own hand, most of them written to members of his family, including his brother, Morrison Foster, are in the collection. Foster's melodeon, only four and a half octaves in range, not suitable for the fingering of a composer seeking a melody, is one of the valued articles.

Of it, Fletcher Hodges, Jr., for six years curator of Mr. Lilly's collection, who came to Pittsburgh to direct its installation here, explains:

"Evening serenading was a favorite mid-nineteenth century pastime for young men, and Stephen Foster and his friends were among its devotees.

"On summer excursions through old Pittsburgh Stephen carried with him this little melodeon, and provided accompaniment for his singing friends."

One large bookcase in the memorial will contain 500 phonograph recordings of every Foster song, some made especially for Mr. Lilly, but most—including a Japanese version of "My Old Kentucky Home"—produced for commercial sale. Persons who visit the memorial will be

invited to listen to their heart's content to Foster melodies, sung or played by instrumental groups.

One of the rare personal effects in the collection is the pocketbook which Foster carried when he died and the original 38 cents in coins and "shin plasters," Civil War paper money, which the pocketbook contained.

The only other article in the pocketbook at the composer's death was a scrap of paper on which he had written, "Dear friends and gentle hearts," probably the last words from Foster's pen and doubtless the title for a song he planned. It, too, is in the collection.

Six of the rarest items in the collection are manuscripts for both words and music from Stephen Foster's hand. One notebook, 220 pages long, contains practically all the drafts for his verses between 1851 and 1860.

Foster's flute, given the university by Alfred Hamilton, grandson of a personal friend of Foster, will be among the articles displayed in the shrine not from the Lilly collection.

A recent gift to the university by the Andrew W. Mellon Educational and Charitable Trust, a portrait of the composer painted by Thomas Hicks, a contemporary, will find its permanent home there. The portrait, purchased two years ago by the Mellon Trust, belonged to the famous Thomas G. Clarke collection of American portraits. The canvas, in an excellent state of preservation, is 30 by 25 inches, and shows the composer in a three-quarter length pose.

Pictures in the Lilly collection are four: two daguerreotypes, a tintype, and an ambrotype.

The ambrotype is slightly blurred over the face.

"But, made only one week before Foster's death," insists Mr. Hodges, "it shows the composer was not the drunken slum dweller he is often pictured in lurid

accounts of his later years. He was poor in late life, but he remained decent."

Many of Foster's songs, such as the most popular "Old Folks At Home" which had 250 editions before 1900 and many more since, appear in several printed versions in the Lilly collection.

Second most popular—if we are to base popularity on the number of editions published—is "My Old Kentucky Home," according to Mr. Hodges who has compiled many interesting statistics on the wide range of Foster music popularity.

"Massa In De Cold, Cold Ground" ranks third, and for fourth place "Old Black Joe" and "Oh, Susannah" are tied.

Of the long history of "Oh, Susannah," Republican marching song in the 1936 presidential campaign and used by both Democrats and Republicans in previous campaigns, Mr. Hodges explains:

"Men headed for the '49 gold rush in California heard it on their way westward.

"It seemed to fit their daring, pioneer spirit, and they took it with them. Sometimes they sang it as Foster wrote it, but often they substituted what seemed to them suitable parodies, many of which appeared in 'broadsides' form. We have some of these in the collection.

"Oh, Susannah," was sung in the gold boom towns of California, and stayed on as the state's song."

Josiah K. Lilly had known Foster songs as a boy, and cherished a life-long fondness for them. He began his collection in 1930, and soon employed two research workers in the Library of Congress in Washington and eight in "Foster Hall" on his estate in Indianapolis.

The collection is considered the most complete of its kind in the world.

It will be, as Mr. Lilly asked, preserved by the University of Pittsburgh in the Stephen Collins Foster Memorial "in trust for the people of America."

## A. F. OF L. WINS PACT FROM GENERAL MILLS

### National Agreement Signed in Minneapolis Gives Federation Sole Bargaining Rights.

MINNEAPOLIS, Minn.—The American Federation of Labor negotiated an agreement here with General Mills, Inc., said to be the "world's largest milling company," recognizing the Federation as the collective bargaining agency for union members employed by the company.

The completion of the agreement was announced by Meyer L. Lewis, representative of the A. F. of L. here.

According to Mr. Lewis, the agreement is national in character and will cover the employees in the plants owned and operated by General Mills in the following cities: Minneapolis, Chicago, Louis-

ville, Buffalo, Kansas City; Johnson City, Tenn.; Great Falls and Kalispell, Mont.; Wichita, Kans.; Oklahoma City and El Reno, Okla.; Wichita Falls, Amarillo, Vernon, Texas; San Francisco and Vallejo, Calif.; Ogden, Utah; Portland, Ore.; Spokane and Tacoma, Wash., and Detroit, Mich.

Mr. Lewis pointed out that the agreement makes the American Federation of Labor the sole bargaining agency in more than one-half of these plants and recognizes the Federation as the bargaining agent for its members in the plants where organization has not been completed.

In addition to the bargaining agency provision the agreement provides for a universal 40-hour week and an eight-hour day; time and one-half for overtime and for work performed on the sixth day, Sunday and holidays; vacations with pay of one week, and two weeks after five years of service; seniority rights, and arbitration of any differences that may arise.

There is also a provision guaranteeing non-discrimination against union members.



# A. F. OF L. TO FINANCE BIG ORGANIZATION CAMPAIGN

Funds Resulting From Increase of One Cent Per Member Per Month Approved by Representatives of International Unions.

TO BE USED FOR ENROLLING WORKERS IN A. F. OF L. LOCALS

Conference Recommends Elimination From State Federations of Labor and Central Bodies of All Locals Holding Membership in C. I. O.

CINCINNATI, Ohio.—At the conclusion of a two-day conference here, representatives of the 103 National and International Unions affiliated with the American Federation of Labor approved the proposal of the A. F. of L. Executive Council to finance an intensive nation-wide organization campaign by increasing the dues which the unions pay the A. F. of L. one cent per month per member.

The conference was called by the Executive Council of the American Federation of Labor to consider and act on various questions concerning the labor movement which have developed from the activities of the Committee for Industrial Organization in its attempts to disrupt and destroy the American Federation of Labor since the 1936 convention of the Federation held in Tampa, Florida, last November.

The Executive Council told the conference that the C. I. O. organizations have "raided" the jurisdiction of National and International Unions, local organizations and Federal labor unions affiliated with the American Federation of Labor, that C. I. O. advocates have resorted to "violence and force" to compel members of the A. F. of L. unions to drop their membership and join the Committee for Industrial Organization, and that C. I. O. groups have resorted to "the most reprehensible tactics" in the "splitting, tearing, driving, cruel policy of division which was launched within the ranks of labor."

After a full survey and discussion of the situation in all parts of the country the conference recommended to the A. F. of L. Executive Council "that all local unions chartered by National and International Unions holding membership in the Committee for Industrial Organization be dissociated from membership in State federations of labor and city central bodies directly chartered by the American Federation of Labor."

In addition the conference adopted the Executive Council's recommendation that the National and International Unions affiliated with the American Federation of Labor call upon their locals in every locality to join State federations of labor and city central bodies.

In connection with the increased dues the conference approved the Executive Council's recommendation that an intensive organization campaign be carried on by the affiliated National and International Unions within their jurisdictions in coordination with the organizing work of the American Federation of Labor itself.

In amplifying on the action taken by the conference, William Green, president of the American Federation of Labor, announced that unions outside the A. F. of L. would be admitted in fields where their members would be eligible for membership in the ten unions suspended by the American Federation of Labor be-

cause of their membership in the C. I. O. He explained that unions outside the A. F. of L. have been appealing for charters, and that now "the clock has struck and the hour is here, and we are going to give them a home in the Federation if they are willing to come in."

Mr. Green stressed the point that the American Federation of Labor unions would offer employers collective bargaining in good faith and would live up to their contract. He said this would be done not by unions "controlled by subversive forces, but by those wedded to America and its institutions."

## Broaden Security Act To Benefit Nation, Ornburn Urges

INDIANAPOLIS, Ind.—Extending the coverage of the Social Security Act to include many classifications of persons not benefitting from it, decreasing the age limit to 60, and increasing the minimum payment to not less than \$30.00 a month were among the recommendations made by I. M. Ornburn, secretary-treasurer of the Union Label Trades Department of the American Federation of Labor here, in addressing the community organization section of the 64th annual meeting of the National Conference of Social Work. His subject was "Organized Labor's Approach to Social Welfare."

Classing organized labor's attempts at meeting the threats of destitution in its own ranks through various forms of sickness and death benefits, out-of-work and strike benefits as "utterly inadequate in the face of industrial crises and depressions," Ornburn said, "Organized labor strove vigorously during many years to bring about workmen's compensation laws by all the states. The present general acceptance even by employers of these compensation laws may be attributed in large part to the sponsorship of such legislation by organized labor, the educational campaign developed in the process, and the demonstrated value of the laws after their enactment."

Ornburn is former secretary of the Connecticut State Federation of Labor and served as vice-president, then president of the Cigar Makers' International Union. For three years he was a member of the United States Tariff Commission.

In explaining the changes he proposes in social security legislation, Ornburn said, "Organized labor feels quite strongly that coverage should be extended to every one who can possibly be reached administratively. The forces which make provision of security desirable and imperative for 25,000,000 or 30,000,000 of workers are equally strong in their influence on the remaining workers, such as agricultural labor."

Elimination of the business cycle is one of the economic benefits resulting from old age benefits and unemployment compensation, he pointed out. "Economic breakdowns would be alleviated by starting payment at 60, offsetting deflationary forces of depression," he said.

Feeling that the trouble today is not with our inability to produce, but with our inability to keep smooth and continuous interflow between production and consumption, he said, "The Social Security Act as it now stands would channel about \$4,000,000,000 a year into the hands of the aged and the unemployed. This is a small sum to throw against a deflationary force which dissolves \$20,000,000,000 in value in a short time."

"Our capitalistic profit system will stand or fall according as it solves or fails to solve the problem of business crises," Ornburn said in ending his address.

# SENATOR WAGNER INDICTS TOBACCO BIG FOUR GROUP

Dominant Companies Bad Example for Business to Follow, Senator Shows.

WASHINGTON, D. C.—Only now and then do the proven first rankers in economics and social betterments devote their brains to the study and presentation of the case against tobacco magnates. But Robert F. Wagner, senator from New York, and a first rank student and thinker on any subject he tackles, has done this.

In a recent article in the New York Times magazine, Senator Wagner picked out the dominant members of the tobacco industry as horrible examples of how business ought not to be conducted. Here are a few bits from his statements:

"In the tobacco industry, 153,000,000 cigars and cigarettes are now being manufactured annually for every 100,000,000 that were made each year during the period 1923-25.

"But despite this huge increase of 53 per cent in production, there are only 61 workers in the industry for every 100 employed in that earlier period. Thirty-nine per cent have been thrown out of work.

### Only Owners Benefit

"Instead of benefitting by this amazing technological advance, the average full-time employe who has kept his job is receiving a wage 20 per cent below the 1923-25 level. The consumer is paying the same old price for his smoke—or a little more.

"Who have benefited? The owners and the owners alone."

The only error that Senator Wagner made in that article was in lumping all tobacco manufacturers together. In reality, what he said about wages applies to something over 80 per cent of the cigarette industry; and not to the rest.

### Some Firms Fair to Labor

There are tobacco manufacturing firms which deal with unions, pay union wages, and never think of doing anything else. Makers of 10-cent packages of cigarettes are in this decent, union dealing group.

But the Big Four tobacco companies, inheritors of that "Buck" Duke monopoly which the Supreme Court 27 years ago dissolved so tenderly that the dissolving added to the profits of those who had been combined—they deserve every criticism that Wagner passed upon them—and more.

The Big Four are the only modern business of large size that ever paid rottener wages than the needle trades. Investigations—one conducted by the Department of Labor—showed working tobacco stemmers on relief because they couldn't make enough money stemming tobacco to live on.

### Thrived on Depression

Observers in Africa some years ago noted that when the rinderpest killed the settlers' cattle and much of the game, the vultures thrived and grew fat. When the depression killed ordinary business in this country, the Big Four, with true vulturine adaptiveness, thrived more and grew fatter. The biggest profits the Big Four ever reaped came in those dreadful years, when labor could be hired for starvation wages, when farmers did not get enough for their tobacco to pay for the fertilizer bought to raise it.

Many millions of dollars in those bitter years were distributed as "bonuses" to the insiders of the Big Four. And in 1932, which was the big bottom of the depression, the Big Four actually made net profits greater than their labor costs and the cost of their raw materials; more profits than they paid to the farmers for raising tobacco and to the workers for manufacturing it.

Buy union made cigarettes!

## A. F. of L. Iron Workers'

### Union Wins Springfield Unit

SPRINGFIELD, Ohio.—The drive of the International Union of Bridge, Ornamental and Structural Iron Workers, affiliated with the A. F. of L., to organize employes of steel and iron companies throughout the nation, is bringing results in several communities.



