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HUGE SUM FOR MUSIC FOR GOLDEN GATE FAIR

Three-quarters of a Million Dollars is the Estimate Set to Be Expended

SAN FRANCISCO, Calif.—Three-quarters of a million dollars for music!

That is the staggering sum, it was conservatively estimated by Harris Connick, Chief Director of the 1939 Golden Gate International Exposition, that will be spent by the exposition concessionaires and exhibitors on Treasure Island for music during California's World's Fair, which opens on February 18, 1939, and closes on December 2.

Foundation for the comprehensive program of music was laid several months ago when the Chief Director of the Exposition concluded a labor contract between the Exposition and the Musicians' Union, Local No. 6 of San Francisco.

In addition to providing for no stoppage of work under any conditions, the contract set up working conditions and minimum rates of pay for all professional musicians to be employed on Treasure Island.

The Musicians' Union contract sets up the agreed scales of pay for the Exposition, Mr. Connick said, and provides conditions under which the Fair is to broadcast radio programs. Another important clause in the contract permits the Exposition to import broadcasting acts so the public may have a chance to see and hear internationally famous radio organizations without charge.

The contract likewise allows for the appearance at the Exposition of non-professional groups such as school bands, etc. In addition, the Musicians' Union, as a special gesture to assure success of the Exposition, will permit the Fair to bring in bands from foreign nations to help build the "gate" in the same manner as was done in the Panama-Pacific Exposition in 1915.

"There has been no Exposition since 1915 which has had anywhere near as elaborate a music program as did the Panama-Pacific Exposition and the music set-up for the Golden Gate International Exposition will surpass even that," Mr. Connick declared.

With the way cleared for the uninterrupted presentation of music during the 288 days of the Exposition, Mr. Connick went into action to obtain outstanding attractions.

First band to be signed was that of Dr. Edwin Franko Goldman, known as the Toscanini of band music and the successor of John Philip Sousa. The Goldman band of 60 musicians, which will come West on a special train, opens its engagement of 15 weeks on Treasure Island beginning March 19, 1939. Composer of more than 80 celebrated marches, Goldman's latest, the "Golden Gate March," has been designated as Treasure Island's official march.

The second famed musical organization to come into the Exposition fold is the Thavlu Band and his presentations. Particularly well known in Chicago and vicinity, this band will begin an engagement of 12 weeks on Treasure Island in September of next year.

From San Francisco will come a "utility" band of 40 pieces which will be available for varied purposes during the run of the Exposition. This local band, according to Mr. Connick, can compete on even terms with any band in the country and will be equally at home on the concert platform and the air lanes as it

will be for the fanfare of parades, pageants and scores of special events that require a versatile group of musicians.

There will also be a "utility" orchestra of 40 pieces organized from among San Francisco musicians for the manifold duties of an Exposition musical aggregation of this type.

The famed San Francisco Symphony Orchestra will be used for a series of

TEXTILE WORKERS VOTE FOR A. F. OF L. UNION

Ballots of Atlantic Mills Employees Overwhelmingly Defeat Lewis' C. I. O. Unit.

PROVIDENCE, R. I.—The employes of the Atlantic Mills big plant at Olneyville cast 994 votes for the Providence and Woonasquatucket Woolen and Worsted District Council, affiliated with the American Federation of Labor, as their collective bargaining agency, and only 535 votes for the Textile Workers Organizing Committee, affiliated with the CIO.

The election, conducted by the National Labor Relations Board and requested by the T. W. O. C. was publicized by the CIO outfit as the first test of strength with the recently chartered textile workers affiliate of the American Federation of Labor. The test resulted in a definite, positive and overwhelming defeat for the CIO and an equally definite, positive and overwhelming victory for the American Federation of Labor.

The defeat was the second blow suffered recently by the T. W. O. C. On November 30 the Superior Court decided that the contract held by the T. W. O. C. taking over the United Textile Workers of America was invalid, and ordered the T. W. O. C. to make an accounting of all the dues and other moneys collected from the locals of the United Textile Workers and turn such funds over to the court.

RINGLING CIRCUS HAS SETTLED LABOR TROUBLE

Big Show Will Be Strictly Union— Jobs for 1,200 Assured—Pact Approved by A. F. of L.

An agreement terminating the American Federation of Actors' difficulties with the Ringling circus interest has been reached and employment of approximately 1,200 performers and workers with the Ringling Bros.-Barnum & Bailey Circus next season under union conditions assured.

The agreement was made after a series of conferences arranged by President William Green and Vice-President Matthew Woll of the American Federation of Labor, both of whom have approved the settlement with the circus.

The conferences opened in New York City on Tuesday, December 13, and terminated early on Friday morning, December 16.

"All misunderstandings have been cleared away," said Matthew Woll, who acted as arbiter at the conferences, in announcing the settlement. "There will be full co-operation between the union and the circus management. The country during the coming season will see the greatest circus the world has ever had, I am glad that this great American show will operate again under union policies."

The American Federation of Actors was represented at the conferences by Executive Secretary Ralph Whitehead, Judge
(Continued on Page Twenty-four)

COLORFUL BAY SETTING FOR WORLD'S FAIR



Striking new aerial photograph of the San Francisco Bay region showing how the 1939 Golden Gate International Exposition will appear from the sky when this World's Fair of the West opens on its man-made site, Treasure Island in the center of the bay, in 1939. In foreground are the skyscrapers of San Francisco, in background, Oakland and Berkeley. At right, the new \$77,000,000 trans-bay bridge connecting San Francisco and Oakland.

concerts during the Exposition. Negotiations are under way for the bringing to Treasure Island of other outstanding symphony orchestras of the nation.

For the Gayway, the 40-acre amusement zone, the Exposition is planning to bring to a mammoth cafe and dance pavilion a succession of "name" bands which will "spell" one another during the run of the Exposition, thus assuring World's Fair crowds a wide variety of dance music, from "sweet" to "hot." When the "name" bands are not in action, a local orchestra

will be on hand to handle the dance tempo for Treasure Island visitors.

From far-off lands will come innumerable picturesque bands to add to the gaiety of the Exposition. One of these is the famed Philippine Constabulary Band; another is the Native Bagpipe Band, which is being sent to Treasure Island by the Sultan of Johore. The Seaforth Highlanders Band from Canada is also expected to drop into Treasure Island on a musical jaunt, and negotiations are under
(Continued on Page Twenty-four)

Swiss National Exposition To Feature Musical Events

Folk music in all its phases will be particularly stressed during the Swiss National Exposition, which will be held at Zurich from May 6 to October 29, 1939. Soon after the opening a "Swiss Boys' Music Day" will be the occasion of a great concert. De luxe events are also scheduled by the Federal Music Association, and the Swiss Accordion Society promises a concert in June in the large concert hall of the new Kongresshaus. In September the Swiss Mandolin Orchestra Association will play in the same concert hall.

From June 3 to 5 a Federal Yodeling Festival will be a tuneful attraction, and in the same month the Swiss Drummers and Fifers are also to hold a fete. Scheduled as June events in Zurich are furthermore a "Federal Workingmen's Festival," a "Swiss Railroad Men's Day," and a "First Folk Music Day." June festival plays and Swiss operas will be outstanding offerings during that month.

A series of professional theatre performances will be a July highlight, while folk theatre presentations are promised for August, together with a guest performance by the Goetheanum of Dornach-Basle, and a "Second Folk Music Day."

September National Exposition events in Zurich feature a Swiss Costumes Festival, an Appenzell Alpine Fete, Folkloristic performances, a marionettes theatre and a concert of songs in the four official languages of Switzerland.

Other noteworthy attractions in Zurich during the National Exposition period include Dalcrose Festival plays; performances of the Exposition Festival play; performances by Trudy Schoop and her ballet; performances by the open-air Theatre du Jorat of Lausanne; a Fete of the Guilds; a Lake of Zurich Festival; a number of Cantonal "Days," also performances at Einsiedeln near Zurich of Calderon's medieval religious play "The Great World Theatre."

Band Concerts

Anniversary greetings are in order for two famous bands, Frank Simon and His Armco Band of Cincinnati, Ohio, and the Long Beach Municipal Band of Long Beach, Calif.

November 30 a capacity audience attended two concerts celebrating the 15th anniversary of the Long Beach Municipal Band. The original inaugural program of November 30, 1923, was again offered to the city. The concert opened with the "Star Spangled Banner" and closed with "Southern Rhapsody" by Hosmer. The entire program included the Liugini march "Russe"; the Overture, "Il Guarany," by Gomez; Lacombe's Spanish suite, "La Feria"; two of Brahms' Magyar dances; the concert waltz of Lehar, "Gold and Silver"; Adams' Transcription on "Bells of St. Mary's"; two compositions of the band's conductor, Herbert L. Clarke, "Long Beach Is Calling," dedicated to Long Beach citizens, and a cornet trio, "Flirtations," played by the Messrs. Tyler, Hoose and Hennel.

In recognition of the millions of tourists who visit the city winter and summer, the band plays twice daily, free to



Conductor Herbert L. Clarke

the public, except on Sunday evenings and Mondays. At the end of the 1937-38 fiscal year 13,466 public concerts had been presented, the annual quota now being 500.

Long Beach owns a band library of over 5,000 numbers; it is said to be one of the largest in the United States, and the city's unwavering support of the band is a meritorious record.

The conductor, Mr. Clarke, has a professional career which covers a period of 50 years and the high esteem in which he is held by his 37 musicians helps to make the Municipal Band the well-integrated musical unit that it is. Twelve soloists are featured weekly with duos, trios, quartettes, quintettes and sextettes included in both brass and reed. Mr. Clarke's creative ambitions lean toward a symphony in wind and he has already done experimental work in that direction. The symphonic effects thus far achieved, combined with popular numbers result in daily programs which add to the city's attractions.

Frank Simon and his famous ARMCO Band will celebrate its 10th anniversary as a radio feature when it returns to the air waves over the coast-to-coast NBC Blue Network Sunday afternoon, January 15, at 3 o'clock, Eastern Standard Time.

By reputation and brilliance in performance Dr. Simon's organization is one of the world's truly great symphonic bands, and has the outstanding record of reaching its tenth radio milestone under one sponsor, The American Rolling Mill Company (ARMCO), from which the band derives its name.

It is composed of over 50 of Cincinnati's finest professional musicians, and its broadcasts originate in that city from Emery Auditorium, former home of the Cincinnati Symphony Orchestra.

Veteran radio unit that it is, Dr. Simon's band hails back to the days when Radio City was barely a dream, and heavily draped improvised studios were still in vogue. Microphones then were nothing more in principle than the ordinary old carbon telephone transmitter, and a large band could never reach a climax for fear of throwing the station off the air.

In recent years, Dr. Simon's ARMCO Band has taken a leading part in the development of a better band "pick-up." With the aid of modern microphones and expert engineers, Dr. Simon has done much to prove that the full throated tone of the concert or symphonic band can be faithfully reproduced over the air waves.

The radio programs of this band are composed of fine music, compiled with a sensible regard for popular appeal . . . perhaps one of the reasons for the longevity of this organization as a radio unit. The ARMCO Band has millions of fans throughout the United States and Canada; fans that have grown to know that to hear this organization is to hear band music at its best.

Dr. Frank Simon is one of the most colorful personalities of the band world. He was for many years cornet soloist and assistant conductor of the Sousa Band, and is a past president of The American Bandmasters' Association. His activities in the interest of better bands and better hand music take him to practically every part of the country during periods in between broadcasting seasons.

Firmly believing that there is room for more good band music on the air, Dr. Simon points out that there are over two million school band musicians in America, who, with their families and friends look eagerly to such programs as his own. This audience alone, Dr. Simon believes, presents a strong potential market for wide-awake radio sponsors, to say nothing of the millions of other Americans who thrill to the stirring strains of a fine band.

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SCHOOL DAYS

They tell this one about the days when "Abe" Cook went to school: "Abe" looked long and thoughtfully at the second examination question, which read: "State the number of tons of coal shipped out of the United States in any given year?" Took him a long time to get over that one but when he did he wrote: "1492—none." P. S. He received zero on that one.

PLEASANT DREAMS

Mrs. X: "Does your husband talk in his sleep?"
Mrs. Y: "No, and it's terribly exasperating. He just grins."

HE HAD SOME SYMPATHY

One day last week my old dad took his flute from the cupboard and started to play a tune. After a few minutes had passed, my brother, aged nine asked: "Why does Daddy close his eyes when he plays the flute?"
"Oh," my brother said, "he doesn't like to see people suffering."

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Name Bands

The present era of specialisation in radio and screen has engendered the enterprise among name bands for the ultimate in the technique of dance arrangements. Of necessity, the number of times that a given song may be played in one arrangement is limited and at a stiff price. Bands must obtain an option on their own individual renditions. The behind-the-scenes story of various methods by which big name bands tried to meet these expenses is one of interest. Since their sponsors taboo electrical transcriptions, leaders like Russ Morgan, Larry Clinton, Richard Himber and Ozzie Nelson were heard as Russ Morrow, Lenny Carson, Ross Heywood and Ollie Norton respectively over small radio stations in transcribed music. Connoisseurs of rhythm, however, from all over the country refused to believe in names and the game was up. Evidently a true swing fan knows his arrangements.

While speaking of radio and technique, the Fitch Bandwagon heard on Sundays, 7:30 P. M. over the N. B. C. Red network, is an education in the treatment of dance tunes by the "Who's Who" in name bands. Starting in September, the series has included Guy Lombardo, Richard Himber, Ted Fio-Rino, Bob Crosby, Abe Lyman, Leo Reisman, Roger Pryor, Freddy Martin, Eddy Duchin, Ozzie Nelson, Buddy Rogers, Frankie Masters, Tommy Dorsey, Jan Garber, Benny Goodman and Herbie Kay.

Other news of the air-waves brings the information that: Rudy Vallee's Thursday "Variety" hour has been renewed for another 52 broadcasts over the same network of 53 stations. Eddie DeLange and his recently organized Victor recording orchestra will be a part of the Phil Baker program. Raymond Scott, modern composer, is now musical director of a new series of song recitals by Nan Wynne, swing stylist. Miss Wynne is offering a "Revival in Rhythm" program over C. B. S. Mondays and Fridays, 6:30 P. M.

Jumping from radio to pictures, we hear that Bob Hope and Shirley Ross will be co-starring in the forthcoming Paramount production, "Some Like It Hot," which features Gene Krupa and his band. Hal Kemp and his orchestra can be seen and heard in a Paramount swing session which brings Judy Starr and her six-year-old daughter, Patsy, to the screen singing "Small Fry." In addition, there is a Bob Allen number, "If I Loved You More," and Sazie Dowell doing "Beating Around the Mulberry Bush." Paramount has also propositioned Rudy Vallee on a one-picture deal for the "The Lady From Kentucky." December 21-22, Larry Clinton made a Vitaphone short in New York.

Modern music of the sweetness and light variety has lost none of its appeal in the past few months as is witnessed by the response to such orchestras as Phil Spitalay's all-girl band. "The Hour of Charm" program heard weekly over the air at 9 P. M. Mondays received awards recently as the "best radio program of light music." The awards were given by the Exposition of Women's Arts and Industries and the Women's National Radio Committee, said to represent the views of 10,000,000 women.

Ivor Peterson and his Trio is another current favorite in New York, now playing restful melodies with an old world touch at the Marine Grill of the Hotel McAlpin. The trio came to the Marine Grill after long engagements at the Bert Room of the Waldorf and the Swedish-American restaurant, the Castleholm. While at the Castleholm, Mr. Peterson, a composer, presented his latest composition "The Skating Queen." Sonja Henie, to whom the waltz was dedicated, was guest of honor at the presentation.

The Budapest Gypsy Ensemble of Alexander Haas is also in demand for folk music and continental melodies, and has played at many social functions. Mr. Haas selected, orchestrated and furnished the music for the popular Broadway productions, "Oscar Wilde" and "Kiss the Boys Good-bye."

On the festive evening of Christmas, Paul Whiteman conducted his eighth Carnegie Hall concert with an imposing array of guest artists and composers and a 60-piece orchestra. Included on the program of modern American music were Artie Shaw's clarinet number, "Blues"; two spirituals by Louis Armstrong, Nathan Van Clief's "Opus 1, No. 1," played by the orchestra; Roy Bargy's "Melodic Day"; "Those Belles" in which Bert Shefter, Duke Ellington, Fred Van Epps, Walter Gross, Roy Bargy and Morton Gould all had a hand; Duke Ellington's "Blue Belles of Harlem," Gershwin's unfinished "Cuban Overture" played by Rosa Linda. Deems Taylor was commentator.

By Mr. Whiteman's admission the concert was experimental, search perhaps for the successor to George Gershwin. However, when the concert was brought to a close with "Rhapsody in Blue" there was left the conviction that the late composer's place in modern music has yet to be filled.

The hall was crowded to the rafters, showing that "Pop" has lost none of the popularity that keeps him in top rank with the American public.

New York celebrated the fall of 1937 and the farewell of 1938 with a series of exits and entrances of name bands in hotels and night spots. Eddie DeLange and his band moved into the Park Central Hotel early in December to stay over the holidays until Chick Webb takes the stand January 25. December 10 Joe Venuti made his Metropolitan debut as a leader at the Belmont Place and about the same time Winky Matson came back to New York to play at the Little Club. Glenna Miller came into the Paradise Restaurant on the heels of Russ Morgan December 23, while La Cops re-opened for Christmas to the strains of Eric Madriguera and Ramon Ramon. Kay Kyser saw the new year in at the Pennsylvania and left thereafter, as did Les Brown, at the Edison Green Room, making way for Gray Gordon who had come from a December 29 date at the University of Scranton, Scranton, Pa. Tommy Dorsey stayed for a few days of 1938 at the New Yorker and then handed over the stick to Brother Jimmy on January 10. Ben Cutler stepped on the stand of the Rainbow Room January 9, as Al Donahue made tracks for Florida and the Palm Island Casino, but Eddie Le Baron stayed on to supply rumba interludes.

Future bookings include Gray Gordon set for February 1 at the Hotel Lincoln; Jack Marshall to carry on for Eddy Duchin after January 23 at the Plaza, and Blue Barron scheduled to return to the Edison Hotel early in March.

Out on the coast Freddie Martin rang in the new year at the Coconut Grove in Los Angeles replacing Rudy Vallee and in Hollywood Ray Noble started the ball rolling for Christmas at the December 25 opening of Earl Carroll's new Hollywood Theatre restaurant. Shep Fields due to remain at the Biltmore Bowl until March extended holiday greetings to his friends in Los Angeles, while Clyde McCoy and His Sugar Blues Orchestra rolled in at the Palomar December 14 as Gene Krupa beat out a retreat. The McCoy engagement extends over a six-week period. Phil Harris has resumed his post at the Wilshire Bowl after two weeks in the east. Clyde Lucas celebrated December 25 at the Mark Hopkins in San Francisco, as did Ted Weems at the St. Francis. Orrin Tucker is on the books for the Mark Hopkins following eight weeks of Clyde Lucas.

In the sunny south, Marvin Frederic and his orchestra started playing December 16 at the Atlanta Biltmore Hotel, Atlanta, for a four-week stay. The Royal Palm Hotel in Miami has been offering Mannie Gates and his orchestra and a conga band led by Frank Hernandez. Paul Whiteman will be at the annual Gasparilla Ball in Tampa, February 7-8, and will originate his air commercial from that spot. In New Orleans Buddy Rogers has been heard at the Hotel Roosevelt since December 19, and Al Kavelin left Pittsburgh for a two-week engagement at the Jung Hotel in the same city, December 22. Don Bestor started playing at the Rice Hotel, Houston, December 28, bowing out to Blue Barron January 9, who was scheduled to remain through the 21st. Phil Levant has been on deck at the Groves, a night spot just outside of Orange, Texas, across the Louisiana border. Jimmie Livingston came from the Club Edgewood in Albany, N. Y., down to the Richmond, Va., Tantilla Gardens the middle of December. And coming up to Washington, D. C., in the first week of 1938 the Biltmore Boys took over the Hotel Carlton for an indefinite engagement.

Jumping out to Chicago we have Stuff Smith and his Onyx Club swing band starting a six-week visit at the La Salle Hotel New Year's Eve, while George Olson made merry at the Drake with his "Music of Tomorrow." Happy Felton supplied holiday music for the College Inn as did Griff Williams for the Milvanon Ballroom, having come from Milwaukee's Hotel Schroeder to supplant Little Jack Little on December 24. Jay Mills and his orchestra began a limited engagement in the Marine Dining Room of the Edgewater Beach Hotel December 3. A February opening of interest to Chicago patrons is that of Ted Lewis at Chez Paree. Orrin Tucker continues indefinitely at the Palmer House.

Joe Reichman completed his month's stay at the Netherland Plaza Hotel in Cincinnati on January 1 and Barney Rapp tuned in at the Gibson on the 6th for an engagement lasting through February 2. In the early part of December, Jack Marshall and George Hamilton were heard playing at the Statler hotels in Detroit and Cleveland, respectively. Little Jack Little rang in 1938 at the William Penn Hotel, Pittsburgh, permitting Lawrence Welk to go out to St. Louis for a dance session at the Chase Hotel. Ramona took over the bandstand at the Hotel Muehlebach, Kansas City, for two weeks beginning December 31, and on the 28th Emery Deutsch opened at the Book-Cadillac Hotel in Detroit, with a scheduled future date for February 1 with the Dallas Adolphus Hotel. Red Nichols supplied New Year's Eve entertainment at the Nicolet Hotel, Minneapolis, with four weeks of music to follow, as Freddie Fisher and his Snickelfritzers returned to the St. Paul Hotel in St. Paul January 5. Carl Ravazza played out the holidays in Salt Lake City at the Hotel Utah.

Recent bookings for theatres include five weeks of touring for Russ Morgan, which will start on January 27 with a week's run at the Stanley in Pittsburgh, then the Earle in Philadelphia and a fortnight at New York's Strand. January 6 Henry Busse took in a week at the Shubert, Cincinnati, and split the following week between the Palace theatres in Akron and Youngstown, Ohio. Claude Hopkins stomped in New Year's at the Stanley in Camden, N. J., and then spent the first two days of January in York, Pa., at the Strand Theatre. December 23 Larry Clinton made his first appearance in Hartford, Conn., at the State Theatre and was immediately signed for a re-appearance after the holidays. The New York Paramount grabbed Glen Gray and his Casa Loma orchestra for Christmas celebrations with future bookings on Benny Goodman, Tommy Dorsey, Chick Webb and Bob Crosby.

In the annual lobby balloting contest conducted by the Paramount Theatre, New York, for 1938, Benny Goodman came out on top with Tommy Dorsey, Sammy Kaye, Guy Lombardo and Kay Kyser close behind. In 1937, Goodman, Lombardo and Shep Fields were head of the list, while the 1936 leading trio was composed of Glen Gray, Guy Lombardo and Fred Waring. The poll has proved to be such a valuable index of public preference in orchestras that it will be continued throughout this year.


Early returns from the Downbeat magazine poll listed Artie Shaw over Benny Goodman as King of Swing with Glen Gray the top sweet band. Larry Clinton was rated ace on the arranger list.

One last comment on bands is to the effect that Horace Heidt's "Brigadiers" have become "Musical Knights."

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Symphony Orchestras

With the turn of the new year, plans for the New York World's Fair move swiftly, and in anticipation of an audience increased by World's Fair visitors Mrs. Charles Guggenheimer, chairman of the Stadium Concerts Committee, has announced elaborate preparations for the 1939 season of the long-famous summer concerts. As of yore, the main-stay of the concerts will be the New York Philharmonic-Symphony Society; and throughout the season, beginning earlier than usual, the Stadium will once again accommodate a multitude of those seeking the best in music at prices convenient for their budget.

In upholding its standard as a democratic institution, the concerts have brought to the public outstanding soloists such as: Jascha Heifetz, Josef Hofmann, Mischa Elman, Moriz Rosenthal, Albert Spalding, Efreim Zimbalist, Josef and Rosina Lhevinne, Jose Iturbi, Harold Bauer, Lily Pons, Florence Easton, Paul Althouse and John Charles Thomas. In addition, many young solo artists and conductors have been introduced. Marian Anderson was first heard in New York as a Stadium prize contest winner and Eugene Ormandy, Massimo Freccia, Hans Kindler and Paul Kerby have made their bows there as conductors.

Mrs. Guggenheimer's committee will also cooperate with the World's Fair committee in its plans for opera, ballets and pageants.

The New York Philharmonic Society will again participate in the 1939 Silvermine Music Festival which has been planned for the third consecutive summer at Silvermine, Conn.

In one of its mid-winter concerts on December 1, the New York Philharmonic-Symphony Orchestra played the "Fidelio" overture to Beethoven's opera of the same name. The program included Mozart's "Jupiter" symphony and the First Symphony of Brahms.

The following week, Mr. Barbirolli undertook the experimental amalgamation of excerpts from the Debussy opera "Pelleas et Melisande" offered in sharp contrast to Bach's D Major orchestral suite and the "Eroica" symphony of Beethoven.

The New York conductor revived the Dvorak G Major symphony, Opus 88, for his program of December 15, which was further comprised of Mozart's "Impresario" overture; "Scherzo Fantastique" by Stravinsky, and Respighi's "Pines of Rome."

December 18 Charles Haubel introduced his prize-winning composition of the society's American Composers' Contest, The Passacaglia in A Minor, on a program which contained the Beethoven C Major piano concerto with Hertsene Monath as soloist, and the Cesar Franck D Minor symphony under the direction of John Barbirolli.

A New York concert of note in December was that given by the Philadelphia Orchestra under the direction of Eugene Ormandy for the benefit of its Pension Fund. On the evening of December 13 "Concert Piece in one movement from the Paganini violin concerto in D Major" arranged by Fritz Kreisler made its first appearance in New York with orchestra accompaniment and was played by Mr. Kreisler, soloist, who received a tremendous ovation in appreciation of his art, both in collaboration and performance. Included on this program were Debussy's "Iberia"; a suite of dances and airs from Purcell's "Dido and Aeneas," and the Brahms concerto with Mr. Tabuteau, oboe soloist.

Earlier in December the Philadelphia Orchestra made a tour of the South stopping for concerts at Columbia, S. C.; Durham, N. C.; Greensboro, N. C.; Winston-Salem, N. C., and Asheville, N. C.

On November 26 Arturo Toscanini continued his series of NBC concerts with a presentation of Symphony No. 1 in D Minor of Martucci on a program including the overture to "The Bartered Bride" by Smetana; Liszt's symphonic poem "Orpheus," and the second suite of excerpts from Ravel's ballet "Daphnis and Chloe."

The first half of the Toscanini series was completed December 3 with a program of Beethoven and Wagner. The opening number was an unparalleled interpretation of the "Eroica" symphony of Beethoven, followed by Wagner's "Rienzi" overture. The evening's concluding numbers were the familiar "Waldweben" from

"Siegfried" and the Funeral March from "Die Gotterdammerung."