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New members: Bruce Kelly, Alfred Maceo, Kenneth Jefferson, Bob Thomas, Paul W. Dittler, 373; Russell Oneis, E. W. Ferrall, both 88; Samuel Kubisa, 9; Jack Curly, 1.
Transfers withdrawn: Paul May, G. N. Burns, Paul Garkow, Lauren Kime, Elinor Sien, Vera Price.
Traveling members: Luke Adams, Harry Newell, Joe Letter, Joe Clark, Chas. Birmingham, John Ripper, Barney Weaver, Dick Spencer, all 427; Earl Hines, Wallace Bishop, Omar Simon, William Randall, Darnell Howard, Don Washington, Ray Nance, Walter Fuller, George Dixon, James Young, Louis Taylor, Kenneth Hovatt, Laurence Dixon, Quin Wilson, all 208; Fletcher Henderson, Jerome Paschall, Wm. Balley, Elmer Williams, Leon Barry, Richard Vance, Joe Thomas, Edward Cuffee, Ferdinand Schell, Walter Johnson, Robert Lesley, Horace Henderson, David Eldridge, all 304; Ellis Ryan, Marie Patrick, Howard Lange, Ray Williams, Barry Converse, C. Westcott, C. Kraft, C. Shoemaker, B. Ludke, all 427; Jose Manzanera, Annette Butt, Steve Hill, Raymond Little, Dolores Anderson, Madeline Green, Helen Kay, T. Spencer, all 47; Winifred Conolly, 6; Paul Barzani, 801; Eddie Crump, Lelia Judis, Margaret Beckstrom, Marie Backstrom, Gene Ray Lee, all 745; Marjorie Ross, Jennie Byrd, both 633; Alice Proctor, 718; Orwella Moore, 73; Lulu Edge, 308; Midge Fontaine, 802.
LOCAL NO. 734, WATERTOWN, N. Y.
Assigned: George Hebyer.
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New members: Elmer Moore, Earnest Royal, Joe Walker, Thomas E. Manning, Rodgers Hurd, Fletcher Smith, Dorothy Broll, Robert G. Bond, Mack W. Walden, Andy W. Winstead, LeGrand Mason, Roy Hays, Earl Jefferson, Roy Milton, Paul Hannah, Claude Conrad, Virgil Murray, Wayne W. L. Morgan.
Transfers issued: William Franco, Leo Elie, Marshall Royal, Jr., Marvin Johnson, Chas. Jones, Parker Berry, Luther Graven, Lloyd Reese, George Orendorf, Jas. F. Porter, Preston Peppy Prince, Henry Prince, Billy Perkins, Joe Bailey, all 767.
Transfers deposited: Louis Taylor, Wallace Bishop, Quin Wilson, Ray Nance, Lawrence Dixon, Wm. Randall, J. L. Leon Washington, Omar Simon, Darnell Howard, Joe Young, Kenneth Steward, Walter Fuller, Geo. Dixon, Earl Hines, all 208.
LOCAL NO. 784, PONTIAC, MICH.
Officers for 1937: President, Winom Marsh; vice-president, B. G. Bond; secretary, Cliff E. Witzand; treasurer, Milton Hill; board of directors: Donald Underwood, Bernard Adams, Donald Ely.
LOCAL NO. 802, NEW YORK, N. Y.
Memberships terminated: Al E. Atkins, Smith Balles, Syd Debin, Phil Fabelo, Leon Kumeroff, Jack Lis, William Moroney, Ray Noble, Phil Phillips, John Strittolo, Barney Rapp, Charles Buddy, Nicholas Sarapine, J. B. Waterhouse, Dave White, Cooke Williams.
Elected: Jerry Thoden Gerard, Chick Howard, Sam Zaunser.
Resignation: Manny Both.
Transfers withdrawn: Christian M. Beck, 65; Stephen Bonovic, 218; Henry Ciano, 9; Frankie DeMio, 60; Robert Eiden, 249; Alvin G. 75; Yvonne Gallarin, 6; Chester Garwig, 37; Warren Jefferson, 208; Jack Komey, 409; Oscar Knosson, 8; Eddie McMullen, 378; Phillip A. Williams, 5; R. E. W. 409.
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Waterbury: Crowe, Timmie 181
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American Legion Band, Pittsfield, Mass.  
 Barrington Band, Camden, N. J.  
 Bristol Military Band, Bristol, Conn.  
 Capital City Boys' Band, Ottawa, Ont., Canada.  
 Chesire Band, Cheshire, Conn.  
 Convention City Band, Kingston, N. Y.  
 Conway, Everett, Band, Seattle, Wash.  
 Crowell Publishing Co. Band, Springfield, Ohio.  
 Eagle, Matt Lee, Fire Co. Band, Ballston Spa, N. Y.  
 Fantini's Italian Band, Albany, N. Y.  
 German-American Musicians' Association Band, Carl Buehler, Conductor, Buffalo, N. Y.  
 High School Band, Mattoon, Ill.  
 Jennings, Howard, and His Band, Huntington, W. Va.  
 Joe Zahradka Pana Band, Pana, Ill.  
 Lincoln-Logan Legion Band, Lincoln, Ill.  
 McIntyre's, Harry, Band, Terre Haute, Ind.  
 Mackert, Frank, and His Lorain City Band, Lorain, Ohio.  
 Martin, Curley, and His Band, Springfield, Ohio.  
 New England Military Band, New Britain, Conn.  
 102d Field Artillery Band, Providence, R. I.  
 Owens Ill. Glass Co. Band, Vine-land, New Jersey.  
 Police and Firemen's Band, Philadelphia, Pa.  
 Pottier, Roy, and His Band, Wilmington, N. C.  
 P. R. T. Band, Lt. A. W. Eckenroth, Conductor, Philadelphia, Pa.  
 Roberts Golden State Band, Los Angeles, Calif.  
 72nd Seaforth Highlanders Band, Vancouver, B. C., Canada.  
 Slim Thompson's Cowboy Band, Fargo, N. D.  
 Southern California Girls' Band, Los Angeles, Calif.  
 South Perinton Band, South Perinton, N. Y.  
 University of Miami Symphonic Band, Miami, Fla.  
 V. F. W. Band, Haverhill, Mass.  
 Wuerli's Concert Band, Sheboygan, Wis.

**PARKS, BEACHES AND GARDENS**

Bland Park, Geo. F. Riuard, Owner and Manager, Tipton, Pa.  
 Bonbay, Gardens, Louis Tomasco, Manager, Philadelphia, Pa.  
 Buckroe Beach, J. Wesley Gardner, Manager, Buckroe Beach, Va.  
 Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich.  
 Castle Gardens, Art Gustzkow and George Madler, Appleton, Wis.  
 Cleveland Beach, Marshall Field, Manager, Lorain, Ohio.  
 Edgewood Park, Manager Howard, Bloomington, Ill.  
 Flamingo Park, Miami Beach, Florida.  
 Forest Amusement Park, Memphis, Tenn.  
 Garden Taverline, H. C. (Whitey) Larson, Prop., Rockford, Ill.  
 Gay Mill Gardens, Hammond, Ind.  
 Grand View Park, Singac, N. J.  
 Japanese Gardens, Salina, Kan.  
 Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif.  
 Lakeside Amusement Park, Wichita Falls, Texas.  
 Mayfair Gardens, Harry Helm, Manager, Baltimore, Md.  
 Melwood Park, New Kensington, Pa.  
 Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind.  
 Moonlight Garden, Ernest E. Wandler, Manager, Davenport, Iowa.  
 Palm Gardens, Five Corners, Totowaboro, N. J.  
 Rainbow Gardens, D. W. Darling and Will Collins, Managers, Crystal Lake, Mich.  
 Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Props., Ottumwa, Iowa.  
 Riverside Park, Frank Jones, Manager, Saginaw, Mich.  
 Roman Gardens, Ogden, Utah.  
 Winnipeg Beach, Winnipeg, Manl., Canada.  
 Winter Gardens, St. Marys, Ont., Canada.  
 Yosemite National Park.

**ORCHESTRAS**

Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J.  
 Berke, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.  
 Beyers, Bon, Orchestra, Spokane, Wash.  
 Boston Symphony Orchestra, Boston, Mass.  
 Bowden, Len, and His Orchestra, St. Louis, Mo.  
 Brewer, Gage, and His Hawaiian Entertainers, Wichita, Kan.  
 Buresh, Louis and His Orchestra, Oxford Junction, Iowa.  
 Canadian Cowboys Dance Orchestra, London, Ont., Canada.  
 Childs, Chill, and His Commanders, Chattanooga, Tenn.  
 Clarks, Juanita Mountaineers Orchestra, Spokane, Wash.  
 Colle Stolts and Orchestra, Memphis, Tenn.  
 Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio.  
 Daubanton's, Jimmie, Dance Band, St. Cloud, Minn.  
 DeMolay Orchestra, Clifford Slater, Leader, Waterbury, Conn.  
 Devore, Khrk, Orchestra, Atlanta, Georgia.  
 Dr. Wayne Orchestra, Guy Chet, Madison, Wis.  
 Eposito, Peter, and His Orchestra, Stamford, Conn.  
 Evans, Eddie, and His Band, Middletown, N. Y.  
 Farrell, Gene, Traveling Orchestra.

Flanders, Roy, Orchestra, Concord, N. H.  
 Frollickers, The, Plainfield, N. J.  
 Goldberg, Alex, Orchestra, Clarksburg, W. Va.  
 Green, Charles, and His Hottentot Orchestra, Kansas City, Mo.  
 Harris, Stanley, Orchestra, Auburn, N. Y.  
 Hawkins, Lem, and His Hill Billies, Fargo, N. D.  
 Helton, Wendall, Orchestra, Atlanta, Ga.  
 Holt's, Evelyn, Orchestra, Victoria, B. C., Canada.  
 Hopkins Old-Time Orchestra, Calgary, Alb., Canada.  
 Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas.  
 Jacobson's, Jay, Orchestra, Oakland, Calif.  
 Jones, Fred, Orchestra, Portsmouth, N. H.  
 Judkins, Howard, Orchestra, Topeka, Kan.  
 Kline, Fritz, and His Orchestra, Bethlehem, Pa.  
 Kneeland, Jack, Orchestra, Knightsappers, Portsmouth, N. H.  
 Leone, Bud, and Orchestra, Akron, Ohio.  
 March, Paul, Orchestra, Swedeland, Pa.  
 Maurer's Orchestra, Altoona, Pa.  
 Migliaccio, Ralph, Orchestra, Provo, Utah.  
 Miloslavich, Charles, and Orchestra, Stockton, Calif.  
 Myers, Lowell, Orchestra, Fort Wayne, Ind.  
 Nardini, Frank, Orchestra, Concord, N. H.  
 Neilsen's, Harold A., Orchestra, Davenport, Ia.  
 Oliver, Al, and His Hawaiians, Edmonton, Alb., Canada.  
 Polson, Art, Orchestra, Terre Haute, Ind.  
 Rita Serenaders, Portsmouth, N. H.  
 Roberts, Tiny, Orchestra, Essex, Ontario, Canada.  
 Ross, Napoleon, and Orchestra, Farmington, N. H.  
 Scott, Cecil, and His Casa Nova Orchestra, St. Louis, Mo.  
 Stirm, Eddie, and His Orchestra, San Mateo, Calif.  
 Transylvania College Band, Dr. E. W. Del Camp, Director, Lexington, Ky.  
 University of Miami Symphony Orchestra, Miami, Fla.  
 Wade, George, and His Corn Huskers, Toronto, Ont., Canada.  
 Williams, Gene, and His Orchestra, Marion, Ohio.  
 Williams' Orchestra, Mt. Pleasant, Iowa.  
 Zembrusk Polish Orchestra, Nautaguck, Conn.