Arturo Toscanini and the NBC orchestra appeared in Newark, December 13, at a benefit concert arranged by the Griffith Music Foundation for the Essex County Conference of Catholics, Jews and Protestants. A distinguished assemblage was gathered to pay homage to the maestro for one of the most memorable programs the city has ever known. The playing of Tchaikowsky's "Pathetique" Symphony marked the third time Toscanini has conducted the work in his entire career. In addition was heard Weber's overture to "Oberon"; Brahms' Variations on a Theme by Haydn; "Waldweben" from Wagner's "Siegfried," and the prelude to "Die Meistersinger."

On December 27 there was a concert at the Lyric Theatre in Baltimore when Mr. Toscanini and his NBC orchestra were heard by patrons from Maryland and Washington.

The interim of the maestro's December absence was admirably filled by Artur Rodzinsky, conductor of the Cleveland Orchestra. For his first appearance at Studio 8H, December 10, Mr. Rodzinsky chose an all-Russian program consisting of Glinka's overture to "Russian and Ludmilla"; Tchaikowsky's Fifth Symphony in E Minor; the first New York performance and American radio premiere of Concerto for Orchestra by Michael Starokodonsky, and a suite from Stravinsky's ballet "The Fire Bird."

On December 17 Mr. Rodzinski offered the Symphony No. 4 in C Major of Dvorak; Hindemith's symphony "Matthias The Painter"; the "Euryanthe" overture of von Weber, and Strauss' "Till Eulenspiegel's Merry Pranks."

January marks a busy month for the Indianapolis Symphony Orchestra with radio broadcasts, subscription concerts and out-of-town engagements. On the afternoons of the 4th and 11th, Fabien Sevitzky and the orchestra gave the first two 1939 CBS broadcasts. January 4 and 5, Mischa Elman appeared with the orchestra as guest soloist in a pair of the regular subscription concerts, and on January 8 the Indianapolis orchestra was presented at Chicago under the auspices of the Northwestern University Music Series. The orchestra was heard January 9 in La Porte, Ind., as a feature of the La Porte Civic Music Series, and on the 11th in Lafayette in the first of two concerts for the Purdue University Convocation Series, and on the 12th, for the first two concerts in Bloomington for the University of Indiana.

Thus far in the season Mr. Sevitzky has included the work of an American composer on every program, the list reading as follows: Converse, Foote, Sowerby, Dubensky, Shepherd, Grimm, Foster and James.

Lambros Callimahos, flutist, was the guest artist with the Minneapolis Symphony Orchestra on Friday evening, December 2, playing three compositions for Flute and Orchestra, Vivaldi's concertos in F Major and G Major and Mozart's Andante in C Major. The program opened with Beethoven's overture "Leonore"; the symphony of the evening was the Sibelius No. 2 in D Major, and Mr. Mitropoulos, the conductor, appeared as piano soloist in Milhaud's Concerto for Piano and Orchestra.

On December 9 Sergel Rachmaninoff made his fifth appearance with the Minneapolis Symphony Orchestra as guest soloist in a rendition of his own Piano Concerto No. 1. A gay ballet suite by Gretry; an orchestral performance of Beethoven's string quartet in F Minor, and Strauss' "Till Eulenspiegel's Merry Pranks" completed the program.

The Minneapolis Orchestra appeared with the Ballet Russe de Monte Carlo on Friday and Saturday, December 16-17.

The total number of subscription seat sales for the regular Friday evening concerts of the orchestra is 2,600. In keeping with the promise made at the beginning of the season, Manager Gaines has

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arranged a series of downtown popular concerts which began in the Auditorium in Minneapolis on December 28 and the St. Paul Municipal Auditorium in St. Paul on December 29. Igor Gorin, handsome young Russian baritone, star of the radio and concert field, was the assisting artist at the first concert. Dimitri Mitropoulos, the conductor of the orchestra, will conduct all of the downtown popular concerts.

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After a brilliant series of special events in early December, the Cleveland Symphony Orchestra resumed its regular series, December 8 and 10. In the absence of Conductor Rodzinsky, Rudolph Ringwall offered a varied program which included Couperin's Dance Suite, transcribed for Orchestra by Richard Strauss; the Symphony No. 5 in C Minor of Beethoven; Cesar Franck's symphonic poem "The Accursed Huntsman"; "Sadko" by Rimsky-Korsakoff, and Sibelius' "The Return of Lemminkainen."

Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, came to Cleveland as guest conductor for the concerts of December 15 and 17, with Joseph Szigeti, Hungarian violinist, as guest artist. Mr. Szigeti was heard in the world premiere performance of Ernest Bloch's Concerto for Violin and Orchestra. Highlights of the program were Mr. Mitropoulos' own orchestration of the Bach Fantasia and Fugue in G Minor, and an inspired reading of Beethoven's Fourth Symphony.

During Christmas week Cleveland welcomed the 13-year-old pianist, Ruth Slenczynski, who played Beethoven's Concerto No. 3 in C Minor. Mr. Ringwall conducted the Purcell Suite from "Dido and Aeneas"; the "Faust" overture by Wagner; Stringham's tone poem Nocturne No. 1 and the Rabaud dances from "Ma-

reit." The year closed with the concerts, December 29 and 30, which Albert Stoessel directed, and included numbers by Mozart, Brahms, Griffes, Mendelssohn, as well as one of his own compositions.

January 8 Artur Rodzinsky returned from New York for the Kirsten Flagstad concert. The complete Wagner program was as follows: Overture to and Senta's Ballad from "The Flying Dutchman"; Prelude to and Elsa's Dream from "Lohengrin"; Overture to and Aria, "Dich Theure Halle" from "Tannhauser"; Entrance of the Gods into Walkalla from "Rhinogold"; Ride of the Valkyries from "The Valkyrie"; Prelude to and Love Death from "Tristan and Isolde."

The silver jubilee season continues in Detroit with special programs and featured guest artists. On December 15 the fifth subscription concert was held in Orchestra Hall with Dvorak's "New World" symphony included on the program. Mr. Ghione further conducted the Siegfried Idyll by Wagner; Ernest Bloch's "Four Episodes," and "Le Fastin de l'Araignee" by Roussel.

The soloist for the concert of December 22 was Robert Elmore, 25-year-old American organist, who was heard in the Saint-Saens Third Symphony in C Minor for

Organ, Piano and Orchestra, a work played for the first time at these concerts. This concert was the occasion of Victor Kolar's first appearance this winter as conductor of a subscription program. Handel's "Water Music" suite and the tone poem "Don Quixote" by Richard Strauss completed the evening.

On January 14 the Detroit Symphony Orchestra began a series of Saturday night popular-priced concerts with Daniel Ericourt, French pianist, as guest soloist, and Victor Kolar, conductor. The concert was sponsored by the Church of Our Father, Parent-Teachers' Association and St. Matthias Church Choir.

Mr. Kolar resumed his post as conductor of the children's concerts December 6 and 7, when compositions by Ganne, Saint-Saens, Debussy, Handel, Grainger, German, Plerne and Elgar, all composers of Great Britain and France, were offered. On the following Saturday morning, the program was a continuation of the Instruments of the Orchestra study begun November 19, at which time members of the symphony's brass and percussion sections were featured.

In Pittsburgh, the December 8 concert of the Pittsburgh Symphony Orchestra was dedicated to the memory of five composers whose lives and strivings contributed to the history of old Vienna. The stirring program included the Academic overture of Brahms; the second movement of Mahler's Second Symphony; Strauss' "Vienna Life"; and Schubert's Seventh Symphony. One of the highlights of the concert was the Haydn Concerto for Cello and Orchestra with Emanuel Feuermann as soloist.

The Symphony Society recently published a handsome booklet proclaiming its activities and personnel. In many respects the booklet is similar to that issued by the New York Philharmonic-Symphony Society which established a precedent for dignified symphonic publicity.

An all-Russian program was chosen for the concert of December 5 in Seattle by Dr. Nikolai Sokoloff, conductor of the orchestra. The program brought the anticipated version of Rachmaninoff's Second Symphony which was given personally by the piano-composer to Dr. Sokoloff. First performances in Seattle were given by the orchestra of Moussorgsky's Introduction to "Khovanschina" and "The Sailor's Dance" from the ballet "Red Poppy" by Gliere.

A concert tuned to a festive mood was given December 19 when the program included the stimulating Rondo Capriccioso by Saint-Saens; a Concertino for Oboe and Orchestra by Anilaud; the merry symphonic suite "Gulliver" by Edgar Stillman-Kelley (played for the first time in Seattle), and the Cesar Franck D Minor Symphony.

A welcome aftermath of Christmas festivities was the concert on January 6 given by Jussi Bjoerling, Metropolitan tenor, under the auspices of the Mt. Baker Symphony League. This was the first major undertaking of this group.

January 16 marked the opening of the final half of the Seattle Symphony Orchestra winter series of concerts. The "Blessed Damsel" sung by Rose Bampton, brilliant young American opera star, and a choral group of 30 voices was included in the program.

January 8 marked the first appearance of Chicago's Civic Orchestra under the direction of Hans Lange. The Civic Orchestra is a training group for symphony players maintained by the Orchestral Association.

Ernest Schelling, originally scheduled for a concert December 1 and 2, was heard the week of the 19th with the Chicago Symphony Orchestra as piano soloist in his own Fantastic Suite for Piano and Orchestra and as conductor of the Schelling Suite Varie.

Robert Viroval was guest artist of the holiday program December 29 and 30. The concert included Toch's Merry Overture, "Pinocchio"; Graener's The Flute of Sans Souci; d'Indy's Symphony No. 2, and the Vientemps Concerto played by Mr. Viroval.

On New Year's Eve Dr. Stock and the orchestra played a special program consisting of Ronskeek's Donna Diana; the Nocturne and Scherzo from Mendelssohn's Midsummer Night's Dream, and works by Massenet, Wagner, Kodaly and Weinberger.

The first program of the new year played by the Chicago Symphony was the annual Theodore Thomas Memorial, January 5 and 6.

Two notable concerts given in Baltimore recently were those by the Philadelphia Orchestra and the National Symphony Orchestra. Eugene Ormandy conducted a Nibelungen Ring program November 3 and Hans Kindler directed a

program with Mischa Elman as guest soloist, December 13.

In early December the National Symphony Orchestra completed a tour which led the members through New York, New England and Canada.

A special Christmas concert was given in Duluth December 18 by the Duluth Symphony Orchestra, under the direction of Paul Lemay. Accompanied by a chorus of 300 voices, the orchestra presented "The Messiah" for its first performance in the city with a complete orchestral unit.

Walter Herbert was guest conductor with the Vancouver Symphony Orchestra December 11. He chose a program which included Schubert's Symphony No. 7 and the lighter works of Viennese composers.

On the same date the Tucson Symphony Orchestra gave its first seasonal subscription concert with Emery Darcey, baritone, as guest artist. Mr. Foerster conducted the program which included Mozart's Overture to "The Marriage of Figaro"; Haydn's Symphony in G Major; "Finlandia" by Sibelius, and songs by Shuman, Respighi, Teet, Kramer and Warren, sung by Mr. Darcey.

Bidu Sayao of the Metropolitan Opera Co. was soloist at the opening concert of the Tri-City Symphony Orchestra in Davenport, Iowa, November 20 when the orchestra played compositions of Handel, Moussorgsky and Strauss. Robert Quick, violinist, will appear as soloist January 22.

Ernst Hoffman is again being received with acclaim by the city of Houston for his performances as conductor of the Symphony Orchestra this season, 1938-39. Mr. Hoffman is in his third year with the orchestra and the steady improvement of the orchestra has resulted in capacity audiences at all of the concerts this season.

One of the oldest symphony orchestras in the United States is the Belleville, Ill., Philharmonic Orchestra which began its 73rd year December 14. The 324th concert was opened with the "Pro Yalens" march by Cowles and included compositions of Strauss, Rossini, Ganne, Deppen and Sousa. The program further included numbers by the St. Louis University Glee Club and a Fantasia for piano by Glenta-Balakirex, played by Francis Day.

In striking contrast is the unique history of the young Vermont Symphony Orchestra, now in its fourth year, as the first and only rural symphonic ensemble in the United States. Alan Carter, founder and conductor, has achieved nationwide recognition by his victory over the hurdles of an untrained orchestral personnel, limited concert halls, poor transportation facilities and an audience steeped in Yankee conservatism. The members of the orchestra come from all corners of the state, travel as far as 50 miles for rehearsals, play in community halls, churches and farmers' granges, and wherever they are win the applause of stiff-backed Vermonters, many of them never having heard of "that feller, Tschalkowsky." In four years Mr. Carter has brought such names as Mozart, Beethoven, Haydn, Bach and Schubert to the lips of the inhabitants of the rural communities and has promoted a far-reaching appreciation of symphonic music.

A new season began December 14 for the Symphony Orchestra of Central Florida with the first of four concerts in 1938-39. Organized in 1924 under the direction of Dr. Mary Leonard of Winter Park, the orchestra now provides outstanding symphonic programs for the winter visitors. Under the baton of Alexander Bloch, the orchestra opened its season with Wolf-Ferrari's Serenade for String Orchestra; Beethoven's overture to "Egmont"; the Italian Symphony of Mendelssohn, and the Introduction to Act III of Wagner's "Lohengrin."

Recent guest artists with the Buffalo Orchestra of the Federal Music Project include Emanuel Feuermann who offered two cello concertos December 4, and Rosina Lhevinne, pianist, who played Chopin's Concerto in E Minor on December 13.

The Philadelphia Civic Symphony Orchestra has built up a following for its weekly concerts. Many young musicians appear regularly as guest artists and Mr. Loman customarily presents a request number from the multitude of those received from his audience.

December 13 the Harrisburg Symphony Orchestra introduced a new work by R. Dean Shure, Washington composer, called Symphony No. 4, Choric. The symphony deals with a legend of the early Pennsylvania outlaw, Simon Girty, and marks an encouraging trend toward the use of native themes for American compositions.

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The matinee "Tristan und Isolde" performance of December 2 was an example of the remarkable Wagnerian interpretation for which the Metropolitan is noted. With Lauritz Melchior singing Tristan, Kirsten Flagstad's incomparable Isolde, Kerstin Thorberg as Brangaene, and Julius Huehn's impersonation of Kurvenal the audience of Friday afternoon was enthused with the magic that is Wagner.

French opera appeared on the current operatic scene December 8 in the form of Massenet's "Manon." Four continents were represented in the cast of the evening's production. The Brazilian soprano, Bidu Sayao, singing the title role; the American tenor, Richard Crooks, as Des Grieux; John Brownlee, from Australia, in the role of Lescaut, and Nicola Moscona, from Greece, singing the Count Des Grieux.

The second half of the December 9 program was the first seasonal performance of Richard Strauss' "Salome" which was applauded vigorously, indicating that "Salome" is no longer the dreaded spectacle of 30 years past. The cast was headed by Marjorie Lawrence as Salome and included Rene Maison, who sang a dramatic Herod, Julius Huehn in the role of Jokanaan and Dorothee Manski as Herodias.

A brilliant "Pagliacci" was presented on the same date with Giovanni Martinelli and Hilda Burke in the leading roles. A second "Siegfried" was offered Saturday afternoon, December 10, a new Mime, in the person of Erich Witte, was brought to the matinee audience. Familiar figures were Carl Hartmann in the title role, Kirsten Flagstad singing Bruennhilde and Friedrich Schorr as the Wanderer.

A second performance of "Il Trovatore" was given Saturday evening of the same day with Zinka Milanov singing Leonora, Bruna Castagna, Azucena and Justo Bjoerling, the Mauricio.

One of the reviewers summed up the performance of "Goetterdaemmerung" on December 12 in two short words: Wagner and Flagstad. The superlative Flagstad rose to new heights as Bruennhilde in what is believed to be her greatest Wagnerian role. Included in the supporting cast were Carl Hartmann, Julius Huehn, Emanuel List and Kerstin Thorborg.

The presentation of "Lucia di Lammermoor" December 14 was the occasion of the New York debut of Galliano Masini, Italian tenor. The ever welcome opera was enthusiastically greeted by a large audience. Mr. Masini sang Edgardo to Lily Pons' Lucia and Ezio Pinza's Raimondo. Here is another valuable addition to the "Met," a tenor who is destined to become one of its stars. His voice is warm and manly, and his dramatic expression, enthusiasm and sincerity marks him as one of the best Italian tenors of the decade.

On the following night, "Tristan und Isolde" made its second appearance of the season. Hans Hermann Nissen sang Kurvenal with the otherwise same cast of December 2. Kirsten Flagstad, Lauritz Melchior, Kerstin Thorborg and Emanuel List.

The revival of Verdi's "Falstaff" the afternoon of the 16th was another of the artistic achievements noted thus far in the season. The performance was exhilarating with Lawrence Tibbett an adroit Falstaff, Maria Caniglia a keen Mistress Ford, John Brownlee an excellent Ford, and Bruna Castagna a droll Dame Quickly.

In the evening, the third performance of "Orfeo" was presented with Kerstin Thorborg again filling the title role and the same supporting artists, Irene Jessner, Marisa Norel and Marita Farell.

Rise Stevens made her first New York appearance with the Metropolitan at the

December 17 matinee in the title role of "Mignon." After two years in Europe, Miss Stevens, who studied at the Juilliard School for two years, returned to the United States as the promising young singer of the day. She gave new vitality to the role of Mignon and was supported by Richard Crooks as Wilhelm Meister, Josephine Antoine as Philline, Ezio Pinza as Lothario and Alessio De Paolis as Laerte.

The familiar figure of Lotte Lehmann as the Princess of Werdenberg was warmly welcomed December 19 when Miss Lehmann gave a charmingly significant interpretation of the princess in Strauss' "Rosenkavalier." Rise Stevens was heard with interest in the role of Octavian and Emanuel List as the Baron, Friedrich Schorr singing Van Fainal and Helen Olheim giving an excellent impersonation of Frederic were included in the cast.

On the evening of the 22nd, the Puccini opera "Tosca" was heard at the Metropolitan for the first time since March, 1936. Maria Caniglia as Tosca brought down the house after her rendition of "Vissi d'Arte" and the new Italian tenor, Galliano Masini made his second New York appearance in a sympathetic interpretation of Cavaradosi. Lawrence Tibbett again sang a strong and forceful Scarpia.

Special performances of the Metropolitan Opera Company were given throughout December, one of which was a children's matinee, December 9, of "Lohengrin." The opera was the first in a series offered by the Metropolitan Opera Guild for children at popular prices ranging from 35 cents to \$2.00.

The young audience did not stand on ceremony in breaking down the dignified formalities of the opera house. They applauded vigorously the knightly garbed Lauritz Melchior on his first appearance and entered into the spirit of the sword clash between Lohengrin and Telramund, standing upon their chairs to get a better view. Most of the children could be described as intensely interested in the performance, although some displayed frank boredom, especially when the singing seemed too prolonged from their point of view.

Besides Mr. Melchior, Emanuel List was heard as King Henry, Irene Jessner as Elsa of Brabant, Doris Doe as Ortrud and George Cehanovsky as the king's herald.

A benefit performance was given on the evening of December 17 for the New York Chapter of Hadasah. The principal roles of "Aida" were filled by Maria Caniglia, Bruno Castagna, Galliano Masini, Lawrence Tibbett and Nicola Moscona.

On December 20 there was a special presentation of "Die Walkuere" for the German-American Relief Organization in Greater New York. The cast was a familiar one composed of Kirsten Flagstad's Sieglinde, Marjorie Lawrence as Bruennhilde, Kerstin Thorborg singing Fricka, Lauritz Melchior, Siegmund, Hans Hermann Nissen, Wotan and Emanuel List, Hunding.

The second performance of the season of Wagner's "Tannhauser" was given on the afternoon of the 22nd under the auspices of the Girl Scouts Federation of Greater New York, Inc.

For the first time this season Kirsten Flagstad sang Elisabeth and Lauritz Melchior the title role. Dorothee Manski was the Venus, Julius Huehn the Wolfram and Emanuel List the Langraf.

After 17 years with the Metropolitan, Queena Mario sang her farewell Gretel December 26 in the benefit performance of "Haensel und Gretel" given for the Greenwich House Children's Health Service. Miss Mario began her operatic career more than 20 years ago with Fortune Gallo's San Carlo Opera Company and is planning to teach after her retirement. Also included in the cast of Humperdinck's opera were Irene Jessner as Haensel, Dorothee Manski portraying the witch,

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Lucille Browning the Sandman, and Doris Doe and Arnold Gabor the parents.

The second half of the holiday program was devoted to "Pagliacci" in which Hilda Burke, Frederick Jagel and Carlo Tagliabue sang leading roles.

A highlight of December was the dinner on the 19th given for Kirsten Flagstad by the Bohemians, a musical organization of men. More than 600 men and women came to the Waldorf-Astoria to honor the 25th anniversary of Madame Flagstad's debut in grand opera. The musical program, arranged by Albert Van Doenhoff, chairman of the celebration, consisted of songs and arias by Ezio Pinza and Elizabeth Rethberg who were accompanied by Edwin McArthur, Joseph and Rosina Lhevinne played several duos. Madame Flagstad expressed her gratitude in three versions of "I Love You" by Beethoven, Grieg and Strauss.

The anniversary was also celebrated by members of the Metropolitan Opera Association from company stars down to ushers, some 500 in all. This affair took place after Madame Flagstad's magnificent performance in "Goetterdaemmerung" and the artist herself toasted the company, expressing her appreciation of her present associates.

Other mid-winter New York events of interest were the performances of Mozart's "Marriage of Figaro" given by the Juilliard Opera School, December 14, 15, 16 and 17, and the offering of Handel's "Messiah" by the New York Oratorio Society December 20, both directed by Albert Stoessel. The "Marriage of Figaro" was heard with an alternating cast from the school and was given in the Juilliard concert hall. Each cast sang an enjoyable, fresh English interpretation of the opera.

The "Messiah," the world's most frequently performed oratorio was given for the 115th time on December 20. The chorus, directed by Mr. Stoessel, was composed of 350 spirited and sonorous voices and accompanied by an orchestra of 60 players. Soloists were Rose Hampton, soprano; Viola Silva, contralto; William Hain, tenor, and John Gurney, bass. Two short choruses preceded the oratorio, Bach's "To God in Whom I Trust," and Mozart's "Ave Verum." These were both sung by 28 singers at the first concert of the society in Knabe Hall, December 3, 1873, with Leopold Damrosch, its founder conducting.

December 15 and 16 the Federal Opera Company and the Federal Opera Orchestra presented a double bill of Mascagni's "Cavalleria Rusticana" and Ernest Toch's "The Princess On the Pea" at the Federal Theatre of Music. Both operas were sung in English, "The Princess On the Pea," a revival by popular request. Frits Mahler

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was conductor and Irving Hopkins narrator.

In Philadelphia, the new Philadelphia-La Scala Opera Company opened December 10 at the Academy of Music with Verdi's "Rigoletto." On January 5, the world premiere of "Horus," written by Camille de Senze, European composer, was given by the company.

The Civic Grand Opera Company opened its season with "Aida" and has "Pagliacci" and "Cavalleria Rusticana" scheduled for the future.

On December 14 the Dell Orfeo Opera Company presented "Pagliacci" and "Cavalleria Rusticana" at the Mosque Theatre in Newark, N. J.

In Providence, the New England Opera Company, under the direction of Danilo Sciotti, gave Verdi's "Rigoletto" with a cast of New England singers.

"Lucia di Lammermoor" was billed for the opening night of the Milwaukee Opera Company at the Pabst Theatre, November 5. A sparkling performance was that of Janine Redee in the title role.

Recent productions of the Sadler Wells Company of England have been "Madame Butterfly," "Tannhauser," "Figaro," "Don Carlos" and "The Snow Maiden."

A seasonal opening of note in Italy was the performance of Bruno Barilli's three-act lyric tragedy "Medusa" at Bergamo. This marks the second year of experimental opera at the "Teatro delle Novita."

Television

1939—another year has "gone with the wind," and American television still remains in a "conflicting rumorous" state.

"Television is here!" loudly proclaims David Sarnoff of R. C. A.

"Television is not here!" equally loudly protests E. F. McDonald, Jr., of Zenith Radio Corporation.

And so the reports go 'round and 'round, but whether television is or is not ready for the American home there is no denying the fact that tremendous strides have been made during 1938.

The preview of television was the biggest event of the year, announces N. B. C., in its year-end report. Speaking from a technical viewpoint, O. B. Hanson, N. B. C. chief engineer, states that the year recorded two outstanding developments. First, in television, and second, in the international short-wave improvements, advancement being made both technically and in programming. The building of new and more modern studios by both N. B. C. and C. B. S., plus many individual stations throughout the country was another point brought out.

The R. C. A. all-electronic system was tested in more than 100 demonstrations and broadcasts during the year and for the first time, outside witnesses were allowed to view the telecasts. After months of testing, N. B. C.'s new mobile television station, W2XBT, began relaying experimental programs from various points near New York, and with much success. The new television antenna atop the Empire State Building appears to have solved several problems in television, the main one being that of devising an antenna capable of passing, with discrimination, the wide band of frequencies required for 441-line images. Then, too, these past few years of experimentation have given N. B. C. a competent staff of specialized technicians for all phases of television.

New studio plants for N. B. C. have been built in Schenectady, Philadelphia, Cleveland and Hollywood—a coast-to-coast chain of ultra-modern studios. The Cleveland plant consists of five studios and occupies four floors of the new N. B. C. building there. In Philadelphia there are six studios and offices, and in Hollywood, the plant, which is one of the finest on the west coast, is a small replica of Radio City.

Thus television has progressed here in the past year, and though the current excitement over it in this country is "much ado about nothing," in the opinion of Carleton L. Dyer, managing director of Philco Radio and Television Corporation of Great Britain, who is now visiting this country, he must admit that at least there's "much ado" and, after all, that's something.

Television has a more promising future here under private enterprise than in England under government subsidy, admits Mr. Dyer, and American television will progress much more rapidly, although he does not expect a common national acceptance and demand in much less than five years. He points out that England has had television for two years, and less than 4,000 people have invested in sets which may be bought for as low as \$105.

There are 20,000,000 people living within the area served by British television, he explains, which covers a radius of about forty miles around London, but there have been innumerable instances of people being unable to receive television in their homes because of interference from buses, street cars, motor cars, Neon signs, elevators, X-ray equipment and other forms of electrical interference.

Because of the extremely short distance of transmitting, the various forms of interference, and the tremendous costs of erection and production of television, America will face the very same problems England has been confronting, Mr. Dyer concludes, and the mere question of how much the receiver will cost is nothing compared to the other obstacles to be overcome.

Having discussed television pro and con from a technical point of view in this column, and having quoted its lords and masters on television's commercial values and immediate possibilities, it is about time to consider sight-broadcast from the advertiser's point of view. It is quite apparent that television's future, as that of radio, may rest a great deal upon its applicability as an advertising medium.