**INDIVIDUALS, CLUBS, HOTELS, ETC.—THIS LIST IS ALPHABETICALLY ARRANGED IN STATES, CANADA AND MISCELLANEOUS**

**ALABAMA**  
 Gadsden: Gadsden High School Auditorium. Gadsden Municipal Auditorium.  
 Mobile: Murphy High School Auditorium.  
**ARIZONA**  
 Douglas: Rogers, Geo. Z., Manager, Palm Grove Cafe.  
**ARKANSAS**  
 Little Rock: Du Val, Herbert. Fair Grounds. Oliver, Gene.  
 Texarkana: Gant, Arthur. Municipal Auditorium. Texas High School Auditorium.  
**CALIFORNIA**  
 Chowchilla: Colwell, Clayton "Sinky."  
 Holliswood: Cohen, M. J. Morton, J. H. Quodbach, Al.  
 Los Angeles: Howard Orchestra Service, W. H. Howard, Manager. Newcorn, Cecil, Promoter. Roberts, Harold William. Selby, Ralph, Director of Southern California Girls' Band. Weinstein, Nathan. Williams, Earl. Wishire-Ebell Club.  
 Los Molinos: Idyllwild Dance Hall, Bob and Amiel Meyers, Mgrs.  
 Oakland: De Azevedo, Suarez. Fauset, George. Nutting, Paul.  
 Redondo Beach: Mandarin Ballroom.  
 San Francisco: Carlson, Bert. Kahn, Ralph. Sir Francis Drake Hotel.  
 Stockton: Beaugard, George. Sharon, C. Sparka, James B.  
 Tulare: Vic's Tavern.  
**COLORADO**  
 Denver: Darragh, Don. Kit Kat Club, J. A. Wolfe and S. Hyman, Proprietors. Tivoli Terrace, Thomas Rommola, Manager.  
**CONNECTICUT**  
 Branford: Papuga, George, Short Beach Dance Pavilion.  
 Bridgeport: Seaside Park Dance Pavilion.  
 Darien: Leighton's Half Way House, Post Road.  
 Hartford: Ginsburg, Max. Stevenson, William.  
 New Britain: Lentini, J. C. Scaringe, Victor.  
 New Haven: Nixon, E. C. Yale School of Drama.  
 New London: Cluster Inn, F. Wilson Innes, Manager.  
**DELAWARE**  
 Riley, J. Carson.  
**FLORIDA**  
 Dunes: Fenway Hotel.  
 Jacksonville: Florida Roof Garden. Roosevelt Hotel. Seminole Hotel. Show Boat. Windsor Hotel.  
 Miami: Evans, Dorothy, Inc. Fenias, Otto. Forge Club. Forty-One Club. Merry-Go-Round Nite Club.  
 Orlando: Central Florida Exposition. City Auditorium.  
 St. Petersburg: Huntington Hotel. Municipal Pier Ballroom.  
 Tampa: Tampa Yacht Club.  
 West Palm Beach: Palm Tavern.  
**GEORGIA**  
 Savannah: Southland Orchestra Service. Frank Morris and Ossie Jefferson, Managers.  
 Waycross: Mitchell, W. M., Manager, Tobacco Barn.  
**ILLINOIS**  
 Cairo: Dixon, James Roger, Tri-City Park.  
 Champaign: Piper, R. N., Piper's Beer Garden.  
 Channah Lake: Channah Lake Pavilion.  
 Chicago: Amusement Service Co. Anne's Restaurant. Associated Radio Artists' Bureau, Al A. Travers, Proprietor. Bernet, Sunny. Cotton Club, William V. Pacelli and Frank Pintozi, Props. Denton, Grace. Fear Show, Century of Progress Exposition, Duke Mills, Prop. Graham, Ernest, Graham Artists' Bureau. Grey, Milton. Imroth, Walter. Kapp, David. Kranner School of Dancing. Krins, Sheldon. Nages, T. Leonard. Markee, Vince. Morris, Joe. Opera Club. Orchestra Service Co. Parent, Bill. Phillips, Ben Guy, Theatrical Promoter. Rosenberg, Leo, and Richards, J. L., Promoters. Rubenstein, Joseph. Sacco Creations, Tommy, affiliated with Independent Booking Circuit. Salerno, George. Schaefer, Dr. H. H. Sherman, E. G. Silverman Orchestra Printers. Stanton, James B. Valentine, Joe. Weinberg, Arthur B. Young Republican Organization of Illinois.  
 Chicago Heights: Prospero, Mike.  
 Cicero: Boronovsky, George, Cicero Soft Ball League.  
 Effingham: Keenan, John, Jr.  
 Egin: Masonic Temple.  
 Fox Lake: Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel. Fromaine Pete's Tavern, Mrs. Lennon, Manager, Mr. Schuester, Booker.  
 Galesburg: Orloie Cafe, Horace Clark, Manager.  
 Highwood: Milani, Dean (Danti), Owner, Casa Milani Tavern.  
 Jacksonville: Dunlop Hotel.  
 Kankakee: Devlyn, Frank, Booking Agent.  
 La Salle: Pittman, Archie, Paramount Club.  
 Mattoon: Mohler, E. H. Pyle, Silas.  
 Melrose Park: Gault, Arthur.  
 Moline: Masonic Temple. Scottish Rite Cathedral.  
 Naperville: Spanish Tea Room.  
 Pekin: Jones-Koeder Co.  
 Peoria: Betar, Alfred.  
 Princeton: Bureau County Fair.  
 Quincy: Smith, Russell. Three Pigs, Mr. Powers, manager.  
 Rockford: Knipper, Frank. Weber, George.  
 Rock Island: Beauvets Night Club.  
**INDIANA**  
 Evansville: Swain, Lou.  
 Fort Wayne: Aragon Ballroom, Grant Woodward, Proprietor. Fisher, Ralph L. King Mills Orchestra Bureau.  
 Mizpah Shrine Club House and Ballroom. Paxton, H. H., Promoter. Phi Kappa Fraternity. Smith, Sam. Thomas, Mort, and Brubaker, Clyde, Owner and Manager, Merry-Go-Round Club.  
 Gary: Allen, Joe, Monarch Club, Monarch Hall. Ross & Co., Theodore. The De Luxe Social Club.  
 Hammond: ABC Broadcasting Co. Indianapolis: McLain, Reed. Marott Hotel.  
 Knox: Hockett, G. A., Manager, Crystal Ballroom. South Shore Gardens, Messrs. Hockett and Sudiski, Managers.  
 LaPorte: Seminole Auditorium.  
 Marion: Weiss, B. D., Manager, Glamour Ballroom.  
 Michigan City: Kraft, Kenneth, Manager, L. & K. Enterpriss. Nahas, Jack, proprietor, Club Monarch.  
 Muncie: Ball State Teachers' College. Bartlett, R. E. Bide-A-Wee Inn, Paul E. Irwin, Proprietor. Eagles Lodge. Moose Lodge.  
 South Bend: DeLeury-Reader Adver. Agency.  
 Terre Haute: Kerman Grotto.  
**IOWA**  
 Council Bluffs: Eagle Mfg. & Distrib. Co.  
 Davenport: Ballroom Service Bureau of Iowa.  
 Des Moines: Hoyt Sherman Auditorium. Hughes, R. E., Publisher, Iowa Unionist. Lacuta, Miss, Dancing Academy. Mayfair Restaurant.  
 East Dubuque: Karstens, Walter, Hilltop Inn.  
 Emmetsburg: Davis, Art.  
 Iowa City: Alpha Sigma Phi. Tucker, Richard K.  
 LeMars: Wagner, L. F., manager White-wave Pavilion.  
 Mapleton: Uhl Dance Pavilion, Messrs. Lawrence Otto and I. Uhl, Operators.  
 Marshalltown: Banner Lodge No. 123, I. O. O. F. Burke, Polk. Haakenson, H. G. Keeley, Gene. Moose Lodge and Hall.  
 Muscatine: Rosenberg, Simon, Paradise Ballroom.  
 Osceola: Moonlite Pavilion.  
 Ottumwa: Baker, C. G.  
**KANSAS**  
 Coffeyville: Memorial Auditorium.  
 El Dorado: Municipal Auditorium.  
 Independence: Memorial Hall.  
 Junction City: Hillside Pavilion, Noel Clothier, Manager.  
 Manhattan: Sandell, E. E., Dance Promoter.  
 Parsons: Blue Moon Pavilion, C. T. Kile, Manager.  
 Salina: Cottage Inn Dance Pavilion. Twin Gables Night Club.  
 Topeka: Egyptian Dance Hall. McOwen, R. J., Stock Co. Washburn Field House and the Women's Club.  
**KENTUCKY**  
 Ashland: Kyler, James.  
 Lexington: Marble, Dr. H. B. Wilson, Sylvester A.  
 Louisville: Elks' Club. Miller, Jarvis E. Norman, Tom.  
**LOUISIANA**  
 Abbeville: Roy's Club, Roy LeBlance, Mgr.  
 Monroe: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College.  
 New Orleans: Embassy Night Club.  
 Pine Prairie: Childs, S., Moulis Rouge Night Club Revue.  
 Shreveport: Castle Club. Igou, O. Lincoln. Tompkins, Jasper, Booking Agent.  
**MAINE**  
 Portland: Hobbs, Mrs. Maude, Manager, Riverside Dance Pavilion.  
**MARYLAND**  
 Baltimore: Delta Sigma Fraternity. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Gill-Nor Restaurant. Grand Lodge F. and A. M. (col.). Hardy, Ed. Manley's French Casino, Stuart Whitmarsh, H. L. B. Keller and F. G. Buchholz, Mgrs. New Howard Hotel. Phi Kappa Sigma Fraternity. Tyler, Harry.  
 Eastern: Waters, Ralph A., Manager, Cottos Club.  
**MASSACHUSETTS**  
 Boston: Allen, Thomas. Fisher, Samuel. Moore, Emmett. Nazzaro, Tommaso. Normande Ballroom, Washington St. Palais Royale, Inc. Royal Palms.  
 Chelsea: Hesse, Fred.  
 Hingham: Lake Ashmere Casino, Mrs. Jennie K. Lawrence, Proprietor.  
 Lowell: Paradise Ballroom. Porter, R. W.  
 Magnolia: Del Monte, J. P., Inc.  
 Milford: Morelli, Joseph.  
 Nahant: Relay Dance Hall.  
 Nantasket: Sheppard, J. K.  
 Pittsfield: High School Auditorium.  
 Revere: Welch, J. F.  
 Somerville: Duchin, Maurice.  
**MICHIGAN**  
 Adrian: Kirk, C. L.  
 Battle Creek: Battle Creek College Library Auditorium.  
 Bay City: Northwestern Michigan Fair Association.  
 Benton Harbor: Johnson, Hershel, Palais Royal.  
 Brighton: Magel, Milton, Manager, Blue Lantern Island Park Ballroom.  
 Detroit: Becker, J. W. Big Four Athletic Club. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. Detroit Artists' Bureau. Dolphin, John. Fischer's Alt Heidelberg. Fraser, Sam. Grosse Pointe Yacht Club. Mastin, William. Naval Post, American Legion. Olympia Sports Stadium. Paradise on the Lake, St. Claire Shores. Peacock Alley. Tice, Mr. and Mrs. Orval O. WWJ, Detroit News Auditorium.  
 Flint: Central High School Auditorium. High School Auditorium.  
 Gladstone: Hillside Tavern, Ed. Rosenlund and Oscar Brodson, Props.  
 Grand Rapids: Delta Pi Sigma Fraternity. Sprout, Robert. St. Cecilia Auditorium.  
 Iron River: Sunset Lake Ballroom.  
 Ishpeming: Anderson Hall, Fred Nelson, Manager. Rendezvous Ballroom, Gordon E. Rock, Prop.  
 Jackson: Sigma Tau Fraternity.  
 Kalamazoo: Stephenson, L. M. Van's Dancing Academy.  
 Lakeport: Lakeport Dance Hall.  
 Lansing: Gage-Klah Co. Lansing Central High School Auditorium. Walter French Junior High School Auditorium. West Junior High School Auditorium.  
 Menominee: Falk Hotel.  
 Muskegon: Skibbe, A. C.  
 Negaunee: Adelphi Rink, Paul Miller, Mgr.  
 Port Huron: Arabian Ballroom, E. Willing, Manager. Gratiot Inn, Walter Reid, Mgr.  
**MINNESOTA**  
 Austin: Becker, Walter J.  
 Le Sueur: Merchants Trade Commission.  
 Minneapolis: Borchardt, Charles.  
 Rochester: Desnoyers and Son.  
 St. Cloud: St. Cloud Teachers College.  
 Waterville: Utley, "Doc." H. M., proprietor of Doc's Place.  
**MISSISSIPPI**  
 Edgewater Park: Burns, Thomas, Edgewater Gulf Hotel.  
**MISSOURI**  
 Joplin: Central High School Auditorium.  
 Kansas City: Baltimore Hotel. Breden, Barry. McPadden, Lindy, Booking Agent. Phillips Hotel. Radio Orchestra Service. Wildwood Lake. Willard, Don.  
 St. Joseph: Thomas, Clarence H. Zerbst, E. A., Zerbst Pharmaceutical Company.  
 St. Louis: Aid and Relief Club, Claude Williams, president; Charles Maul, secretary. Castle Ballroom. Ford, Jack, manager French Casino. Gill, Joseph M. Johnson, Jesse J. Theatre Society of St. Louis. Wilson, R. A.  
 Sedalia: Smith Cotton High School Auditorium.

North Haven: Reno Inn, Jane Cavalleri, Prop.  
 South Norwalk: Weld, Miss Lodice M.  
 Stamford: Vuono Operating Co., Mary C. Vuono, President.  
 Stratford: Doyle, Peggy, Crystal Ballroom, Lordship Beach.  
 Waterbury: Beth El Sisterhood. Beth El Synagogue. Elite Roller-drome.  
**DELAWARE**  
 Riley, J. Carson.  
**FLORIDA**  
 Dunes: Fenway Hotel.  
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 Galesburg: Orloie Cafe, Horace Clark, Manager.  
 Highwood: Milani, Dean (Danti), Owner, Casa Milani Tavern.  
 Jacksonville: Dunlop Hotel.  
 Kankakee: Devlyn, Frank, Booking Agent.  
 La Salle: Pittman, Archie, Paramount Club.  
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 Pekin: Jones-Koeder Co.  
 Peoria: Betar, Alfred.  
 Princeton: Bureau County Fair.  
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 Pine Prairie: Childs, S., Moulis Rouge Night Club Revue.  
 Shreveport: Castle Club. Igou, O. Lincoln. Tompkins, Jasper, Booking Agent.  
**MAINE**  
 Portland: Hobbs, Mrs. Maude, Manager, Riverside Dance Pavilion.  
**MARYLAND**  
 Baltimore: Delta Sigma Fraternity. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Gill-Nor Restaurant. Grand Lodge F. and A. M. (col.). Hardy, Ed. Manley's French Casino, Stuart Whitmarsh, H. L. B. Keller and F. G. Buchholz, Mgrs. New Howard Hotel. Phi Kappa Sigma Fraternity. Tyler, Harry.  
 Eastern: Waters, Ralph A., Manager, Cottos Club.

**Frostburg:** Shields, Jim, Promoter.  
**MASSACHUSETTS**  
 Boston: Allen, Thomas. Fisher, Samuel. Moore, Emmett. Nazzaro, Tommaso. Normande Ballroom, Washington St. Palais Royale, Inc. Royal Palms.  
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 Hingham: Lake Ashmere Casino, Mrs. Jennie K. Lawrence, Proprietor.  
 Lowell: Paradise Ballroom. Porter, R. W.  
 Magnolia: Del Monte, J. P., Inc.  
 Milford: Morelli, Joseph.  
 Nahant: Relay Dance Hall.  
 Nantasket: Sheppard, J. K.  
 Pittsfield: High School Auditorium.  
 Revere: Welch, J. F.  
 Somerville: Duchin, Maurice.  
**MICHIGAN**  
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 Gladstone: Hillside Tavern, Ed. Rosenlund and Oscar Brodson, Props.  
 Grand Rapids: Delta Pi Sigma Fraternity. Sprout, Robert. St. Cecilia Auditorium.  
 Iron River: Sunset Lake Ballroom.  
 Ishpeming: Anderson Hall, Fred Nelson, Manager. Rendezvous Ballroom, Gordon E. Rock, Prop.  
 Jackson: Sigma Tau Fraternity.  
 Kalamazoo: Stephenson, L. M. Van's Dancing Academy.  
 Lakeport: Lakeport Dance Hall.  
 Lansing: Gage-Klah Co. Lansing Central High School Auditorium. Walter French Junior High School Auditorium. West Junior High School Auditorium.  
 Menominee: Falk Hotel.  
 Muskegon: Skibbe, A. C.  
 Negaunee: Adelphi Rink, Paul Miller, Mgr.  
 Port Huron: Arabian Ballroom, E. Willing, Manager. Gratiot Inn, Walter Reid, Mgr.  
**MINNESOTA**  
 Austin: Becker, Walter J.  
 Le Sueur: Merchants Trade Commission.  
 Minneapolis: Borchardt, Charles.  
 Rochester: Desnoyers and Son.  
 St. Cloud: St. Cloud Teachers College.  
 Waterville: Utley, "Doc." H. M., proprietor of Doc's Place.  
**MISSISSIPPI**  
 Edgewater Park: Burns, Thomas, Edgewater Gulf Hotel.  
**MISSOURI**  
 Joplin: Central High School Auditorium.  
 Kansas City: Baltimore Hotel. Breden, Barry. McPadden, Lindy, Booking Agent. Phillips Hotel. Radio Orchestra Service. Wildwood Lake. Willard, Don.  
 St. Joseph: Thomas, Clarence H. Zerbst, E. A., Zerbst Pharmaceutical Company.  
 St. Louis: Aid and Relief Club, Claude Williams, president; Charles Maul, secretary. Castle Ballroom. Ford, Jack, manager French Casino. Gill, Joseph M. Johnson, Jesse J. Theatre Society of St. Louis. Wilson, R. A.  
 Sedalia: Smith Cotton High School Auditorium.



**MONTANA**  
 Billings: Billings High School Auditorium. Tavern Beer Hall, Ray Hamilton, Manager.  
**NEBRASKA**  
 Emerald: Sunset Party House, W. A. Meyer, Manager.  
 Fairbury: Bonham.  
 Lincoln: Garden Dance Hall, Lyle Jewett, Manager.  
 Hoke, C. W., Mgr., Roseville Party House and Avalon Dance Hall.  
 Johnson, Max.  
 North Platte: Dickey's Dreamland Ballroom.  
 Omaha: Davis, Clyde E. United Orchestras, Book Agency.  
**NEW HAMPSHIRE**  
 Concord: Phenix Hall.  
**NEW JERSEY**  
 Atlantic City: Hotel Deville. President Hotel.  
 Camden: Eta Chapter, Gamma Phi Fraternity.  
 Clifton: Silberstein, Joseph L., and Ettelson, Samuel, Hollywood Gardens.  
 Elizabeth: Spar Club, Edwin Pulster, Manager.  
 Irvington: Philhower, H. W.  
 Jersey City: Hotel Plaza. Sorrentino, John, and Franklin Franco.  
 Long Branch: Shapiro, Mrs. Louis Rembar, Manager Hotel Scarborough.  
 Newark: Angster, Edward. Devanney, Forest, Promoter. Lampe, Michael. Meyers, Jack. Montclair Opera Co. Radio Station WNEW. Triputti, Miss Anna.  
 New Brunswick: Calahan, John. Dunbar, Mrs. Elizabeth.  
 Orange: Schlesinger, M. S.  
 Paterson: De Ritter, Hal.  
 Rahway: Zullo, Ferd., Palace Garden.  
 Red Bank: Maher, Daniel J.  
 Sea Girt: Club Lido, Fred Molden, Jack H. Miller and Irving Schwartzberg, Proprietors.  
 Shrewsbury: Stevin, Ben, Manager, "Casino."  
 Trenton: Laws, Oscar A.  
 Ventnor: Ventnor Pier.  
 West Collingswood Heights: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.  
**NEW YORK**  
 Albany: Brandt, John. Flood, Gordon A. Jagareski, Frank J., proprietor of the Wagon Wheel.  
 Almond: Fisher, Afton A., Fisher's Fun Farms.  
 Belleville: Union Academy.  
 Binghamton: Bentley, Bert.  
 Bronx: Silver Stream Pleasure Club.  
 Buffalo: German-American Musicians' Association. McVan's, Mrs. Lillian McVan, Proprietor. Michaels, Max.  
 Carmel: Donegan, Jerry, Jerry's Baseball League.  
 Caroga Lake: Hollywood Cafe.  
 Clayton: Seasonski, Charles.  
 Elmira: Kaufman, Herbert, Manager, Grotto Ballroom. Reynolds, Jack.  
 Geneva: Rothenburg, Frank.  
 Green Lake: Gutrie, George, Manager, Gutrie's Green Lake.  
 Kingston: Van Bramer, Vincent.  
 Lake George: Lake George Transportation Co.  
 Lebanon Springs: Delorey, Daniel, Colonial Inn.  
 Loch Sheldrake: Club Riviera, Felix Amstel, Proprietor.  
 Masona: Reno, Frank, Manager, Reno's Pavilion.  
 Newburgh: Matthews, Bernard H.  
 New York City: Deal, M. F. Johnson, Edgar A. Roberts, Arthur, Booking Agent. Brown, Chamberlain. Sawyer, Bill. Hinchick, Sam B. Hinchick, I. H., Theatrical Promoter. Immerman, George. Smith, Louis. Beckson, William. Jermom, John J. Johnston, Arthur. Kats, George, Theatrical Promoter. Kelt Music Corporation. Kraft, David. Miskler, Harry, manager, Folley Theatre (Brooklyn). McCord Music Covers. Morrison, Charles E. Musical Art Management Corporation, Alexander Merovitch, President.

Palais Royale Cabaret. Riley, Jerry. Rudnick, Max. Shayne, Tony, Promoter. Strouse, Irving S. Tarrant, K. Town Hall. Wilner Wonder Wheel.  
**Ontario:** Nu Gamma Delta Sorority, Delta Chapter.  
**Ontsota:** Oneonta Post No. 259, American Legion, G. A. Duckstader, commander.  
**Poughkeepsie:** Poughkeepsie High School Auditorium.  
**Purling:** Gutrie's Purling Palace.  
**Recheater:** Alpha Beta Gamma Fraternity. Hicker, Ingwald. Madalena, A. J. Medwin, Barney.  
**Rome:** Capitol Rathskeller. Elks' Show.  
**Saugerties:** Gutrie's Clover Club.  
**Schenectady:** Sons of Italy, Franklin D. Roosevelt Chapter.  
**Skaneateles:** Heywood, Charles.  
**Sylvan Beach:** Rizzo, Michael, Manager, The Casino.  
**Syracuse:** Hall, Albert B., Globe Attractions. Most Holy Rosary Alumni Association. Trupin, Sam.  
**Tonawanda:** Delaware Grill.  
**Troy:** Congdon, Miss Amy, Manager, Harmony Hall.  
**Utica:** Fava, Frank. Saltzberg, Manuel and Harry. Windhelmer, Joseph.  
**White Plains:** Radio Station WFAS.  
**Windsor Beach:** Windsor Dance Hall.  
**LONG ISLAND, N. Y.**  
 Jamaica, L. I.: Wonders, Miss Karylen.  
 Seaford, L. I.: Meissner, Robert O.  
**NORTH CAROLINA**  
 Asheville: Asheville Senior High School Auditorium. David Millard High School Auditorium. Hall-Fletcher High School Auditorium.  
 Carolina Beach: Carolina Beach Dance Pavilion, Jimmie Talbert, Manager.  
 Charlotte: Armory Auditorium. Associated Orchestra Corporation, Al. A. Travers, Proprietor.  
 Durham: Alston, L. W.  
 Elizabethtown: Carter, J. A., Lumberton Cotillion Club.  
 Greensboro: Aycock Auditorium. Greensboro Fair. Waddy, J. C., Friendly Lake.  
 Pinehurst: Shields, Lewis N.  
 Raleigh: Carolina Pines German Club, N. C. State University. Newell, Mrs. Virginia, State Fair.  
 Salisbury: Rowan County Fair.  
 Wilmington: Elks' Ballroom, B. P. O. E. No. 532. Thalian Hall.  
 Winston-Salem: Piedmont Park Association Fair.  
**NORTH DAKOTA**  
 Fargo: Station WDAY.  
 Grand Forks: Point Pavilion.  
 Minot: Parker Auditorium.  
**OHIO**  
 Akron: Club Casino, Summit Beach Park. Kline, George, DeLuxe Theatres. Williams, J. P., DeLuxe Theatres.  
 Alliance: Curtis, Warren.  
 Athens: Roper, Nita, Manager Mayfair Club.  
 Cambridge: Lash, Frankie (Frank Lasbinsky).  
 Canton: Beck, L. O., Booking Agent. Bender, Harvey. Bender's Tavern, John Jacobs, Manager. Odium, George B. Sancelli, James, Manager, Westmoor Country Club.  
 Chillicothe: Collins, Roscoe C. Rutherford, C. E., Manager, Club Bavarian.  
 Cincinnati: Carpenter, Richard. Cincinnati Club, Miller, Manager. Cincinnati Country Club, Miller, Manager. Elks' Club No. 5. Kenwood Country Club, Thompson, Manager. Lawdale Country Club, Hutch Ross, Owner. Makotwah Country Club, Wexburton, Manager. Queen City Club, Clemen, Manager. Spellman, Frank P. Western Hills Country Club, Waxman, Manager.  
 Cleveland: Sinder, E. J. Turf Club.  
 Columbus: Chan, Bloce Post, 157, American Legion Cootie Club. Watkins, Frank, Manager, Ogden Ballroom.

Dayton: Club Ark, John Hornis, Owner. Eib, Dwight. Garrett, A. W., Classic Ballroom. Schar, Manager, Tropical Gardens.  
**Dever:** Studer, Ell R., and His Dance Hall and Rink.  
**Genoa:** Uthoff & Stanger, Messrs., owners and managers of Forest Park.  
**Lucas County:** Walk A-Show Co., Willow Beach Park.  
**Manassas:** Barnum, P. B.  
**Maumee:** Lucas Amusement Company. Charles and Don Cameron, Managers.  
**Recheater:** Russell Point: Wilgus, French, and His Little Dutch Beer Gardens.  
**Sebring:** Sevakeen Lake Dance Hall.  
**Sidney:** Woodman Hall.  
**Springfield:** Cotillion Club. Marshall, J., Operator, Gypsy Village. Prince Hunley Lodge No. 469, A. B. P. O. E. Ray, Jay. Williams, Miss Charles Edward, Tecumseh Park.  
**Teledo:** Walkerton Amusement Co., Guy H. Swartz, Al Lyman and Roy Jones, Promoters.  
**Waynesfield:** Popple, T. Dwight.  
**Youngstown:** Bannon, Robert. Kala Doza Club.  
**OKLAHOMA**  
 Bartlesville: Blue Star Dance Hall, Barney Camp, manager. Eagles' Hall.  
 Muskogee: Oklahoma Free State Fair.  
 Oklahoma City: Ritz Ballroom. Walters, Jules, Jr., Manager and Promoter.  
 Tulsa: Lewis, Bill. Rainbow Inn. Teale & Ravis, Promoters. The Play-More Dance Hall.  
**OREGON**  
 Klamath Falls: James, A. H.  
**PENNSYLVANIA**  
 Alliquippa: Sheppard, Willie. Young Republican Club, Robert Cannon.  
 Allentown: Connors, Earl. Warmkessel, Willard.  
 Beaver Falls: Monaco Dancing Academy. Morado Cafe. Old Orchard Inn.  
 Belle Vernon: Blagini, Nello, Manager, Lotus Gardens.  
 Bethlehem: Reagan, Thomas. Zeke Mikaloff and Jack Theil.  
 Brandonville: Buena Vista Hotel.  
 Brookville: Conrad, John, Jefferson Co. Exposition.  
 Canonsburg: Bales, Irwin.  
 Charlestown: Austin, George. Caramela, Ted. Klus, Joe.  
 Chester: Reading, Albert A.  
 Clarion: Clarion County Fair.  
 Columbia: Gable, John S. Hardy, Ed.  
 Conneaut Lake: Yaras, Max.  
 Dravestown: Sky Club, Inc.  
 Drums: Brehm's Grove, John Brehm, Proprietor. Green Gables.  
 Emporium: McNarney, W. S.  
 Erie: Little, Reginald.  
 Eynon: Beronsky, Leo.  
 Franklin: Beatty, Manager Buck.  
 Harrisburg: Arcadian Club. Coliseum Co. Johnson, William. Marger, Peter. M. O. C. Ballroom.  
 Hazleton: Brehm and Ferry.  
 Hometown (Tamaqua): Baldino, Dominic. Gilbert, Leo.  
 Hyde Park: Cavario, Joseph, Westmoreland County.  
 Indiana: La Mantia, Rose M., Cliffside Park.  
 Kelayres: Condors, Joseph.  
 Kulpmont: Liberty Hall. Nell Rich's Dance Hall.  
 Lancaster: Parker, A. R.  
 Lansdowne: Vacuum Stop Co.  
 Latrobe: Lambert, W. J.  
 Lehighton: Reiss, A. Henry.  
 Mt. Carmel: Mayfair Club, John Pogosky and John Ballant, Managers. Paulson, Mike, Manager, Paradise Club. Ruginis, Peter.  
 New Kensington: Polish Falcons Hall.