In a recent issue of *Printer's Ink*, Eldridge Peterson writes about television and gives us "some facts, some guesses

plus a few fancies about what this new advertising medium will be like."

To begin with, there is little doubt but that television will be operating at a loss for at least ten years. Program service will necessarily have to keep ahead of the sale of sets, and it is most unlikely that such a great expense will be borne by the advertisers. However, it is Mr. Peterson's opinion that there will be some advertisers who will adopt this medium in its early stages for the indirect advertising that their sponsorship of something novel and new will bring.

In the early days of radio exceptional advertising returns were received because sponsors were alert enough to identify themselves with this new medium immediately. It may be that certain advertisers will identify themselves equally quickly with television.

Companies closely allied with radio and television may be early sponsors of sight-broadcast—justifying such advertising expenditures because they would have sufficient financial reasons for building up television.

It is not expected that television advertising will develop by networks suddenly as with radio, but instead it will move market by market, and market area by market area.

As the area by area development moves along numerous local advertising television programs will assume greater importance, Mr. Peterson believes, and will probably include civic events, style shows of numerous department stores, sports and other programs of local interest.

Through television the monotonous commercial plugs may be eliminated, as the filming of interesting and educating stories of manufacturing processes can take their place. As it is generally conceded that a message delivered simultaneously through both eyes and ears makes from three to six times greater an impression than a message delivered to only one sense, there will be reasonable cause for spending of greater amounts by the advertiser on television.

As the movies, representing glamour, have never had success with educational films of any kind, television, in the home atmosphere, will make people more receptive to this type of material, opening up new sources of which advertisers can take advantage.

Looking ahead, Mr. Peterson notes that the number of hours during the day when television advertising will be effective will be limited, as television will demand concentrated attention from the consumer.

Early evening hours may be found best suited for television advertising, although for food products and certain household commodities it is possible that afternoon and late morning hours may be more desirable.

Television and radio will complement each other, concludes Mr. Peterson, as the hours for television being limited, there will remain many hours for radio.

It has been estimated that the minimum cost for an hour's television program a day on one station for a year would amount to \$1,000,000, making television about twice as expensive mechanically as radio.

All down the line television will be more costly. "Live" shows will require the building of sets, the memorizing of lines by actors, and many more rehearsals. But the results will probably justify the advertiser's expenditures.

Beyond any doubt, television is going to be one of the biggest drawing cards at the World's Fair. (At least it is if its manufacturers have anything to say about it.) Various companies are making big plans for numerous television demonstrations.

The fair's first television broadcast was made November 18th, after the appearance of the two trucks which compose the "tele-mobile" unit of the R. C. A. and National Broadcasting Company, and was the celebration of the arrival from The Netherlands of 1,000,000 tulip bulbs for

the fair. Young Netherland visitors dressed in national costume took part in this ceremony, with Grover A. Whalen, president of the fair corporation, and three members of the Holland Bulb Exports Association, who are here as consultants in the planting of the bulbs. These trucks will be used the rest of the winter in order to determine the best manner of "covering" by television the events at the fair. Broadcasts will be made from all parts of the grounds when the fair opens.

General Electric's exhibit at the fair will include a studio with a number of television receivers, camera, and transmitting equipment, and visitors will be able to participate in television broadcasts, as well as see them.

Plans for presentation of British television at the World's Fair are also under way following a meeting between fair executives and officials of Scophony, Ltd. Scophony hopes to establish its own transmitting system at the fair and put up a number of screens at different spots on the grounds. They expect to have a new 16 by 20 foot screen ready—this will be a great advancement over the 10 by 12 foot screen they are now using.

The British Broadcasting Corporation will not have a display of visio apparatus at its exhibit because of the cost; they feel there would be no justification for incurring such expense.

After two years of experimentation in London, it has been revealed that the most successful types of programs are current event broadcasts from outside the studio, and long plays from inside the studio, writes L. Marsland Gander, London correspondent for the *New York Times*. American program arrangers for television may do well to heed these discoveries which have been found only by the trial and error method in the London studios. The first showing of newsreels are always popular, as are certain intimate cabaret and magazine features.

The London programs are now drawing closer to movie and theatre standards, and farther from those of broadcasting. One all-star drama lasting an hour and a half seems to give much more general satisfaction than the shorter and more varied numbers. There is now a play presented practically every night from the London studio, and recently a whole play from a West End theatre, namely, J. B. Priestley's "When We Are Married." Friendly co-operation from the theatre interests is being given the telecasters also, which may seem surprising, but so far television has not progressed sufficiently to prove a menace to the theatre world.

That people must be educated to the small screen is another important discovery made by the English experimenters.

Television made its debut in the White House at Washington, D. C., on December 20th, when a modern receiving set, the first of its kind produced by engineers of the American Television Corporation of New York, was installed in the President's residence.

Now the nation's First Household is equipped with the newest device for sight-broadcast, although Washington is not yet equipped with a public telecasting station. However, there is no doubt but that once television gets into its stride the Capital will be one of the most active cities in this field because of its political importance.

The receiver has been placed in the reception room on the second floor of the White House. The set is of the all-electronic type, and is designed to receive the standard 441-line image and regular radio broadcasts as well as the sound affiliated with picture reception.

Similar installations were made by Samuel M. Salzman, an executive of American Television Corporation, in the homes of Harold L. Ickes, Secretary of the Interior; Ebert K. Burling, Acting Secretary of the Interior, and Marvin H. McIntyre, Mr. Roosevelt's secretary.

Of particular interest was the first televising of an ice-skating exhibition which was made by N. B. C. last month, because much more motion was used than in other television tests. The iconoscope camera had to constantly follow the skaters in order to catch up with the images. The images were relayed by permanent underground co-axial cable from the rink to N. B. C.'s transmitter atop the Empire State Building.

Nine patents for new devices in the television field were granted within a week's time to various inventors here and abroad, proving that the activity in the television field is becoming intense.

Cathode-ray tubes that last longer and give brighter and clearer images have been developed, as inventors strive for constant improvement in its mechanics. Systems are being perfected to insure proper synchronization between the tele-transmitter and receiver, as well as to reduce its operations so that there will be

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no more than the one or two tuning knobs on the tele-receiver, as on the radio.

Five of the nine patents mentioned above are assigned to the Radio Corporation of America; two are owned by a German firm—the Telefunken Gesellschaft; one is assigned to the Hazeltine Corporation, while the last one remains unassigned.

Two of the R. C. A. patents are huge tele-receiving screens for outdoor advertising by television. These large screens would show the image broadcast through the air on a panel of 10,000 or more tiny discharge lamps. Each light, or lamp, would light up with intensity corresponding to the lights and shadows of the scene or object being televised. At the receiver a special distributing mechanism would synchronize the illumination of the bulbs with the scanning of the image as telecast.

In another patent is described a television system which will give automatic control of the background illumination on the fluorescent screen of the television receiver, and reveal the great picture detail and contrast in the reproduced image.

One of the most powerful stations in the country is being built by the General Electric Company at Indian Ladder, 12 miles from Schenectady. It will be linked with the city's studios by a 1.4-meter ultra-shortwave beam instead of a coaxial cable.

This station will be at least 250 feet higher than the one atop the Empire State Building as it is being built on top of a 1,500-foot hill with aerials on 100-foot towers.

It is a 10-kilowatt installation and is expected to cover a wide area including Schenectady, Albany, Troy, Amsterdam and Saratoga. They expect to go on the air early in 1939 and as a program feature the station will maintain its own motion-picture department with a camera-equipped truck ready to pick up scenes to be telecast nightly at given times.

In discussing the present status of the General Electric Company in television development, W. R. G. Baker, chairman of the radio and television division, states that the primary problem in introducing today's television is that of educating the public in what is to be expected at this stage. As both radio and motion pictures have reached a high degree of perfection, the average person may expect the same high standard in television, and unless educated otherwise they are going to be greatly disappointed.

The sound channel of television station W6WXAO (Don Lee Broadcasting System, Los Angeles, Calif.), has been moved from 54 to 49.75 megacycles. This change was made in accordance with the allocation of specific channels to television, under the rules of the FCC, scheduled to go into effect in April, 1939. The images will continue on 45 megacycles.

Following is the new schedule announced for the transmitter: Mondays, Tuesdays, Thursdays and Saturdays, 7 to 8 P. M.; Wednesday, 11:15 to 12:15 P. M. and 6:45 to 8 P. M.; Fridays, 6:45 to 8 P. M. No telecasts are made on Sundays and holidays.

A deal is practically complete whereby Scophony, Ltd., will establish an American division, financed by American capital to the extent of 75 per cent, and operated as an American company. It is apparent that certain motion picture companies are interested, and Eddie Cantor expects to be actively identified with the company as soon as plans are set. Officials admit that there are only a few details remaining to be settled before the deal will be completed.

Educational programs of practical value are now on London's schedule. In an unusual fashion show entitled "New Clothes for Old," models demonstrate how last season's models may be converted into perk styles of today with a little ingenuity and skill with the needle. London showmen have begun to realize that entertainment alone will not hold a television audience and for that reason are experimenting with programs of more practical value. GENE HODGES

HERE, THERE AND EVERYWHERE

WILLIAM F. BECKBISSINGER

William F. Beckbissinger passed away early in November at the age of 70, in Saginaw, Mich.

"Beck," as he was known to his friends, served as delegate from Saginaw at many Conventions of the American Federation of Musicians. He held various offices in Local 57 for many years and founded the Michigan State Conference under the title of the Michigan Musicians' Association, and also served as its president for many years.

"Beck," born in Saginaw, Mich., on February 13, 1868, became a trap drummer with the Reiss Band when he was 12 years old, serving in that capacity for four years. He then moved to Chicago, where he became one of the best-known trap drummers in that jurisdiction. He played at many theatres in Chicago until April 30, 1905, when the Sam T. Jack's Opera House was demolished. He then returned to Saginaw where he divided his time between commercial activities and playing in theatres and the Saginaw Municipal Band. For the past 20 years he operated an art shop in that city.

In 1896 he married Mary L. Wessley in Chicago, who survives him, together with three brothers, John, Frederick and George, of Saginaw; a sister, Miss Christine, of Los Angeles, and two daughters, Mrs. Clyde Barden, of Los Angeles, and Mrs. Lester Stevens, of Milwaukee.

"Beck" was a true and loyal friend as well as a faithful member of the Federation, and he will be sadly missed by all.

MOSES STEIN

Moses Stein, founder and charter member of Local 123, Richmond, Va., passed away at his home on December 3, 1938, at the age of 84 years. Professor Stein had been active in Richmond for more than 51 years and is said to have been the last survivor of the members of the U. S. Marine Band which played under Lieut.-Commander John Philip Sousa in 1880.

Born in Washington, the son of Julius and Mrs. Carolina Stein, he began his musical career as a theatre musician in that city. His work attracted the attention of Bandmaster Sousa, who took him into his organization.

In 1886, E. M. Castine, Washington theatre manager, leased the Mozart Academy on Eighth street, Richmond, and when that house opened on January 14 of that year, he installed Professor Stein as director of the orchestra, a position he held under many succeeding lessees of the theatre.

For nearly 25 years, while the Academy was under the management of Thomas G. Leath, almost every large musical and dramatic production staged there under the auspices of society, church and other community organizations was under the baton of Professor Stein.

He was the oldest member of the B. P. O. Elks in Virginia in point of membership and held many offices in Richmond Lodge No. 45.

On December 21, 1897, he married Miss Rosa A. Cooper of Richmond, who, with two sons and a daughter, survive him. They are Glenroy C. Stein, a Dallas, Texas, musician, who composed the music of "Texas Cavalcade," the pageant of the Texas Exposition of 1936, and Moses E. Stein and Miss Caroline Stein of Richmond; two sisters, Mrs. Lena S. Dirmfeldt and Mrs. Rebecca Alstader of New York, and two grandchildren, Glenroy C., Jr., and Edward Joseph Stein. A younger brother of Professor Stein was Geoffrey Stein, actor, now dead, who was featured in several dramatic productions by the Shuberts.

Included in the resolution passed by Local 123 on December 11 is the following:

"Our beloved member, Moses Stein, passed away at his home, 1843 West Grace street, December 3, 1938.

"He served Local 123 for many years with distinction in official capacity, honored as charter member and founder of this Association in 1900.

"His attributes were numerous. An outstanding and genial personality, a student of music, teacher and scholar, honored in his profession; these and his many other qualifications have helped to place our Local in the forefront today. Possessing a clear and penetrating mind, a strong and calm judgment, the exercise of his energies made him active in his profession to the end.

"His impartiality and plain-spoken speech in his resolute devotion to the

cause of the Local and the membership's best interest won him the praise and high esteem of his fellow musicians.

"May these words tend to assuage his family's sorrow, and the sincerest sympathy and heartfelt condolences are extended to them by the officers and members of Local 123, Richmond Musicians' Association, American Federation of Musicians."

WILLIAM FRANK CHADDOCK

William Frank Chaddock, for many years an officer of Local 259, Parkersburg, W. Va., died on November 16, 1938, after a brief illness. Brother Chaddock had been a member of Local 259 and an officer for many years. He was known by a great number of people, and everyone called him "Chad."

His abundant good nature and his cheery smile will be missed by his host of friends and all the members of Local 259.

JOHN M. ALDEN

John M. Alden, charter member of Local 284, Waukegan, Ill., died in Hibbing, Minn., on November 16, 1938, as a result of a hunting accident.

Brother Alden served many years as an officer of Local 284 and was a delegate to the 1907 Cleveland Convention of the American Federation of Musicians. He was a prominent member of the Masonic Order, Elks and other fraternal organizations in Hibbing.

Funeral services were held in Hibbing and in Waukegan, with interment at Oakwood Cemetery in Waukegan.

HUGH C. WEIR

Brother Hugh C. Weir, president of the Centralia Local, died on Tuesday, December 20th, at 11:30 P. M., after an illness of five months. He was 32 years of age, having been born on October 23, 1906. He attended the public schools of Centralia, Washington and also the University of Washington at Seattle. Brother Weir was a fine pianist and he was best known for his outstanding ability as an organist. He served for over a period of five years as Vice-President and a year and a half as President of Centralia Local 505. He also served as a delegate to the Central Trade Union of Lewis County. He was known as a fighter and defender of organized labor. His record as President of Local 505 was one of worthy merit. He had been nominated for the ensuing year without opposition. He will be sorely missed by both the Local and his many friends.

LAWRENCE J. POWERS

Lawrence J. (Larry) Powers, formerly Secretary of Local 196, Champaign, Ill., died after a prolonged severe illness on December 4, 1938. Brother Powers was born April 17, 1882, in Gloucester, Mass., where he began his musical career as a pianist. After numerous and extensive travelling engagements with operatic and musical comedy attractions he settled in Champaign about 25 years ago, where he took charge of the orchestra at the Walker Opera House. For the last 15 years of his career he was musical director at the Orpheum Theatre in the same community. He is missed by many friends both within and without the Local.

WILLIAM N. MERRICK

William N. "Bill" Merrick, a charter member who assisted in the organization of Local 64, Zanesville, Ohio, died on December 20, 1938, at the age of 83, after an illness of four days.

Brother Merrick was best known as a director of circus bands, having traveled for 40 years with circuses in the United States, Europe and Australia.

He was born in Zanesville, Ohio, on April 1, 1856. His first musical engagement was the E flat cornet in the Atwood Band of Zanesville. Shortly thereafter he joined the original Van Amburg Circus and from that time until 1914 was active in this field. In 1882 he was appointed bandmaster of Sells Bros. Circus, retaining that position for 32 years.

Mr. Merrick was a member of Lafayette Lodge No. 79, F. and A. M. Chapter, Council and of Zanesville Lodge, B. P. O.

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BAND INSTRUMENTS

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On July 1, 1874, Mr. Merrick was married to Miss Sarah H. Atkinson of this city, who survives.

Surviving in addition to the widow are three sons, Alfred N. of Zanesville, William N., Jr., South Zanesville, and Eugene B., Cleveland, and a daughter, Mary Olive McElroy, of the home. One daughter, Frances Pearl, preceded him in death.

Masonic ritualistic services were held on December 21 at 7:30 P. M., and the funeral services were on December 22 at St. James Episcopal Church. Interment was in the Woodlawn Cemetery.

The many friends of the late lamented John P. Rossiter, former President and delegate of Local 73, Minneapolis, Minn., and one of the most active bandmasters in the United States, will be interested to know that John bequeathed his music collection of 12,585 numbers to the Public Library of Minneapolis.

Most interesting is the fact that today, with the music library on a very limited circulation basis because of partial cataloging, budding instrumentalists are calling for the music that Brother Rossiter would have best liked them to—the classical.

From London, England, we learn that Madam Clara Novello Davies, distinguished musician and teacher and mother of Ivor Novello, is writing her Memoirs. Madam Davies would appreciate very much if anyone in possession of information or pictures which might be of assistance to her would write her at her London studio, Stanhope House, Park Lane, London, W. 1.

From the West Coast comes news of the fact that Jack B. Tenney was re-elected President of Local 47, Los Angeles, and was also re-elected to the California State Legislature as Assemblyman of his county by more than a 2 to 1 vote. The dispatch states that Brother Tenney is to be a candidate for the speaker of the House.

While on the subject of the West Coast the Editor wishes to pay tribute to the valiant services rendered by President Tenney of Local 47, Treasurer King and Secretary Love, of Local 6, San Francisco; President Kenin of Local 99, Portland, Ore., and President McLain and Secretary Curley of Local 76, Seattle, Wash., for the tremendous amount of work and energy they put forth in their efforts to defeat the unfair labor bills when they were presented to the voters of the three States by a referendum in the November elections. While they were not successful in Oregon, due to overwhelming odds, in both Washington and California the propositions were defeated by great majorities, and it is the general consensus of opinion that it was the musicians' activities that were largely responsible for their defeat. The Oregon bill is to be subject to court tests, which will undoubtedly result in its being declared unconstitutional. In California and Wash-

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ington this was made unnecessary by the success of the efforts of the above-named officers and their aroused constituencies.

Local 608, North Platte, Nebr., celebrated its 26th anniversary on December 18 with a banquet at the Pawnee Hotel Crystal Ballroom which was attended by a large percentage of the members of the Local as well as the city officials and officers of the various civic organizations of North Platte.

Local 809 was organized in October, 1912, and, though a small local, does much in upholding the principles of organized labor and the American Federation of Musicians. Secretary Edwin A. Weeks was recently re-elected and is starting his twenty-fourth year in that capacity.

The Federation was represented by Executive Officer Chauncey A. Weaver whose brilliant speech was, of course, the highlight of the entire affair.

Another West Coast dispatch reveals that Harry M. Kenin, brother of Herman D. Kenin, president of Local 99, Portland, Ore., and member of the local for 20 years, was elected State Senator from the 14th District of Oregon in the November election. Mr. Kenin, who is also chairman of the Education Committee of the Portland School Board, rolled up more than 80,000 votes, and Local 99 is extremely proud of the fact that one of its members has been elected to a state office for the first time.

Local 391, Newburgh, N. Y., on December 1, 1938, held its annual ball in the N. F. A. gymnasium. Going with the trend of the times, it was designated as a swing session and was attended by 1,400 fans who crowded the gymnasium to the doors. Thirteen orchestras furnished the music for the dance which started at 8 o'clock and ended at 1:00 A. M. Orchestras participating were Harold Stambough with Harriet Smeades, vocalist, and Bernice Martin, dancer; "Hank" Donato's Modernaires; Gordon Van Keuren's Blues Chasers of Walden; Mickey Donato of Highland Falls; George McDermott with Vicki Vito, vocalist; The Four Aces; Ward Harrison, with Alice DiCesare and Jimmy Potente, vocalists; Jack Stotesbury; Art Odell's Trio; Bobby Nelson, with Pearl Hilton, vocalist; Buddy Marshall, with Edith Eager, vocalist; Nick Powell, with Clare Fitzpatrick, vocalist, and the Local 391 Tomcats.

The affair was widely advertised by radio stations WGNV and WNEW. On the latter station, Martin Block, well known for his New York swing sessions, gave the Local most valuable cooperation with his comments on the affair.

Local 480, Iowa City, Iowa, which was organized a little over a year ago, gave its first annual stag party on December 14. Practically the entire membership of the local, together with a number of prospective members and several ballroom managers, enjoyed the banquet and entertainment which lasted until the wee small hours of the morning. President Dalziel and Secretary Pickett of Des Moines were guests, and the Federation was represented by Traveling Representative Hooper who gave a most interesting and instructive address on the objectives of the American Federation of Musicians.

The May Rose Broom Company of Louisville, Ky., announces that it has signed a closed shop agreement with the International Broom and Whisk Makers Union of the American Federation of Labor, and in the future all brooms manufactured by this concern will bear the union label. The company asks the cooperation of all organized labor, requesting that when brooms are purchased the members ask for the following union-labeled products: Red Bird, Elk, Velvet Tip and May Rose.

Local 284, Waukegan, Ill., held its annual hard-time party on Tuesday, November 29, with an attendance of 125 persons. Everyone present, with the exception of the orchestra, who thought they had to live up to the union rules by wearing their black coats and ties, came dressed in their old clothes. A couple of the directors came dressed up and were sent home after their work clothes and even the president was forced to change to overalls. The evening started with dancing to the music of George McMahon's Orchestra followed by entertainment by members of the Local. Following the entertainment and lunch, dancing continued until 1:00 A. M.

From the Hudson Valley we learn that Secretary F. E. Botsford of Local 238, Poughkeepsie, N. Y., has retired after serving his local in that capacity for more than 20 years, and Secretary Ernest A. Martin of Troy, N. Y., retired from office after more than seven years as Secretary of Local 13, Troy, due to a promotion in his commercial occupation. Both these officers have served their locals

faithfully and well, and we wish them prosperity, long life and health in their chosen fields of endeavor.

Local 411, Bethlehem, Pa., held its twenty-second annual banquet and dance at the Masonic Temple in Bethlehem on Monday evening, December 5. The banquet was confined to members and their wives who attended in large numbers and enjoyed the sumptuous home-cooked repast.

The Local, at this banquet, paid tribute to its member, William Bartha, attorney of the Local, who had just been appointed and installed as judge of the District Court of Bethlehem. Secretary Fred W. Birnbach attended on behalf of the Federation and addressed the assemblage with remarks appropriate to the occasion.

Secretary Walter Daney and his efficient committee are to be congratulated for the excellent arrangements.

Local 208, Chicago, Ill., did its share to bring Christmas cheer to the needy Negro families on Chicago's South Side the day before Christmas. Bill Robinson and Maxine Sullivan were among those who donated to the Local which raised the major portion of the necessary funds by a dance held on December 31 at the Savoy Ballroom. More than 700 baskets of food and candy and gifts for the children were distributed by our Chicago colored local.

On the next legislative program of the New York State Federation of Labor we find two New York State Conference bills, one of which prohibits state and local public department bands and orchestras from competing with civilian musicians for engagements, and the other prohibiting college and school bands from like competition.

From Jefferson City, Mo., dispatches we learn that Frank X. "Shorty" Holt, Secretary of the Musicians' Union, was re-elected Secretary-Treasurer of the Central Labor Union at its annual election on December 20. Brother Holt has served as delegate to many conventions of the American Federation of Musicians.

One of the many activities of the Racine Concert Orchestra under the direction of Frank Svec, is the teaching of orchestral appreciation to children. The orchestra of 28 musicians plays a concert in every school in the city of Racine each month. The course in musical appreciation is written by Beale Miller and is presented to the children with the approval of Fred Schulte, the high school music supervisor, and Nan Clancy, supervisor of music for the grammar schools.

Local 526, Jersey City, N. J., held its annual dinner and installation of officers on Tuesday, January 3, at its headquarters, 156 Webster Street, Jersey City. Anyone who has ever attended an installation of Local 526 knows the impressive way in which the ceremony is carried out. Officers who are installed under this system cannot help but feel a greater sense of responsibility to the local and its members.

Invited guests included John F. O'Neill, County Supervisor; John Kane, Deputy County Supervisor; Arthur Potterton, Commissioner of Jersey City; Tony Boscaralli, Business Agent of the Motion Picture Machine Operators; William McKenna, County WPA Supervisor; Jack Rosenbergs, President of Local 802; Vice-President Smith of Local 248, Secretary Matty Franklin of Local 16, Ben Bernie, and Fred W. Birnbach, Secretary of the A. F. of M. President Joseph N. Weber, who had just returned from his vacation, was the installing officer and principal speaker. He delivered an inspiring address on the affairs of the Federation. Officers of the local for the ensuing year are: Harry J. Steeper, president; Hyman Hochstein, vice-president; John J. Firenze, recording secretary; Harry J. Swenson, treasurer, and William H. Diefenbach, financial secretary.

The attendance was the largest at any meeting for several years. Music was furnished by a WPA orchestra unit under the direction of Ludwig Oehlmann.

Olga Selke, a member of Local 30, submits the following:

Kreiser's Violin
 The bow sweeps lightly over the strings,
 And lo! the touch awakes a human tone—
 A laugh . . . a dance . . . a heart's deep
 mean.
 A soft arpeggio plucks the strings;
 The movement brings
 A rush of echoes,
 The lilt of airy things,
 The sigh of fairy rings—
 And the muted voice of an angel sings!
 A hush . . .
 And ever after, when memory sighs,
 Comes the song of Cremona that never
 dies.

—OLGA SELKE.

Stage Shows

When musicians and actors talk about the imminent return of flesh to the theatres they are often accused of prejudice, and perhaps at times they are over-enthusiastic in their predictions. But when "Variety," often called the Bible of show business, takes up the cudgel and such columnists as Jimmie Fidler and Ed Sullivan sock the theatre interests right between the eyes for their short-sightedness, then one may say truly the trend is in the direction of live shows.

In an effort to check this trend, the motion picture industry started its \$250,000 "Movie Quiz" campaign in connection with "Motion Pictures Are Your Best Entertainment." This, coupled with the continuance of Bank Night, Screeno and other give-aways, was supposed to turn the tidal wave back to motion pictures. However, even the most sanguine now admit that the campaign has been a flop though 5,000 prizes were offered, ranging up to a top figure of \$50,000.00.

What do the figures disclose? Approximately 100,000 entries were all that were received in the 17,000 theatres of the United States and Canada; a little less than six per theatre. Nothing could demonstrate more strongly the terrific failure of this campaign, when out of the millions of people who attend theatres in six months less than six for each theatre have even taken enough interest to send in entries. Movies are no longer novel; neither is sound. So now, all the people can be sold is 100 per cent entertainment. Having surfeited their audiences with two and three pictures a day, nothing less than a radical departure in entertainment policy can win back the patrons who have become disgusted with repetitious, dull stories, hashed over and over again.