**Northumberland:** Baumgart, F.  
**Old Forge:** Pagnatti, Victor.  
**Philadelphia:** Athletic Association of the Episcopal Church, 510 North 52nd Street.  
 Bombay Gardens Dance Hall. Casino Ballroom. College Inn, Louis Tomasco, Manager.  
 Columbia Orchestra Music Co. Deauville Casino. Doner, Jerry. Faucett, James H. Griffin, William E. Horwitz, Al. McClain, Richard, manager of the Twentieth Century Club and the Bankers' Tavern. Martin, John. Metropolitan Artists, Inc., Mrs. Jackson Maloney, President. Muller, George W. Nixon Ballroom. Petersell, Martin. Shaeffer's Hofbrau. Earl Shaw, Harry, Manager, Earl Shaw Theatre. Sigma Province of the Phi Sigma Chi Fraternity and Mr. Drew Hall. Stone, Thomas. Tenny, John. Tioga Cafe, Anthony and Sabatino Marrara, Managers. Tomasco, Louis, Jr. Venice Grill, Pasquale (Patsy) Grieco, owner and manager. Wax, M., Manager, Stamco, Inc. Young People's League of Congregation Emanuel. Zeldt, Mr., Hart's Beauty Culture School.  
**Pittsburgh:** Ellis, Robert W., Ellis Amusement Co. Gold Road Show Boat, Capt. J. W. Menkes, Owner. Hall, Sell, Promoter. Herbert, William, Manager, Liberty Gardens. Mack Institute.  
**Pottsville:** Cotton Club.  
**Quakertown:** Bucks Co. Fair.  
**Recheater:** Pitini, Joseph.  
**Seranton:** Fanucci, Louis, Manager, Moocle Lake Park Co. Strohl, A. H.  
**Shamokin:** Boback, John.  
**Sharon:** Moon, Charles.  
**Sunbury:** Sober, Melvin A.  
**Tatamy:** Brookside Inn.  
**Warren:** Gwar Club.  
**Washington:** Freisham, Lou, Manager, Club Mapleview.  
**Wellsboro:** Benjamin, Paul R.  
**Wernersville:** Brown and Davis Dance Co.  
**West Reading:** Bach, Arthur.  
**Wilkes-Barre:** Cohen, Harry. Kozley, William. Mary's Palace, George Gabano, Manager. McKane, James.  
**Williamsport:** Park Ballroom.  
**RHODE ISLAND**  
 Jamestown: Bay View Hotel.  
**Newport:** Mayfair Ballroom. Ritchie, Fred, Mayfair Ballroom. Verner, Harry, manager, Embassy Club.  
**Providence:** Bangor, Ruben.  
**SOUTH CAROLINA**  
 Charleston: Citadel (South Carolina Military Academy). Folly Pier. Pierre, Thomas.  
**Columbia:** Cooper, Charles F. South Carolina State Fair Assn.  
**Greenville:** Allen, E. W. Greenville Women's College Auditorium.  
**Marietta:** Wall, O. R.  
**SOUTH DAKOTA**  
 Sioux Falls: Yellow Lantern, The.  
**Tripp:** Maxwell, J. E.  
**TENNESSEE**  
 Chattanooga: Dobby, Nathan. Reeves, Harry A. WOOD Broadcasting Corporation. WOOD Radio Playhouse.  
**Knoxville:** Manderson, Frank.  
**Memphis:** Catholic Club. Claridge Hotel. Mid-South Fair Association.  
**Nashville:** Scottish Rite Temple.  
**TEXAS**  
 Austin: Johnson, C. Theo.  
 Breckenridge: Breckenridge High School Auditorium.  
 Dallas: Bagdad Night Club. Beville, James R.  
 Fort Worth: Humming Bird Club, L. C. Bryant, owner. Plantation Club.  
 Fredericksburg: Hilltop Night Club.  
 Hartington: Municipal Auditorium.  
 Houston: Grigsby, J. B. Lamanita, A., El Coronado Club. Orchestra Service of America. Pasner, Hanek, Owner and Mgr., Napoleon Grill.  
 Plover, Napoleon, Owner and Mgr., Napoleon Grill. Robinowitz, Paul.  
**Port Arthur:** Silver Slipper Night Club, V. B. Berwick, Manager.  
**Ranger:** Ranger Recreation Building.  
**San Antonio:** Club Royale, L. H. Jimmie Smallwood. Shadowland Night Club.  
**Texarkana:** Texarkana, Texas, High School Auditorium.  
**Waco:** American Legion. Coliseum at Cotton Palace. Williams, J. R.  
**Wichita Falls:** High School Auditorium. Hyatt, Roy C.  
**UTAH**  
 Salt Lake City: Cromar, Jack, alias Little Jack Horner.  
**VIRGINIA**  
 Lynchburg: Smith's Memorial Auditorium.  
**Newport News:** McClain, Bennie. Newport News High School Auditorium.  
**Richmond:** English Tavern.  
**Roanoke:** Wilson, Sol, Manager, Royal Casino.  
**South Washington:** Riviera Club.  
 Virginia Beach: Crystal Club, Jimmie Brink, Manager. Gardner Hotel. Links Club. Rose, J. E., manager Village Barn.  
**WASHINGTON**  
 Centralia: Woody's Nook.  
 Ellensburg: B. P. O. E. No. 1103.  
**Seattle:** Greenbald McElroy, Spanish Ballroom. West States Circus. Wong, Kinze.  
**Spokane:** Garden Dancing Palace.  
**WEST VIRGINIA**  
 Bluefield: Florence, C. A. Renaissance Club. Walker, C. A.  
**Charleston:** Brandon, William. Embassy Inn, E. E. Saunders, Mgr. Fonteneau, Roy. White, R. L., Capitol Booking Agency.  
**Clarkburg:** Leffridge, Lefty.  
**Fairmont:** Carpenter, Samuel H.  
**Huntington:** Epperson, Tiny, and Hewett, Tiny, Promoters, Marathon Dances. Hinchman, Homer.  
**Kingswood:** Hartman, Donald K.  
**Moundsville:** B. P. O. Elks No. 333.  
**Reidsville:** Lamb, William E., proprietor of Indian Rocks.  
**Stanfords:** James, Flud.  
**Williamson:** Albert, Irving.  
**WISCONSIN**  
 Appleton: Konekman, E. Mackville Tavern Hall, William Bozack, Manager. Paramount Night Club, Fred Sanders, Manager. Sofa, Louis, Manager, Fox Club.  
**Ashland:** Barany, Joseph, Cozy Corners.  
**Banger:** Nelson, Frank, Log Cabin Inn.  
**Baraboo:** Dunham, Paul L.  
**Beloit:** Blackhawk Garden Tavern, Sam Aiello and Frank Anastasi, Props. Gerafolo, Sam.  
**Bloomer:** Pines Pavilion.  
**Cato:** Cato Ballroom, Joe Vogel, Mgr.  
**Crandon:** Nessel, Robert, Manager, Terrace Gardens.  
**Kau Claire:** Club Arabia, Doc Wilson, Manager.  
**Murley:** Francis, James, Pelham Club.  
**Kenosha:** Ann's Log Cabin. Emerald Tavern. Grand Ridge Tavern. Prince Tavern. Southway Hotel. Sterling House.  
**La Crosse:** Hagemo, Ingvald. VanCarthy, A. J.  
**Madison:** Bascom Hall. Club Roxey, Mark Pliod, Proprietor.  
**Manitowish:** Seits, Harold, Manager, The Keg. Terry, Frank.  
**Maplewood:** Wagner, Arnold.  
**Marshfield:** Order of Eagles.  
**Mayville:** Mayville Fire Department, Earl Zimmerman, Agent.  
**Oconomowoc:** Jones, Bill, Silver Lake Resort.  
**Oshkosh:** Reichenberger, Chf.  
**Prairie du Chien:** Birchwood Pavilion, C. C. Noggle, Proprietor.

Palais Royale Cabaret. Riley, Jerry. Rudnick, Max. Shayne, Tony, Promoter. Strouse, Irving S. Tarrant, K. Town Hall. Wilner Wonder Wheel.  
**Ontario:** Nu Gamma Delta Sorority, Delta Chapter.  
**Ontsota:** Oneonta Post No. 259, American Legion, G. A. Duckstader, commander.  
**Poughkeepsie:** Poughkeepsie High School Auditorium.  
**Purling:** Gutrie's Purling Palace.  
**Recheater:** Alpha Beta Gamma Fraternity. Hicker, Ingwald. Madalena, A. J. Medwin, Barney.  
**Rome:** Capitol Rathskeller. Elks' Show.  
**Saugerties:** Gutrie's Clover Club.  
**Schenectady:** Sons of Italy, Franklin D. Roosevelt Chapter.  
**Skaneateles:** Heywood, Charles.  
**Sylvan Beach:** Rizzo, Michael, Manager, The Casino.  
**Syracuse:** Hall, Albert B., Globe Attractions. Most Holy Rosary Alumni Association. Trupin, Sam.  
**Tonawanda:** Delaware Grill.  
**Troy:** Congdon, Miss Amy, Manager, Harmony Hall.  
**Utica:** Fava, Frank. Saltzberg, Manuel and Harry. Windhelmer, Joseph.  
**White Plains:** Radio Station WFAS.  
**Windsor Beach:** Windsor Dance Hall.  
**LONG ISLAND, N. Y.**  
 Jamaica, L. I.: Wonders, Miss Karylen.  
 Seaford, L. I.: Meissner, Robert O.  
**NORTH CAROLINA**  
 Asheville: Asheville Senior High School Auditorium. David Millard High School Auditorium. Hall-Fletcher High School Auditorium.  
 Carolina Beach: Carolina Beach Dance Pavilion, Jimmie Talbert, Manager.  
 Charlotte: Armory Auditorium. Associated Orchestra Corporation, Al. A. Travers, Proprietor.  
 Durham: Alston, L. W.  
 Elizabethtown: Carter, J. A., Lumberton Cotillion Club.  
 Greensboro: Aycock Auditorium. Greensboro Fair. Waddy, J. C., Friendly Lake.  
 Pinehurst: Shields, Lewis N.  
 Raleigh: Carolina Pines German Club, N. C. State University. Newell, Mrs. Virginia, State Fair.  
 Salisbury: Rowan County Fair.  
 Wilmington: Elks' Ballroom, B. P. O. E. No. 532. Thalian Hall.  
 Winston-Salem: Piedmont Park Association Fair.  
**NORTH DAKOTA**  
 Fargo: Station WDAY.  
 Grand Forks: Point Pavilion.  
 Minot: Parker Auditorium.  
**OHIO**  
 Akron: Club Casino, Summit Beach Park. Kline, George, DeLuxe Theatres. Williams, J. P., DeLuxe Theatres.  
 Alliance: Curtis, Warren.  
 Athens: Roper, Nita, Manager Mayfair Club.  
 Cambridge: Lash, Frankie (Frank Lasbinsky).  
 Canton: Beck, L. O., Booking Agent. Bender, Harvey. Bender's Tavern, John Jacobs, Manager. Odium, George B. Sancelli, James, Manager, Westmoor Country Club.  
 Chillicothe: Collins, Roscoe C. Rutherford, C. E., Manager, Club Bavarian.  
 Cincinnati: Carpenter, Richard. Cincinnati Club, Miller, Manager. Cincinnati Country Club, Miller, Manager. Elks' Club No. 5. Kenwood Country Club, Thompson, Manager. Lawdale Country Club, Hutch Ross, Owner. Makotwah Country Club, Wexburton, Manager. Queen City Club, Clemen, Manager. Spellman, Frank P. Western Hills Country Club, Waxman, Manager.  
 Cleveland: Sinder, E. J. Turf Club.  
 Columbus: Chan, Bloce Post, 157, American Legion Cootie Club. Watkins, Frank, Manager, Ogden Ballroom.

**Red Granite:**  
Nash, L. J., Manager, Community Hall.

**Rhineland:**  
Mercedes, Joe, Heart o' Lakes.

**Rothschild:**  
Rhyner, Lawrence.

**Sheboygan:**  
Sheboygan County Fair.

**Slings:**  
Bue, Andy, alias Buege, Andy.

**Sturgeon Bay:**  
DeFoe, F. G.

**Summit Lake:**  
Waud, John, Land o' Lakes Tavern.

**Superior:**  
Willett, John.

**Wittenberg:**  
Dorahner, Lee, Manager Shepley Pavilion.

**Wrightstown:**  
Wrightstown Auditorium Co., Ely Krautgramer, Manager.

**WYOMING**

**Casper:**  
C. Y. Tavern, E. J. Reid, Owner. Whinnery, C. L., Booking Agent.

**Cheyenne:**  
Wyoming Consistory.

**DISTRICT OF COLUMBIA**

**Washington:**  
All States Democratic Club. Ambassador Hotel. Canning, T. W. Club Havana, Guy T. Scott, Proprietor. Columbian Musicians' Guild, W. M. Lynch, Manager. Constitution Hall. Crescent Cafe. D. A. R. Building. Farmhouse. Hi-Hat Club. Hurwitz, Louis. Kipnis, Benjamin, Booker. LaMarre, Jules, Booker's License No. 122. Lee, Charlie, Black and White Circle Club, Murray's Casino. Mangel, Lee. Von Hurbells, Walter O., Manager, Pilgrims' Club (Club Michel). Walkathon, Geo. L. Ruty, Proprietor.

**CANADA**

**BRITISH COLUMBIA**

**Victoria:**  
Shrine Temple.

**MANITOBA**

**Winnipeg:**  
Winnipeg Fur Workers Union No. 31.

**ONTARIO**

**Kitchener:**  
McDonald Medicine Co.

**London:**  
Palm Grove.

**Ottawa:**  
Finlayson, W. B., Lieut., Conductor of Capital City Boys' Band. St. Lawrence Starch Company.

**Peterborough:**  
Collegiate Auditorium. Peterborough Exhibition.

**Sarnia:**  
Blue Water Inn, William Richardson, Mgr.

**Toronto:**  
Andrews, J. Brook. Central Toronto Liberal Social Club. Cockerill, W. H. Eden, Leonard. Elsen, Murray. Legge, C. Franklin, and Legge Organ Co. Silver Slipper Dance Hall.

**QUEBEC**

**Montreal:**  
American Grill. Beauchamp, Gerard. Johnson, Lucien. Wynnes, Howard.

**Sherbrooke:**  
Eastern Township Agriculture Association.

**MISCELLANEOUS**

Barton, George, Manager, Shuffin' Sam from Alabama Co.

Bowley, Ray.

Bruce, Dr. Max, Wagnerian Opera Co.

Burns, Charles, Theatrical Promoter.

Clapp, Sonny.

Collins, Bert, Theatrical Promoter.

Cooper, A. J., Promoter.

Daniels, Bebe.

Del Monte, J. P.

Dolan & Bonger, Theatrical Promoters.

Edmonds, E. E., and his Entertainers.

Hills, Robert W., dance promoter. Evening in Paris Co.

Pleas Company, George H. Boles, Manager.

Fox, Sam, Marathon Promoter.

Fralley, Paul, Theatrical Promoter.

Freeman, Harry Z., Manager, "14 Bricktops."

Gabel, Al J., Booking Agent.

Ginsburg, Max, Theatrical Promoter.

Ginter, Melville M., Theatrical Promoter.

Gonia, George F.

Gooley, William B., Promoter.

Hanover, M. L., Promoter.

Helm, Harry, Promoter.

Himey, Robert, Trebor Amusement Co.

Hochwald, Arthur, Promoter.

Hot Cha Revue (known as Moonlight Revue), Frather & Maley, Owners.

International Walkathon Co.

Seawrite, Boddell, Promoter.

James, Manager Jimmy, Theatrical Promoter.

Jazzmania Co., 1224.

Kane, Lew, Theatrical Promoter.

Kemler, Sam, Promoter.

King, Phil (Kalfete), Promoter.

Kinsky Players Company (Kinsky Kinsky Co.).

Kipp, Roy.

Kob, Matt, and Moeller, Art, Theatrical Promoters.

Lawson, B. M., Promoter.

Leslie, Lew, Theatrical Promoter.

Lockwood, L. S., Promoter.

Mack, Charlie, Manager, Chatterbox & Cavalcade of Lafts Units.

McConkey, Mack, Booker.

McFryer, William, Promoter.

McKay, Gail B., Promoter.

Macloon, Louis O., Theatrical Promoter.

Maggan, Jack, Promoter.

Marcand, Joe., Manager, "Surprise Party" Co.

Mark Twain Production Co.

Melcher, James W.

Milfred and Maurice, Vaudeville Performers.