On the West Coast the American Federation of Actors has started a campaign to eliminate gambling and gambling features in the theatres, and early in December the independent theatre owners of New York together with Loew's and R. K. O. were reported to have banded together for the purpose of eliminating the gambling and give-away features. All these things, together with the undeniable fact that more and more theatres are offering live talent, lead us to believe that the movement is definitely on its way and nothing short of another major catastrophe can stop it now.

Leading the return is Kurt Robitschek's "Vaudeville Marches On" at the Majestic Theatre in New York, offering such stellar acts as Eddie Garr, Al Trahan, Molly Picon, Fats Waller, Cinda Glenn and the Wlere Brothers. This theatre opened on December 30 with a three-day reserved seat policy without any picture whatsoever. Some of the critics took a hard rap at the show on the basis of its first night's showing, when it was overly long and unwieldy. However, that has been corrected and the more progressive writers agree that it is a splendid entertainment, and the first eight performances brought a total gross of \$12,577.00 through the box office wicket.

On or about February 1 Frank Fay will open the Court Theatre, New York, with straight vaudeville shows at \$2.50 top with seven evening performances and a Saturday matinee. In Boston, the R. K. O. Boston Theatre returned to vaudeville on Christmas Eve and immediately sent the box office receipts skyrocketing. Reports have it that the Capitol in New York will return to an orchestra policy early in February. The "Billboard" states that the tentative plan calls for a 30-piece orchestra with one or two assisting vocalists. The same magazine reports the return of flesh to the Normandie and Kenmore theatres in Boston as well as to the Majestic Theatre in Wvandotta, Mich., and the Temple Theatre in Saginaw, Mich. In Newark, N. J., the Shubert Theatre returned to stage shows with Ben Bernie and all the lads on December 23, playing in direct opposition to the Dow booked Paramount. In Kansas City, all through December, the Newman Theatre continued its competition with the Fox Tower's stage shows. In Brooklyn the Riviera changed to vaudeville on Christmas Day, opening with Larry Clinton. In Philadelphia the Lincoln and Nixon Grand both returned to flesh about the same time. Loew's Court Square Theatre in Springfield, Mass., and the Hollywood in Fort Worth, Texas, also added stage shows in mid-December. In Atlanta, Ga., the Geor-

gia Theatre was remodeled and opened up on December 30 as the Roxy, booking Fanchon & Marco top-flight vaudeville for its stage entertainment. In Chicago the four-way competition between the Chicago, Palace, Oriental and State Lake theatres has resulted in increased interest in vaudeville both in the neighborhood houses and surrounding cities. Balaban & Katz expect to return stage shows to the Northshore, Southtown and Senate theatres within the next few weeks. Loew's State Theatre in Jersey City played its first stage show in more than three years, opening on December 30 with the Ben Bernie unit. New England theatres which played stage shows in December are the Victoria, Greenfield, Mags.; Latchis, Claremont, N. H.; Latchis, Keene, N. H.; Strand, Gloucester, Mass.; Victoria, Lawrence, Mass.; Latchis, Brattleboro, Vt.; Strand, Brockton, Mass.; Gates, Lowell, Mass., and the Opera House, Waterville, Maine. The R. K. O. Keith Theatre in White Plains, N. Y., is negotiating with the White Plains Local for the return of vaudeville for one or two days a week, to open before February 1.

On the West Coast Earl Carroll is laying plans to book the productions from his new theatre-restaurant over a western vaudeville circuit, and he is now negotiating for houses in an effort to carry out this plan. The Akron, Ohio, Palace Theatre and the Kansas City Tower have increased their business notably by booking all the top-flight name bands they could secure. Cedar Rapids, Iowa, is another city that is doing its best business in years with stage shows. Both the Paramount and Iowa theatres play to capacity audiences every time they present vaudeville shows. On Christmas night, Billy Rose opened his Diamond Horseshoe in the basement of the Hotel Paramount with a vaudeville show that has hardly been equaled since the hey-day of the Palace. This production includes Frank Libuse, Tom Patricola, Della Lind, Clyde Hager, Buddy Doyle, Elizabeth Murray, Joe E. Howard, Lulu Bates, Harry Armstrong, Mangan Sisters, Beatrice Kay, Willie Solar, Emma Frances, the Four Yost Men, Don McGrane and his Orchestra and Fritz Scheff. The show brought raves from all the critics and capacity business ever since the opening performance.

Another theatre returning to the fold is the Alvin in Pittsburgh, owned by the Harris interests, which reverted to a stage show policy on New Year's Eve for the first time in more than two years. If theatre operators would only look at the record of the Strand Theatre in New York City from September 1 to December 22 we don't believe they would need much more convincing. For the first two weeks ending September 8, the Ben Bernie band grossed \$60,000; for the second two weeks ending September 22, Ozzie Nelson, Johnny Davis and Wayne Morris drew \$69,000; the third two weeks ending October 6, Jan Garber and Ethel Merman grossed \$66,500; for the week ending October 13, Johnny Messner's band drew \$23,000; the following three weeks ending November 3, Horace Heidt and his band brought in \$125,000, and during the next three weeks, ending November 24, Al. Donahue and Hugh Herbert drew \$98,000, while for the four weeks ending December 22, Ted Lewis and his band grossed \$138,500. Truly an impressive record.

In Europe we find the Winter Garden Theatre in Berlin in its 50th year of variety. The 50th Anniversary show, which is now being presented, is one of the finest vaudeville bills that has ever played the boards at one of the oldest variety houses in the world.

Clement Butson of England states that vaudeville is having its best season in many years. He states that their main trouble is the finding of new acts but that the British managers are enterpris-

ing enough to develop many new attractions of high calibre. Alfred S. Kahn of Charter Film Productions, Ltd., of London, is another booster for stage shows. He states that the 30 big-time vaudeville houses in London alone demonstrate the fact that single features plus stage shows are all that is needed to correct the ills of the exhibitors and that the sooner the American exhibitors realize this fact the better off they will be.

In London the Delphi Theatre, which is now playing the revue "Bobby Get Your Gun," will be turned over to the G. T. C. Corp. and become a straight vaudeville house at the close of the present run. In Paris the Gaumont Palace, of late years a picture house, reverted to vaudeville with an 18-piece orchestra in mid-December. In Australia, interest in flesh shows continues unabated; in fact the demand this year is the strongest any time since 1923. The vaudeville and picture combination is becoming extremely popular in both Australia and New Zealand, and Frank Neil, Greater Union Theatres, Sir Ben Fuller and the Snider-Dean interests are all playing stage shows wherever possible. Will Mahoney and his "Why Be Serious" revue made a tremendous hit at the Tivoli in Sydney, playing five weeks in this ace house at a \$2.20 top.

For the week ending December 2, the Century Theatre in Baltimore with its featured 30-piece orchestra, grossed \$13,000. The name-band pitched battle in Kansas City resulted in Chick Webb grossing \$11,500 at the Newman Theatre and Buddy Rogers the same gross at the Tower. Result—a draw. In Indianapolis Roger Pryor brought in \$9,000 at the Lyric Theatre and Duke Ellington grossed \$15,000 at the Stanley Theatre in Pittsburgh. "Stuff" Smith and his band brought in a fair \$19,000 at the Earle in Philadelphia, while Horace Heidt gave the Shubert in Cincinnati its best gross so far this season with \$15,500. In New York City, Ted Lewis smashed through at the Strand to a tremendous \$52,000, while Count Basie in a single week at the Paramount grossed \$30,000.

During the week ending December 9 the theatres began to feel the Christmas shopping slump, with the exception of the New York Strand, the Brooklyn Strand, the Kansas City Tower and the Indianapolis Lyric. At the Strand in New York, Ted Lewis drew \$33,000 for his second week, while Cab Calloway grossed \$16,000 at the State, and Blue Barron, far under expectations, with \$34,000 at the Paramount. Duke Ellington drew a fine \$13,000 at the Strand in Brooklyn, and Hal Kemp the same satisfactory gross at the Lyric in Indianapolis. Richard Himber's figure at the Earle in Philadelphia was \$17,500, while both Baltimore theatres disappointed with a gross of \$9,500 at the Century and only \$9,000 for Count Basie at the Hippodrome. Henry Busse managed a fine \$14,000 at the Kansas City Tower.

The week ending December 16 showed little improvement, with the Baltimore Century drawing \$8,000, Blue Barron \$24,000 at the New York Paramount and Ted Lewis \$25,000 at the Strand. Herbie Kay's figure at the Tower, Kansas City, was \$8,000, while Gray Gordon and Mike Riley drew only \$13,000 at the Stanley in Pittsburgh. A single exception for the week was the fine \$13,500 grossed by Bob Crosby and his orchestra at the Lyric in Indianapolis.

For the week ending December 23, Hal Kemp brought in a fine \$13,500 at the Shubert in Cincinnati, and Gene Krupa drew jitterbugs into the Tower in Kansas City to the tune of \$12,000. The Century in Baltimore improved to \$11,300, while Ted Lewis, in his fourth and final week at the New York Strand, drew \$20,000. Glen Gray, in his annual visit to the New York Paramount, brought in a fine \$47,000 for his first week. In Boston this was the first week that the R. K. O. Boston played vaudeville. The gross was \$10,000, compared to \$2,800 for the previous week with a double-feature program.

For the week ending December 30 grosses were not available at the time of this writing. However, Glen Gray remained at the Paramount for a second week, while Paul Whiteman did a tremendous business at the New York State. Frankie Masters with Joy Hodges was the attraction at the Tower in Kansas City.

In the legitimate field Christmas week on Broadway was the biggest since the boom days of 1929. For the matinee on Wednesday, December 28, ten shows sold out and played to 681 standees, while on Thursday, when ten shows gave matinees, five were sold out and three played to standing room only. From the musicians' viewpoint the highlight is that there are more musical shows than at any time since 1929 and they are the leaders in gross receipts. Shows in Chicago, Philadelphia, Boston and other cities continued to do a fine business, and if the American Theatre Council is successful in promoting more cities for road shows, legitimate

need fear no contradiction when saying that it has come back all the way.

For the week ending December 3 the grosses of the musicals in New York were as follows: "Boys From Syracuse" at the Alvin, in its third week, \$31,000; "Hellzapoppin," 12th week at the Winter Garden, \$30,500; "I Married An Angel," 31st week at the Shubert, \$22,000; "Leave It to Me," fifth week at the Imperial, \$35,000; "Knickerbocker Holiday," eighth week at the Barrymore, \$19,000; "Sing Out the News," 11th week at the Music Box, \$13,000; "Pins and Needles," Labor Stage, 54th week, \$6,000. In Philadelphia Walter Hampden, in a "Trilby" revival, grossed \$6,000, while "Our Town," in its second week at the Locust, drew \$13,000. In Chicago, "I'd Rather Be Right," with George M. Cohan, hung them from the rafters with a tremendous \$45,300. "On Borrowed Time," in its fourth and final week at the Grand, drew \$9,500; "White Oaks," with Ethel Barrymore, \$8,000, and "Susan and God," with Gertrude Lawrence for her eighth week at the Harris, \$16,500. Boston gave "American Landscape," at the Wilbur, \$4,000 for four performances, while Fred Stone drew \$2,500 for three performances of "Lightnin'" at the Shubert in New Haven. In Detroit, Lunt and Fontanne, in "The Sea Gull," drew \$16,000 at the Cass Theatre, and Washington, D. C., gave "Golden Boy" \$16,500 at the National Theatre. In Cincinnati "The Women" drew \$12,200 at the Cox Theatre, and in Buffalo "Shadow and Substance" got \$6,000 for four performances. In Pittsburgh the Labor Unions dug in and helped "Pins and Needles" at the Nixon Theatre to a fine gross of \$11,000. In St. Louis "What a Life" grossed \$8,000 for nine performances at the American Theatre. On the West Coast the only activity was in Los Angeles where "The Torchbearers" drew a fair \$6,000 at the Biltmore Theatre.

For the week ending December 10 "Pins and Needles" drew \$13,500 at the National in Washington, and "Golden Boy" \$13,800 at the Nixon in Pittsburgh. In Philadelphia Walter Hampden, in a revival of "A Successful Calamity," was the only attraction, and he drew \$7,500. In Indianapolis, at the English Theatre, "The Women" drew \$4,200 for four performances during the first half of the week, and "What a Life" \$3,000 for four performances during the second half. Sir Cedric Hardwicke drew \$8,400 at the Hanna Theatre, Cleveland, and "Tobacco Road," in its fifth engagement at the Cox in Cincinnati, drew a surprising \$10,000. "Of Mice and Men" drew \$6,000 for five performances at the Lyceum in Minneapolis and "Blossom Time," in its 17th visit to Detroit, grossed \$11,500 at the Cass Theatre. "Our Town" managed \$11,200 at Fords in Baltimore. In Chicago "I'd Rather Be Right," in its fourth and final week, brought in another superior gross of \$44,000. Lunt and Fontanne, in "Amphitryon 38," opened with \$20,000 at the Erlanger Theatre, while "Susan and God," in its ninth week, drew \$15,000. Ethel Barrymore, in "White Oaks" at the Selwyn in her third and final week, drew \$7,500. New York City's musicals showed the following grosses: "Boys From Syracuse," Alvin Theatre, fourth week, \$30,000; "Great Lady," Majestic Theatre, second week, \$12,000; "Hellzapoppin," Winter Garden, 13th week, \$31,000; "I Married An Angel," Shubert, 32nd week, \$20,000; "Leave It to Me," Imperial, sixth week, \$34,000; "Knickerbocker Holiday," Barrymore, ninth week, \$17,500; "Sing Out the News," Music Box, 11th week, \$13,000, and "Pins and Needles," Labor Stage, 55th week, \$5,500.