Miller's Rodos.

Morrissey, Will, Theatrical Producer.

National Speedathon Co., N. K. Antrim, Manager.

Neale Heivey Co.

Nore, Miss, Vaudeville Performer.

O'Hanrahan, William.

O'Leake, Clifford, Promoter.

Perrin, Adrian, Theatrical Promoter.

Poe, Coy, Promoter.

Ratoff, Gregory, Theatrical Promoter.

Rudnick, Max, Burlesque Promoter.

Scottish Musical Players (traveling).

Smith, Bert, Theatrical Promoter.

Steamship Lines:

Albany Day Line.

American Export Line.

Bernstein Line.

Clyde Line.

Colonial Steamship Line.

Furness-Why Line.

Savannah Line.

Sunderlin, Art, Manager, Promoter.

Walkathon, "Moon" Mullins, Proprietor.

Welesh Finn and Jack Schenck, Theatrical Promoters.

Whelock, J. Riley, Promoter.

Wilner, Max, Theatrical Promoter.

Wise and Weingarden, Managers, "Mixed Nuts" Co.

Yokel, Alex, Theatrical Promoter.

**THEATRES AND PICTURE HOUSES ARRANGED ALPHABETICALLY AS TO STATES AND CANADA**

**ALABAMA**

**Mobile:**  
Gayety Theatre.  
Pike Theatre.

**Opelika:**  
Rainbow Theatre.

**ARIZONA**

**Yuma:**  
Lyric Theatre.  
Yuma Theatre.

**ARKANSAS**

**Arkansas City:**  
Fifth Avenue Theatre.

**Eldorado:**  
Dillingham Theatre.  
Star Theatre.

**Hot Springs:**  
Auditorium Theatre.  
Best Theatre.  
Paramount Theatre.  
Princess Theatre.  
Spa Theatre.  
State Theatre.

**Pine Bluff:**  
Community Theatre.

**Smackover:**  
Majestic Theatre.

**CALIFORNIA**

**Anaheim:**  
Anahelm Theatre.  
Fairland Theatre.

**Brawley:**  
Brawley Theatre.

**Burlingame:**  
Photo Theatre.

**Carmel:**  
Filmart Theatre.

**Crona:**  
Crona Theatre.

**Dinuba:**  
Strand Theatre.

**Eureka:**  
Liberty Theatre.  
Rialto Theatre.  
State Theatre.

**Ferndale:**  
State Theatre.

**Fort Bragg:**  
State Theatre.

**Fortuna:**  
State Theatre.

**Gilroy:**  
Strand Theatre.

**Hollywood:**  
Andy Wright Attraction Co.

**Leoti:**  
T. & D. Junior Theatre.  
T. and D. Theatre.  
Tokay Theatre.

**Long Beach:**  
Dale Theatre.  
Strand Theatre.

**Los Angeles:**  
Eubank Theatre.  
Follies Theatre.  
Frolles Theatre, J. V. (Pete) Frank and Roy Dalton, Operators.  
Million Dollar Theatre, Harry Popkin, Operator.

**Loveland:**  
Rialto Theatre.

**Marysville:**  
Liberty Theatre.  
State Theatre.

**Menlo Park:**  
New Menlo Theatre.

**Moderato:**  
Lyric Theatre.  
National Theatre.  
Princess Theatre.

**Napa:**  
State Theatre.

**Orange:**  
Orange Theatre.

**San Anselmo:**  
Tamalpais Theatre.

**Ukiah:**  
State Theatre.

**Woodland:**  
National Theatre.

**Yuba City:**  
Smith's Theatre.

**COLORADO**

**Colorado Springs:**  
American Theatre.  
Chief Theatre.  
Liberty Theatre.  
Tomplins Theatre.  
Ute Theatre.

**Greely:**  
Chief Theatre.  
Kiva Theatre.

**CONNECTICUT**

**Hartford:**  
Crown Theatre.  
Liberty Theatre.

**Mystic:**  
Strand Theatre.

**New Britain:**  
Rialto Theatre.

**New Canaan:**  
Play House.

**New Haven:**  
White Way Theatre.  
Yale Theatre.

**Putnam:**  
Bradley Theatre.

**South Norwalk:**  
Theatre in the Woods, Greek Evans, Promoter.

**Stamford:**  
Darlin Theatre.

**Taftville:**  
Hilcrest Theatre.

**Waterbury:**  
Alhambra Theatre.  
Carroll Theatre.

**Westport:**  
Fine Arts Theatre.

**Winsted:**  
Strand Theatre.

**DELAWARE**

**Middletown:**  
Everett Theatre.

**Wilmington:**  
Rialto Theatre.

**FLORIDA**

**Avon Park:**  
Avalon Theatre.

**Hollywood:**  
Hollywood Theatre.

**Miami:**  
Seventh Ave. Theatre.  
Temple Theatre.

**Miami Beach:**  
Biscayne Plaza Theatre.  
Capitol Theatre.  
Cocanut Grove Theatre.  
Mayfair Theatre.  
Tower Theatre.

**Winter Haven:**  
Grand Theatre.  
Williamson Theatre.

**GEORGIA**

**Atlanta:**  
DeKalb Theatre.

**IDAHO**

**Boise:**  
Lyric Theatre.

**Idaho Falls:**  
Gayety Theatre.  
Rox Theatre.  
Rio Theatre.

**ILLINOIS**

**Barrington:**  
Caploy Theatre.

**Carlinville:**  
Marvel Theatre.

**Duquoin:**  
Duquoin Theatre.

**East St. Louis:**  
Avenue Theatre.

**Fresport:**  
Winnishiek Players Theatre.

**Geneva:**  
Fargo Theatre.

**Lincoln:**  
Grand Theatre.  
Lincoln Theatre.

**Rock Island:**  
Riviera Theatre.

**Springfield:**  
Capitol Theatre.  
Ritz Theatre.

**Streator:**  
Granada Theatre.

**INDIANA**

**Goshen:**  
Lincoln Theatre.  
New Circle Theatre.

**Indianapolis:**  
Civic Theatre.  
Mutual Theatre.

**New Albany:**  
Grand Picture House.  
Kerrigan House.

**Terre Haute:**  
Rex Theatre.

**Vincennes:**  
Moon Theatre.  
Rialto Theatre.

**IOWA**

**Council Bluffs:**  
Liberty Theatre.  
Strand Theatre.

**Dubuque:**  
Spensley-Orpheum Theatre.

**Fort Dodge:**  
Park Theatre.  
Pekadot Theatre.

**Iowa City:**  
Engleri Theatre.

**Marshalltown:**  
Family Theatre.

**Sieus City:**  
Self Theatre Interests.

**State Center:**  
Sun Theatre.

**Washington:**  
Graham Theatre.

**KANSAS**

**Arkansas City:**  
Starr Theatre.

**El Dorado:**  
Eris Theatre.

**Independence:**  
Beidorf Theatre.

**Kansas City:**  
Midway Theatre.

**Lawrence:**  
Dickinson Theatre.  
Orphada Theatre.  
Jayhawk Theatre.  
Pattee Theatre.  
Varsity Theatre.

**Leavenworth:**  
Abdallah Theatre.  
Lyceum Theatre.

**McPherson:**  
Ritz Theatre.

**Manhattan:**  
Marshall Theatre.  
Wareham Theatre.

**Parsons:**  
Ritz Theatre.

**Salina:**  
Royal Theatre.

**Topeka:**  
Capitol Theatre.  
Civic Auditorium Theatre.

**Wichita:**  
Crawford Theatre.

**KENTUCKY**

**Ashland:**  
Capitol Theatre.  
Grand Theatre.

**Bellevue:**  
Sylvia Theatre.

**Covington:**  
Family Theatre.  
Shirley Theatre.

**Lexington:**  
Ben All Theatre.  
Kentucky Theatre.  
State Theatre.  
Strand Theatre.

**LOUISIANA**

**Lake Charles:**  
Palace Theatre.

**Menros:**  
Seigle Theatre.

**New Orleans:**  
Dauphine Theatre.  
Globe Theatre.  
Lafayette Theatre.  
Strand Theatre.  
Tudor Theatre.

**Shreveport:**  
Saenger Theatre.

**West Menros:**  
Happy Hour Theatre.

**MAINE**

**Portland:**  
Cameo Theatre.  
Derring Theatre.  
Keith Theatre.

**MARYLAND**

**Baltimore:**  
Belnod Theatre.  
Boulevard Theatre.  
Community Theatre.  
Forrest Theatre.  
Grand Theatre.  
Jay Theatrical Enterprise.  
Palace Picture House.  
Regent Theatre.  
Rivoli Theatre.  
State Theatre.  
Temple Amusement Co.

**Elkton:**  
New Theatre.

**MASSACHUSETTS**

**Attleboro:**  
Union Theatre.

**Boston:**  
Casino Theatre.  
Park Theatre.  
Tremont Theatre.

**Brockton:**  
Majestic Theatre.  
Modern Theatre.

**Charlestown:**  
Thompson Square Theatre.

**Fitchburg:**  
Majestic Theatre.  
Strand Theatre.

**Haverhill:**  
Lafayette Theatre.

**Holyoke:**  
Holyoke Theatre.  
Suffolk Theatre.

**Leominster:**  
Capitol Theatre.

**Lowell:**  
Capitol Theatre.  
Crown Theatre.  
Gates Theatre.  
Rialto Theatre.  
Victory Theatre.

**Medford:**  
Medford Theatre.  
Riverside Theatre.

**Roxbury:**  
Liberty Theatre.

**Somerville:**  
Capitol Theatre.  
Somerville Theatre.

**South Boston:**  
Strand Theatre.

**Stoughton:**  
State Theatre.

**MICHIGAN**

**Bay City:**  
Temple Theatre.  
Washington Theatre.  
Wenonah Theatre.

**Detroit:**  
Adam Theatre.  
Broadway Theatre.  
Downtown Theatre.

**Dowagiac:**  
Century Theatre.

**East Grand Rapids:**  
Ramona Theatre.

**Flint:**  
Columbia Theatre.  
Michigan Theatre.  
Richard Theatre.  
Ritz Theatre.  
Roxy Theatre.  
Star Theatre.  
State Theatre.  
Strand Theatre.

**Grand Haven:**  
Crescent Theatre.

**Grand Rapids:**  
Powers Theatre.  
Rialto Theatre.  
Savoy Theatre.

**Lansing:**  
Garden Theatre.  
Orpheum Theatre.  
Plaza Theatre.

**Mt. Clemens:**  
Bijou Theatre.  
Macomb Theatre.

**Niles:**  
Rivers Theatre.

**Saginaw:**  
Michigan Theatre.

**Sault Ste. Marie:**  
Colonial Theatre.  
Soo Theatre.  
Temple Theatre.

**MINNESOTA**

**Eveleth:**  
Regent Theatre.

**Hibbing:**  
Astor Theatre.

**Winona:**  
Broadway Theatre.

**MISSISSIPPI**

**Greenwood:**  
Lyric Theatre.

**Laurel:**  
Arabian Theatre.  
Jean Theatre.  
Strand Theatre.

**Pascagoula:**  
Nelson Theatre.

**Pase Christian:**  
Avalon Theatre.

**Winfield:**  
Ritz Theatre.

**St. Louis:**  
A. and G. Theatre.  
Yazoo Theatre.

**MISSOURI**

**Carthage:**  
Delphus Theatre.

**Joplin:**  
Gem Theatre.

**Kansas City:**  
Liberty Theatre.

**Webb City:**  
Civic Theatre.

**MONTANA**

**Billings:**  
Lyric Theatre.

**NEBRASKA**

**Grand Island:**  
Empress Theatre.  
Island Theatre.

**Kearney:**  
Empress Theatre.  
Kearney Opera House.

**NEW HAMPSHIRE**

**Nashua:**  
Colonial Theatre.  
Park Theatre.

**NEW JERSEY**

**Asbury Park:**  
Ocean Theatre.  
Paramount Theatre.

**Atlantic City:**  
Royal Theatre.

**Belmar:**  
Rivoli Theatre.

**Bridgeton:**  
Majestic Theatre.

**Butler:**  
New Butler Theatre.

**Camden:**  
Apollo Theatre.  
Victoria Theatre.  
Walt Whitman Theatre.

**Carteret:**  
Ritz Theatre.

**Clifton:**  
Strand Theatre.

**Glassboro:**  
Roxy Theatre.

**Jersey City:**  
Majestic Theatre.  
Transfer Theatre.

**Lakewood:**  
Palace Theatre.  
Strand Theatre.

**Little Falls:**  
Oxford Theatre.

**Long Branch:**  
Paramount Theatre.

**Lyndhurst:**  
Ritz Theatre.

**Netcong:**  
Palace Theatre.

**Newark:**  
Court Theatre.  
Strand Theatre.

**Ocean City:**  
Strand Theatre.

**Passaic:**  
Palace Theatre.  
Playhouse Theatre.  
Rialto Theatre.

**Pateroson:**  
Capitol Theatre.  
Plaza Theatre.  
State Theatre.

**Phillipsburg:**  
Main Theatre.

**Pitman:**  
Broadway Theatre.

**Pompton Lakes:**  
Pompton Lakes Theatre.

**Rutherford:**  
Rivoli Theatre.

**Toms River:**  
Traco Theatre.

**Westwood:**  
Westwood Theatre.

**NEW YORK**

**Albany:**  
Colonial Theatre.  
Eagle Theatre.  
Harmanus Theatre.  
Leland Theatre.  
Royal Theatre.

**Amsterdam:**  
Orpheum Theatre.

**Auburn:**  
Capitol Theatre.

**Beacon:**  
Beacon Theatre.  
Roosevelt Theatre.

**Bronx:**  
Bronx Opera House.  
Tremont Theatre.  
Windsor Theatre.

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

**Buffalo:**  
Lafayette Theatre.  
Community Theatre.

**Catskill:**  
Community Theatre.

**Cortland:**  
Cortland Theatre.

**Delaware:**  
Strand Theatre.

**Glens Falls:**  
State Theatre.

**Haverstraw:**  
Capitol Theatre.

**Johnstown:**  
Electric Theatre.

**Kingston:**  
Ritz Theatre.

**Mt. Kisco:**  
Playhouse Theatre.

**Mt. Vernon:**  
Embassy Theatre.

**Newburgh:**  
Academy of Music.  
Arcade Theatre.  
Bannister, Chas., Music Hall.

**New York City:**  
Beacon Theatre.  
Belmont Theatre.  
Benson Theatre.  
Blenheim Theatre.  
Grand Opera House.  
Irving Place Theatre.  
Locenia Theatre.  
National Theatre.  
Olympia Theatre.  
People's Theatre (Bowery).  
Princetown Playhouse.

**St. Louis:**  
A. and G. Theatre.  
Yazoo Theatre.

**MISSOURI**

**Carthage:**  
Delphus Theatre.

**Joplin:**  
Gem Theatre.

**Kansas City:**  
Liberty Theatre.

**Webb City:**  
Civic Theatre.

**MONTANA**

**Billings:**  
Lyric Theatre.

**NEBRASKA**

**Grand Island:**  
Empress Theatre.  
Island Theatre.

**Kearney:**  
Empress Theatre.  
Kearney Opera House.

**NEW HAMPSHIRE**

**Nashua:**  
Colonial Theatre.  
Park Theatre.

**NEW JERSEY**

**Asbury Park:**  
Ocean Theatre.  
Paramount Theatre.

**Atlantic City:**  
Royal Theatre.

**Belmar:**  
Rivoli Theatre.

**Bridgeton:**  
Majestic Theatre.

**Butler:**  
New Butler Theatre.

**Camden:**  
Apollo Theatre.  
Victoria Theatre.  
Walt Whitman Theatre.

**Carteret:**  
Ritz Theatre.

**Clifton:**  
Strand Theatre.

**Glassboro:**  
Roxy Theatre.

**Jersey City:**  
Majestic Theatre.  
Transfer Theatre.

**Lakewood:**  
Palace Theatre.  
Strand Theatre.

**Little Falls:**  
Oxford Theatre.

**Long Branch:**  
Paramount Theatre.

**Lyndhurst:**  
Ritz Theatre.

**Netcong:**  
Palace Theatre.

**Newark:**  
Court Theatre.  
Strand Theatre.

**Ocean City:**  
Strand Theatre.

**Passaic:**  
Palace Theatre.  
Playhouse Theatre.  
Rialto Theatre.

**Pateroson:**  
Capitol Theatre.  
Plaza Theatre.  
State Theatre.

**Phillipsburg:**  
Main Theatre.

**Pitman:**  
Broadway Theatre.

**Pompton Lakes:**  
Pompton Lakes Theatre.

**Rutherford:**  
Rivoli Theatre.

**Toms River:**  
Traco Theatre.

**Westwood:**  
Westwood Theatre.

**NEW YORK**

**Albany:**  
Colonial Theatre.  
Eagle Theatre.  
Harmanus Theatre.  
Leland Theatre.  
Royal Theatre.

**Amsterdam:**  
Orpheum Theatre.

**Auburn:**  
Capitol Theatre.

**Beacon:**  
Beacon Theatre.  
Roosevelt Theatre.

**Bronx:**  
Bronx Opera House.  
Tremont Theatre.  
Windsor Theatre.

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

**Buffalo:**  
Lafayette Theatre.  
Community Theatre.

**Catskill:**  
Community Theatre.

**Cortland:**  
Cortland Theatre.

**Delaware:**  
Strand Theatre.

**Glens Falls:**  
State Theatre.

**Haverstraw:**  
Capitol Theatre.

**Johnstown:**  
Electric Theatre.

**Kingston:**  
Ritz Theatre.

**Mt. Kisco:**  
Playhouse Theatre.

**Mt. Vernon:**  
Embassy Theatre.

**Newburgh:**  
Academy of Music.  
Arcade Theatre.  
Bannister, Chas., Music Hall.

**New York City:**  
Beacon Theatre.  
Belmont Theatre.  
Benson Theatre.  
Blenheim Theatre.  
Grand Opera House.  
Irving Place Theatre.  
Locenia Theatre.  
National Theatre.  
Olympia Theatre.  
People's Theatre (Bowery).  
Princetown Playhouse.



Schwartz, A. H., Century Circuit, Inc. Washington Theatre (115th St. and Amsterdam Ave.).

LONG ISLAND, N. Y.

Bayshore: Bayshore Theatre. Easthampton: Easthampton Theatre.

NORTH CAROLINA

Charlotte: Charlotte Theatre. Durham: New Duke Auditorium. Old Duke Auditorium.

NORTH DAKOTA

Fargo: Princess Theatre.

OHIO

Akron: DeLuxe Theatres. Bellefontaine: Court Theatre. Strand Theatre.

Columbus: Garden Theatre. Grandview Theatre. Hudson Theatre. Knickerbocker Theatre.

OKLAHOMA

Blackwell: Bays Theatre. Midwest Theatre. Palaco Theatre. Rivoli Theatre.

OREGON

Eugene: State Theatre. Klamath Falls: Poole's Pelican Theatre. Poole's Pine Tree Theatre.

PENNSYLVANIA

Alliquippa: State Theatre. Allentown: Lindy Theatre. Southern Theatre.

Chester: Lyric Theatre. Connelville: Orpheum Theatre. Elwood City: Liberty Theatre. Majestic Theatre.

Philadelphia: Adelphia Theatre. Bljow Theatre. Casino Theatre. Fernock Theatre. Gibson Theatre.

Pittsburgh: Pittsburgh Playhouse. Reading: Berman, Low, United Chain Theatres, Inc.

South Brownsville: Blson Theatre. Waynesburg: Waynesburg Opera House.

York: York Theatre.

RHODE ISLAND

East Providence: Hollywood Theatre. Pawtucket: Imperial Theatre. Music Hall. Strand Theatre.

Providence: Bomes Liberty Theatre. Capitol Theatre. Hope Theatre. Liberty Theatre. Metropolitan Theatre, John Turgeon, Owner. Uptown Theatre.

Columbia: Royal Theatre. Town Theatre.

Mitchell: New Roxy Theatre.

TENNESSEE

Elizabethton: Bonny Kate Theatre. Fountain City: Palace Theatre. Johnson City: Criterion Theatre. Liberty Theatre. Majestic Theatre. Tennessee Theatre.

Knoxville: Rialto Theatre. Maryville: Capitol Theatre. Palace Theatre.

Memphis: Princess Theatre. Susore Theatre, 869 Jackson Ave. Susore Theatre 379 N. Main St. Nashville: Hippodrome Theatre.

TEXAS

Ablene: Rita Theatre. Brownsville: Capitol Theatre. Dittman Theatre. Dreamland Theatre. Queen Theatre.

Brownwood: Queen Theatre. Burk Burnett: Palace Theatre.

Dallas: Little Theatre. Edinburg: Valley Theatre. Fert Worth: Little Theatre. Pearl Theatre.

Galveston: Dixie No. 3 Theatre. Greenville: Gem Theatre.

La Feria: Bljow Theatre. Longview: Liberty Theatre.

Lubbock: Lindsey Theatre. Lyric Theatre. Palace Theatre. Rex Theatre.

Lufkin: Texan Theatre. Mexia: American Theatre.

Mission: Mission Theatre. Pharr: Texas Theatre.

Plainview: Fair Theatre. Port Neches: Lyric Theatre.

Raymondville: Ramon Theatre. San Antonio: Harlandie Theatre. Highland Park Theatre. Sam Houston Theatre. Uptown Theatre. Zaragona Theatre.

San Benito: Palaco Theatre. Rivoli Theatre. Sherman: Texas Theatre. Washington Theatre.

Temple: High School Auditorium. Tyler: High School Auditorium Theatre. Wichita Falls: Queen Theatre.

Logan: Lyric Theatre. Provo: Crest Theatre. Salt Lake City: Rialto Theatre. Roxy Theatre. State Theatre. Town Hall Theatre.

VIRGINIA

Hopewell: Harris Theatre. Marcelle Theatre.

Lynchburg: Belvedere Theatre. Gayety Theatre.

Norfolk: Arcade Theatre. Colonial Theatre. Manhattan Theatre. Wells Theatre.

Petersburg: Marcel Theatre.

Portsmouth: Gates Theatre.

Richmond: Capitol Theatre. Grand Theatre. Lyric Theatre. Patrick Henry Theatre. Pontoon Theatre. State Theatre.

Roanoke: American Theatre. Park Theatre. Rialto Theatre. Roanoke Theatre. Strand Theatre.

Winchester: New Palace Theatre.

Tacoma: Riviera Theatre. Roxy Theatre.

WEST VIRGINIA

Charleston: Capitol Theatre. Kears Theatre.

Clarksburg: Opera House. Robinson Grand Theatre.

Fairmont: Nelson Theatre. Holidayscope. Lincoln Theatre. Strand Theatre.

Huntington: Avenue Theatre. Dixie Theatre. New Roxy Theatre. Palace Theatre.

New Cumberland: Manos Theatre.

Parkersburg: Virginia Theatre.

Weirton: Manos Theatre. State Theatre.

Wellburg: Palace Theatre. Strand Theatre.

WISCONSIN

Antigo: Home Theatre.

Chippewa Falls: Loop Theatre. Rivoli Theatre.

Menasha: Orpheum Theatre.

Merrill: Cosmo Theatre.

Wausau: Ritz Theatre.

DISTRICT OF COLUMBIA

Washington: Universal Chain Enterprises. Wardman Park Theatre.

CANADA ALBERTA

Calgary: Capitol Theatre. Grand Theatre. Palace Theatre. Strand Theatre. Variety Theatre.

Edmonton: Rialto Theatre.

Lethbridge: Empress Theatre.

MANITOBA

Winnipeg: Beacon Theatre. Bljow Theatre. Dominion Theatre. Garrick Theatre. Orpheum Theatre. Province Theatre. Rialto Theatre.

ONTARIO

Hamilton: Granada Theatre. Lyric Theatre.

Montreal: Stella Theatre.

Niagara Falls: Webb Theatre.

Ottawa: Center Theatre. Little Theatre. Rideau Theatre.

Peterborough: Regent Theatre. St. Catharines: Granada Theatre.

St. Thomas: Granada Theatre.

Toronto: Arcadian Theatre. Century Theatre. Cum Bac Theatre. Granada Theatre. Capital Theatre.

QUEBEC

Quebec: Cartier Theatre. Imperial Theatre. Princeps Theatre. Victoria Theatre.

SASKATCHEWAN

Regina: Broadway Theatre. Grand Theatre.

Saskatoon: Capitol Theatre. Daylight Theatre.

PIPE AND DRUM CORPS

Drum and Bugle Corps, Walter R. Craig Post of the American Legion, Rockford, Ill. Perth Amboy Post 48, American Legion Pipe, Drum and Bugle Corps, Perth Amboy, N. J.

AT LIBERTY

AT LIBERTY—Experienced repairman; can do reed and brass work and lacquering. Address "Repairman," Hanover, Pa.

AT LIBERTY—A-1 dance violinist, arranger; also play drums; want place in traveling orchestra. Elmer Slingman, 410 1/2 W. Green St., Champaign, Ill.

AT LIBERTY—Experienced dance pianist desires to connect with good orchestra in New Jersey; intermittent or steady job. Fred A. Wohlforth, Princeton, N. J.

AT LIBERTY—Three-piece nite club band; some double and sing; band been together 7 years; all letters answered. Scoth & Fringie, 127 1/2 So. Front St., Mankato, Minn.

AT LIBERTY—Drummer (white); open for steady engagement; plays swing or symphony, read or fake; 7 years' experience; union; go anywhere; neat, sober; please don't misrepresent. Address Louis R. Kelly, 612 21st St., N. W., Canton, Ohio.

AT LIBERTY—Open for steady nite club job: 5-piece orchestra, capable of handling any floor show, specialties, etc.; just finished 3 months' steady engagement at Roubt Hotel Palm Room, Oshkosh; job must be steady and union. Lester Ziebell, 95 Liberty St., Oshkosh, Wis.

For Sale or Exchange

FOR SALE—Set Bettoney Wood Clarinets, A and B flat; Grises Model Silver-plated Keys; fine condition; \$150.00; C. O. D.; 5 days' trial. E. A. Handlon, 948 10th Ave., So., Minneapolis, Minn.

FOR SALE—J. Schmidt French Horn, F and Eb slide; cost \$195.00; used 3 months; sell for \$95.00; perfect condition. Lloyd Gaetz, 55 W. Long St., Columbus, Ohio.

FOR SALE—J. Schmidt Double French Horn; brass; German silver trim; used very short time; cost \$285.00; sell for \$125.00. O. Friday, 1791 Cleveland Ave., Columbus, Ohio.

FOR SALE—Cello bag, brown canvas with 4 zipper pockets and closings; leather bound; specially made; used but a few times; \$7 will take it. C. Poillen, 51 Sterling Ave., Yonkers, N. Y.

FOR SALE—Oboe "Barbler," Conservatory system and case; excellent condition and tone, low pitch; \$32; unusual opportunity; trial. J. Hamberger, 1895 Morris Ave., Bronx, New York, N. Y.

FOR SALE—Bb Clarinet, "Buffet" (genuine) Boehm system, wood, in French plush lined case; low pitch; perfect condition; \$48.50; Hurry! Trial! R. Koshland, 268 S. 58th St., Philadelphia, Pa.

FOR SALE—Selmer Saxophone, alto, brass, gold-lacquered, two years old; carefully taken care of; used very little; excellent condition; retailed \$190; first \$90 takes it. Nomar Theatre, Wichita, Kans.

FOR SALE—French Besson Trumpet, set Boehm Buffet and Labiane Clarinets; Boehm Flute, pair K. Zildjian Turkish Cymbals, practically new; will sacrifice. O. Brancati, 3196 3rd Ave., New York, N. Y.

FOR SALE—Tenor Saxophone case, combination (will hold three instruments) plush lined, with outside zipper case cover; practically new; will sacrifice for \$19.50. F. E. Hirsch, 15 Abingdon Sq., New York, N. Y.

FOR SALE—Five old string Basses, swell and fat back; Imperial Silver Trumpet and case; pair 15-inch Turkish Cymbals; grand cello; all good bargains; Exchanges; try-out. Sol Pfeiffer, 2102 Regent Pl., Brooklyn, N. Y.

FOR SALE—One set of Temple Blocks (five), including rack, trap table, Cymbal holders; used very little; I will sacrifice it all for \$13; not a scratch on them; hurry; 3 days' trial. S. Hirsch, 5929 Latona St., Philadelphia, Pa.

FOR SALE—Saxophone, alto, French "Selmer," gold-plated, and plush lined case; will sacrifice for \$78; not the latest type but perfect in every respect; will give trial. I. Danzig, 16 E. 177th St., Bronx, New York, N. Y.

FOR SALE—Piano Accordion, "Ballarini," 130 base 4 and 5 reeds with plush case; beautifully decorated; used but a very short time; will sacrifice for \$115.00 (cost me \$250.00). R. Shatten, 6312 Chestnut St., Philadelphia, Pa.

FOR SALE—Robert Clarinet, wood, Bb full Boehm, brand new, never used; wonderful construction; Morocco leather case. Mackintosh cover; LeRoy selected at Robert Paris factory as perfect; retails \$235; sacrifice \$140. Nomar Building, Wichita, Kans.

FOR SALE—Clarinet, Buffet and Langrenus, buff wood; Bb full Boehms; Buffet, one-piece, completely overhauled; nice case; Langrenus, nearly new, fine construction; French case; Mackintosh cover; sacrifice, \$80 each. Nomar Theatre, Wichita, Kan.

WANTED

WANTED—Lyon & Healy Harp; will pay cash. Address K. Ald, 1630 Bush St., San Francisco, Calif.

Tell Your Congressman You Want Peace, Says Miss Jeannette Rankin

WASHINGTON.—On the 20th anniversary of America's entrance into the World War, Miss Jeannette Rankin, the first woman elected to Congress, who voted against war declaration in 1917, urges immediate action by the American people to keep this country out of another foreign conflict.

"We learned from the last war that if the people wish to keep out of future wars, they must make that decision known to the government, to their representatives in Congress. They must demand legislation which expresses the desire to abandon the use of the war method. They must do it now!"

Interviewed in her office at the headquarters of the National Council for Prevention of War, where she is engaged as full-time director of its legislative department, Miss Rankin deplored our huge armament expenditures, asserting that they are totally unrelated to our actual defense needs.

"The military organizations," she pointed out, "have grown to such an extent that they assume the right to define their policy. They quite boldly tell Congress what they want and bring pressure upon their members to obtain their appropriations. The control of the military establishments and the war policies ought never to leave the hands of Congress."

"The American people today want to stay out of foreign wars. By taking advantage of their desire for protection against invasion, military propaganda has convinced them that they need military preparations on an enormous scale. As result, Congress has built up an organization prepared to fight in other countries. Under a National Defense Act designed to avoid certain mistakes made in preparation for the World War, Congress continually increases our preparation for another."

Asked how she would cope with that situation, Miss Rankin replied, "If the American people want to stay out of war, they must think clearly and act courageously, insisting that military policy follow our national policy as expressed in the Kellogg Peace Pact, which renounces war but permits us to be ready to protect our shores from invasion. They must demand that Congress cease preparing to fight wars in other countries, and eliminate from the military establishment those instruments that are merely a threat to the peace of the world."

The crying need today, she feels, is for individual men and women to accept their responsibility for peace, to acquaint themselves with peace issues in Congress, and to make their opinion felt with their elected representatives, including the President, in Washington.

"I have never regretted my vote against the World War," she reminded. "These 20 years have intensified my conviction that war is still the stupid, futile method of attempting to settle disputes that it was in 1917."

Six senators and 49 representatives stood with Miss Rankin and voted against the World War. Twenty-six of this number are still living and held a reunion banquet in Washington on April.

MISCELLANEOUS

LIBERAL REWARD for information leading to recovery of Peter Guarnarius Cello made in 1702 and stolen from auto near Detroit in October, 1936; Russian initials M. F. engraved on bottom of Cello in center. Notify Detroit F. & M. Insurance Company, 625 Shelby St., Detroit, Mich.

**In the News**  
**CONNERY**

William F. Connery, Jr., Congressman from the 7th Massachusetts District, chairman of the House Committee on Labor, has a distinctly unusual history. He started his independent life as an actor. He appeared in several plays, including "Get Rich Quick Wallingford," and perhaps his experience in that play helps to explain the speed with which he can recognize fraud and false pretense now.

He was manager of a theatre when Uncle Sam got into the World War; and he didn't wait to be drafted. He enlisted as a private in Company A, 101st Regiment, U. S. Infantry, in 1917, and served 19 months in France. It was real service, with plenty of fighting; and if his theatrical experience taught him to recognize a trickster, the war showed him how to call a bluff. He was made a color sergeant for meritorious work, and honorably discharged April 28, 1918.

He was elected to the 68th Congress, re-elected to the next two Congresses, nominated by both parties for the 71st, and the 7th District has just got the Connery habit.

**Pennsylvania Passes**

**Minimum Wage Law**

WASHINGTON, D. C.—Two more results of the Supreme Court's reversal of itself in upholding the Washington minimum wage law are now to be chronicled.

The Pennsylvania legislature passed and sent to Governor Earle a minimum wage law for women and for boys under 21. Newsboys, domestic help and farm workers are exempted.

State Labor Commissioner John J. Toohey, Jr., of New Jersey has stated that he will name a minimum wage board to enforce a law passed in 1933, but allowed to slumber unenforced until Mr. Justice Roberts changed his mind on such matters. A notable circumstance is that the New Jersey Laundry Owners' Association, representing 80 per cent of the industry in that state, formally requested this action.

**TREASURER'S REPORT**

**FINES PAID DURING**  
**MAY, 1937**

Acosta, Alex	50.00
Alperin, Jack	10.00
Aragon, Frank	10.00
Abbott, John	15.00
Anderson, Bob	5.00
Bradshaw, "Tiny"	
(ref.)	5.74
Baird, Phillip	5.00
Burger, Wm.	
Berry, Otis M.	
Branch, Lucille	
Bogden, Bernice	
Brand, Mary Esther	
Blankenbiller, Paul	
Broms, Wilson	
Brooks, Fred (Red)	
Care, Theo.	
Castellanos, Don	
Caceres, Emilio	
Caceres, Ernest	
Chap, Valeria	
Cassano, Wm. J.	
Curie, J. L.	
Coelho, Joaquin L.	
Cornell, Clara M.	
Carew, Truman	
Cauette, Ed.	
Crockett, Nelson	
Campbell, Jack (Ray)	
Dalkey, Frank	
Dawe, Ralph	
Dawe, Stan	
Dawe, Ray	
Draby, Wallace	
Davis, Donald L.	
DuPont, Orville A.	
Danman, Hal	
Fleming, Louise	
Ferdi, Dean	
Flint, George	
Faulkner, Donald	
Farris, Blamarch	
Franta, Leo H.	
Garcia, Manuel	
Commins, Jesse	
Garcia, Julia	
Gomez, John	
Green, Mark Abbie	



**SAXOPHONE SOLOIST WITH**  
**INA RAY HUTTON'S MELODEARS**

Nadine Friedman, saxophone soloist with Ina Ray Hutton's nationally famous Melodears, is a protégée of Bennie Bonaccio and she has become an outstanding star among women artists. She has played a Conn since the age of 13 and writes, April 7, 1937: "I have tried various makes of instruments and find Conn vastly superior in tone quality and intonation."

**STARS WITH HARRIS ON**  
**JACK BENNY PROGRAM**

Below—Irvin Varret, 1st chair trombonist with Phil Harris' Orchestra, ranks high among the fine trombone players of the country. This orchestra is a great radio favorite now playing for Jack Benny's Jello broadcast. Also popular at Coconut Grove, Varret uses a Connqueror 44H trombone.



**BARNET OPENS**  
**SEASON WITH**  
**OWN ORCHESTRA**

For years Chas. Barnet has been a successful star in New York. May 1st he opened a promising season with his new orchestra at Hotel Kemmore, Albany, New York. The sax section shown at left is exclusively Conn, the 5 artists using 2 Conn alto, 3 tenors and 3 baritone. Barnet has used Conns for 10 years, the others from 6 to 11 years. We wish this great bunch of Conn boosters the utmost success with their new band.



**FEATURED WITH**  
**LEO REISMAN**

Left—Paul E. Howland, clarinet and saxophone star with the Leo Reisman Orchestra. Formerly with Bocca's Band and the New York Philharmonic. Uses a Conn 444N wood clarinet, also a Conn baritone sax. Writes January 27, 1937: "The new Conn clarinet is the finest I have played and the Conn baritone the best made."



**BROADCASTS OVER MUTUAL NETWORK**

Above is the sax section of Henry King's Orchestra, now playing at the Palmer House, Chicago, and broadcasting over the Mutual Broadcasting System. This orchestra is making a decided hit as the big attraction of the all-star floor show in the famous Empire room. All three of these fine artists play Conn tenors exclusively and two of them use the new model Conn. Left to right: Joe Sudy, Vince Raff, Jack Diamond. Photo May 1, 1937.



**MAYHEW LANDS GOOD SUMMER SPOT**

The Nye Mayhew Band, after engagements at Hotel Statler, Boston, and the Pennsylvania, New York City, is booked for the summer at the Glen Island Casino, Westchester, N. Y. Will broadcast over NBC several nights a week. A splendid band built around the well known Mayhew brothers. One starred 9 years with Hal Kemp and Bob with Kemp, Opie Nelson and Whiteside. In the solid Conn brass section shown above, left to right: Director Nye Mayhew, Conn alto sax; Bunny Snyder, Conn 2B trumpet; Bob Mayhew, Conn 2A cornet; Jack Menda, Conn short action 2D tenor; Gus Mayhew, Conn 24H trombone; George Mann, Conn 4H trombone.

ALL CONN TESTIMONIALS GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE

AMONG the most successful artists, you will find a surprisingly large number who have played Conns exclusively for a long period of years. A Conn sax seldom changes except for a new model of the same make. To get all the benefits of Conn's exclusive improvements, see your Conn dealer now or write for free book, "Next mental instrument."

C. G. CONN LTD. 1575 CONN BLDG. ELKHART, IND.

5.00	Gilberti, Pasquale	50.00	Pickering, Eric	50.00	Brescia, Peter	40.00
5.00	Hurtado, Celso	20.00	Paota, Joseph	25.00	Childa, Solly	50.00
25.71	Hayes, Bussy	15.00	Parnell, Chas.	25.00	Cragg, Beatrice	75.00
25.72	Hartwick, Kenneth	25.00	Pocock, Don	10.00	Calloway, Blanche	21.10
7.14	Hartwick, Jerry	25.00	Podras, Gus	10.00	Clark, Robert	250.00
10.00	Hall, Nelson	10.00	Rosa, George	75.00	Cooper, Hugh	29.10
25.00	Hartinger, Joe	10.00	Rosado, John	10.00	Campbell, Norman	100.00
18.92	Hadden, Walter E.	10.00	Richardson, Benny	25.00	Creators, Guiseppo	5.00
10.00	Hartman, Donald K.	10.00	Rosa, Herbert C.	10.00	Dulaney, Karl	10.00
50.00	Harris, Clarence W. B.	10.00	Ross, Noble	10.00	DuPree, Russ	30.00
50.00	Davis, Edwin Allan	25.00	Royce, Rudy	50.00	Devine, Jimmy	25.00
50.00	Hagquist, Bert	5.00	Scott, Cecil	15.00	Ella, Jack	75.00
1.14	Hagan, John Patrick	5.00	Smith, Eddie	10.00	Ferdinando, A.	20.00
5.00	Hopkins, Andy	5.00	St. Pierre, Henry	5.00	Fulcher, Charles	41.48
50.00	Howard, Ben	25.00	Sandry, Murray	10.00	Fritsley, Gene	7.30
10.00	Johnson, George L.	2.00	Semo, John	5.00	Fishman, Edw. I.	25.00
10.00	Kiersy, John	5.00	Sayles, Leon V.	4.00	Greentear, Ralph	9.00
5.00	Konits, Frank	50.00	Sheaffer, Wm. G.	50.00	Galassi, Frank	5.00
25.00	Klea, Charles	10.00	Stowell, Bob	21.00	Henderson, Fletcher	60.54
10.00	Knigt, Fred	20.00	Schildcrout, Harry	10.00	Henly, Bruce	10.00
25.00	Lindsey, Zella	25.71	Shook, Harry	5.00	Local 363	12.00
50.00	Lichtenstein, Ralph	10.00	Thomas, George	15.00	Mirabella, Joe	100.00
15.00	LaBonte, Louis	20.00	Torre, Joseph	15.00	Maitland, Johnnie	30.00
15.00	Lamar, E. A. (10% ref.)	3.45	Vincent, Earl	25.00	Moroni, Jack	2.00
15.00	Lamar, E. A. (10% ref.)	3.75	Villa, Lew	25.00	Miller, Dave	10.00
5.00	Lambert, Lawrence	7.50	Vall, Paul	10.00	McCandless, Russell	5.50
50.00	Labovits, Jack	20.00	Walker, Horace	50.00	Nasal, Aubrey	5.00
5.00	Labovits, Rose	25.73	Zauser, Samuel	25.00	Nasarro, Theo.	10.00
10.00	Markels, Michael	10.00			Rodman, Don	50.00
25.71	Melendes, Ralph	10.00			Rush, Benny	22.95
20.00	Mitchell, Bert	50.00			Russell, Mrs. Ross	21.27
5.00	McHale, James	50.00			Ten per cent due Members	74.28
25.00	McCoomb, O. R.	100.00			Van Pool, Marshall	9.20
4.00	McAllister, Jerry	5.00				
15.00	McCracken, E. P.	40.00				
50.00	Mathanson, Robert Larri	50.00				
50.00	Nichols, Clare	25.00				
50.00	Nichols, Allen	10.04				
50.00	Newman, Robert	10.00				
5.00	Olsen, John					

**CLAIMS PAID DURING MAY, 1937**

Alpha Iota Epsilon Fraternity	71.00
Andre, Mildred	15.00
Bacman, F. W.	10.00
Blackman, Teddy	5.00
Buddi, Charles	5.47
Burt, Carl	25.00
<b>Total</b>	<b>\$1,429.60</b>

Respectfully submitted,  
**H. J. BRENTON,**  
Financial Secretary-Treasurer.