For the week ending December 17 in Chicago "I'd Rather Be Right" wound up its stay with \$25,000. "Amphitryon 38," for its second week at the Erlanger, drew \$19,000, and "Susan and God," for its 10th week at the Harris, \$13,000. "The Women" made another try of it at the Nixon Theatre in Pittsburgh, but failed rather miserably, drawing only \$6,700. In Boston, "Merchant of Yonkers" was the only attraction and drew a nice \$15,000, while "Pins and Needles" drew \$11,800 at Fords in Baltimore. In Detroit "What a Life" drew \$8,500 at the Cass, and "Shadow and Substance," for three performances at the English Theatre in Indianapolis, grossed \$4,400. St. Louis gave "Of Mice and Men" \$10,000 at the American Theatre, and "Our Town" grossed \$16,800 at the National in Washington in spite of the holiday shopping. New York's musicals continued to show satisfactory business with the following grosses: "Boys From Syracuse," Alvin Theatre, fifth week, \$29,000; "Hellzapoppin," Winter Garden, 14th week, \$31,000; "I Married An Angel," Shubert, 33rd week, \$18,000; "Leave It to Me," Imperial, seventh week, \$32,000; "Knickerbocker Holiday," Barrymore, 10th week, \$15,000; "Pins and Needles," Labor Stage, 56th week, \$5,300. "Sing Out the News" closed for the two holidays.

For the week ending December 24th, "Susan and God" was the only attraction

DIES COMMITTEE CHARGES MENACE TO DEMOCRACY

Alien Groups Attempting to Overthrow Government and Seize Control of Labor.

WASHINGTON, D. C.—Nazi, Fascist and Communist groups are a definite menace to democracy, the House Committee Investigating un-American Activities charged in a report to Congress.

The committee, headed by Representative Martin Dies of Texas, also charged the Communists have invaded Federal government departments and agencies.

The committee asked for \$150,000.00 to continue its investigation for two years.

All seven members of the committee, headed by Representative Martin Dies of Texas signed the report, which asserted that:

Communists are trying to overthrow the government, seize control of the labor movement and form a Farmer-Labor party.

Communists have used the WPA writers and theatre projects to disseminate class hatred propaganda.

Important government officials, including Secretary of the Interior Ickes and Secretary of Labor Perkins, sought to "hamstring" Dies' investigation.

Miss Perkins has failed to enforce rigorously the deportation laws—which, the committee contends, would have stopped much subversive activity—and disregarded the law in failing to deport Harry Bridges.

David J. Sapos, chief economist for the NLRB, is "either a Communist" or "sympathetic to Communist teachings."

Nazi and Fascist consuls in the United States engage in propaganda and are linked to subversive activities.

Nazi agents have penetrated airplane factories, navy yards and insinuated themselves "into direct possession of secret plans for the construction of United States navy battle-ships of the latest type."

German officials plan to create a "strictly American division" of the German-American Bund and "if this plan is carried out, a merger of a number of minor subversive forces in this country may be expected under the Swastika leadership . . . of the German-American Bund."

playing Chicago, and in her 11th week Gertrude Lawrence drew \$14,000. "Merchant of Yonkers" drew \$12,000 for its second week at the Colonial, in Boston, and "Tobacco Road" took a beating with only \$4,500 for its sixth engagement in Cincinnati at the Cox Theatre. In New York City "Boys From Syracuse," in its sixth week at the Alvin, drew \$30,000; "Hellzapoppin," 15th week at the Winter Garden, \$30,000; "I Married An Angel," 34th week at the Shubert, \$20,000; "Knickerbocker Holiday," 11th week at the Barrymore, \$15,000; "Leave It to Me," eighth week at the Imperial, \$34,000, and "Pins and Needles," 57th week at the Labor Stage, \$5,400.

The week of December 31 Chicago came back with a bang, Lunt and Fontanne grossing \$21,000 in "Amphitryon 38" at the Erlanger Theatre, "Golden Boy" \$19,000 at the Grand, "Shadow and Substance" \$14,000 at the Selwyn, and "Susan and God" with Gertrude Lawrence \$22,000 at the Harris. Philadelphia and Boston also came back with a bang. In Philadelphia Helen Hayes in "Victoria Regina" drew \$29,000 at the Forrest, "What a Life" \$8,000 at the Locust, "The White Steed" \$10,000 in its first week at the Chestnut and "Yes, My Darling Daughter" \$7,000 at the Erlanger. Boston gave "Dear Octopus" \$10,000 at the Plymouth Theatre and "Set to Music" with Bea Lillie grossed a tremendous \$30,000 at the Shubert Theatre. In Hollywood Charlotte Greenwood revived "Leaning on Letty" and drew \$6,000 at the El Capitan Theatre. In Pittsburgh the vacationers gave "Our Town" \$16,000 at the Nixon Theatre. In New York "Sing Out the News" re-opened at the Music Box and grossed \$18,000. Other musical show grosses were as follows: "Boys From Syracuse," Alvin, seventh week, \$36,000; "Hellzapoppin," Winter Garden, 16th week, \$44,000; "I Married An Angel," Shubert, 35th week, \$30,000; "Knickerbocker Holiday," Barrymore, 12th week, \$22,000; "Leave It To Me," Imperial, ninth week, \$44,000; "Blossom Time," 46th Street Theatre, first week, \$10,000, and "Pins and Needles," Labor Stage, 58th week, \$6,600.

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A. F. L. OPENS CAMPAIGN TO AMEND LABOR ACT

Representatives of Labor Meet in Washington and Decide on Congressional Legislative Program.

WASHINGTON, D. C.—Legislative representatives of the American Federation of Labor, affiliated unions and the railroad brotherhoods met here and decided on a congressional legislative program which includes amendment of the National Labor Relations Act, rail aid measures, extension of Social Security Act benefits and continuance of present relief policies.

President William Green announced that Federation attorneys virtually have completed drafting of amendments to the labor act, approved at the A. F. of L.'s annual convention, and said that they will be presented to Congress with the "full backing" of his organization.

The amendments, he said, would take away from the NLRB its present power to determine whether a labor unit is to operate as a craft, plant or industrial group. They also would take away the board's power to void existing contracts between unions and employers, he added. At the same time, he continued, the labor act program will include organized opposition to senate confirmation of the reappointment of Donald Wakefield Smith, a board member.

The Federation has opposed Smith consistently on grounds that he favors the Congress of Industrial Organizations.

Regarding carrier aid legislation, Green said the Federation is prepared to support any recommendations of President Roosevelt's special rail committee, composed of management and labor representatives. He recalled that the A. F. of L. already is committed to such a course.

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Wisdom

A man should never be ashamed to own he has been in the wrong, which is but saying, in other words, that he is wiser today than he was yesterday.—ALEXANDER POPE.

Happy New Year

TO all officers and members of Local Unions and to all readers and advertisers, we extend best wishes for a *Happy and Prosperous New Year.*

And what constitutes a Happy New Year? The foremost thought in the mind of every member should be that he should be true to himself and his organization, giving his unqualified support to his Local and its officers in all their endeavors to improve his economic condition, to remain further true to himself by abiding by all the laws, rules and regulations of the organization, never failing to observe them to their fullest extent, resolving to lose a job rather than become involved in any violation of the Price List and By-Laws. Then, too, he should remember that every member is a brother who is entitled to the same protection and consideration that he expects. Never speak ill of another member. Lend those in need a helping hand that their lot may be made easier.

If these be the aims of our members throughout the year 1939, at its close we will find that we have a finer, better and more efficient organization than ever before in our history, and the members will be surprised at the amount of happiness they will have derived.

The Relief Situation

THE fast-approaching shortage of funds for the WPA should rouse every worker—and every thinking citizen, for that matter—to the imperative importance of putting Federal relief on as nearly a permanent basis as possible.

If that relief is to be on an American plan, it must be work relief. Reactionaries, both in Congress and in industry, are demanding a "dole"—when they are not trying to stop Federal appropriations altogether. The explanation is simple; the Federal government is the only agency in our land which can tax, successfully, high incomes, excess profits, and huge estates; and reaction always tries to shift public burdens to the shoulders of the poor.

The WPA has made mistakes, no doubt. But it has an amount of permanent, constructive work to show in every State that is nothing less than startling; and its "white collar projects" have added vastly to our available funds for information about our own country. It should be put under civil service, of course. But the unemployment which demands this help has proved clearly that it is likely to last for years.

Changes in Officers

TOO often Local Unions neglect to notify the Secretary's office of changes in officers and, as a result, business of the Federation is badly interfered with. In some cases members of the very Local involved suffer delays in adjudication of their affairs by such neglect. Local Unions are requested and implored to promptly notify the Secretary's office of all changes of officers, as well as any change of address. Secretaries of Locals are also requested to notify us promptly of changes in their members' addresses, as THE INTERNATIONAL MUSICIAN is called upon to pay many hundreds of dollars each year for the return of papers sent out to members to wrong addresses. Postal regulations do not permit forwarding of our magazine, and it costs three cents for each and every paper so returned.

Automobile Stickers

THE first supply of automobile stickers has been received and completely sold out. They are beautiful in design, far better than we ourselves expected.

A new supply will be received shortly and Locals are requested to send in their orders at the earliest possible moment. Requests will be filled in the order that they are received.

Endless Billions

IT has been said that no one can visualize a billion dollars. It is too vast a sum for the human mind to adequately encompass.

Yet a billion dollars, figuratively speaking, is only a drop in the bucket when you discuss the payments made by life insurance.

Since the beginning of the year 1930, legal reserve life insurance companies have paid to the American people more than \$21,000,000,000—over \$308,000 for every hour of that eight-year period.

Putting it another way, We've all heard about the great unpaid war debt owed us by foreign nations. The total debt now in default comes to \$1,680,000,000. In the last year life insurance has paid out almost twice that huge amount.

A big business? Yes! But far more important, life insurance is one of the greatest contributors to the American standard of living.

Congratulations

WE pause to pay tribute to William Lewerenz, one of our oldest and certainly our most faithful advertiser. Brother Lewerenz, a member of Local 2, St. Louis, Mo., has been advertising in THE INTERNATIONAL MUSICIAN for thirty-five consecutive years, having never missed an issue in all that time.

This is truly a remarkable record and one that deserves consideration from our members. We hope to have Brother Lewerenz with us for many years to come.

Nazi Germany Repudiated

LATE in 1938 one of America's foremost German-language papers, the *New Yorker Staats-Zeitung und Herald*, in an editorial abandoned as "false" any hope that it held to its readers of "decency" from the leaders now in power in Germany. The editorial separates these leaders from the German people and denounces them as "fanatics unworthy to be called Germans." It closes with the hope that the German people may some day in the not too distant future be freed from them.

In translation from the German, verified with the *Staats-Zeitung*, the text of the editorial, called "Cold Terror," follows:

"The terrible events of the last five days can hardly be erased from the minds of mankind. The hopes we had, often against our better judgment, have proved themselves to be false. The excesses of the mob, destroying property, maltreating people, are now being followed up by a cold terror which, in its consequences, will be much more horrible than the brutal acts themselves, committed under the pretense and official palliation of 'spontaneous reaction.'

"We do not believe that the German people, that our relatives and dear friends, are participating in the horror mankind has witnessed. We condemn the murder act in Paris, as we are condemning all violence, all excesses. Because we believe in the inherent decency of the German people, we herewith protest against the dark powers that use this murder as a welcome excuse to let loose the lowest instincts against defenseless people, trying to cover up these wanton acts with phrases like 'indignation of the people,' which bear the stamp of the Ministry of Propaganda.

"We know that the German-Americans condemn this mob rule. We all have parents, brothers, sisters and other relatives in the old country. We do not wish to part with fond memories we all dearly cherish in our hearts and we do not want them to be trodden upon and to be soiled by elements unworthy of being called Germans. And therefore, in the names of our dear ones, do we protest against desecration of the German name through fanatics in the ranks of the party in power who are trying to drag a great people into the mire of their sadistic lowness.

"We believe in humanity, in decency, in the noble character of our dear ones in Germany as we believe in the decency of the German people. Could it be otherwise?

"We deeply love all that is beautiful, that lives forever in our hearts and that despite all shame and disgrace of this hour will continue to live.

"We hope fervently, through our belief in the German people, for the dawn of a better day which will put an end to all mental agony."

It's Your Responsibility

THE INTERNATIONAL MUSICIAN and its printing plant are your responsibility. When any deficit occurs, it is paid for by your money received in the form of per capita and other taxes. It, therefore, becomes the duty of each and every member and each and every Local to patronize the printing plant when in need of supplies. Our members are constantly buying musical instruments and supplies. Our advertisers are responsible firms, and they deserve your patronage. Whenever buying, either direct or from a local jobber, always make it your business to mention the fact that you saw the ad in THE INTERNATIONAL MUSICIAN. The number of members and Locals that buy supplies has greatly increased during the past year, but there is still room for wide improvement. It's your responsibility—do your bit.

Agriculture Speaks

WRITING in the *American Fruit Grower*, Dean Halliday speaks for the thinking farmers of America when he writes: "When the biggest problem facing the fruit industry is distribution and marketing, there should be no pussyfooting about rallying to the support of the chain food stores in their fight against the Patman bill.

"The bill will be introduced in the next Congress in January. If it is permitted to become law it will tax the chain stores out of business. If the chain stores are put out of business the fruit industry will receive a staggering setback. At one fell swoop growers will be deprived of 37,000 retail outlets. Lost, too, will be the avalanche of advertising which the chain stores can create, almost overnight, to help sell more fruit.

"*American Fruit Grower* therefore urges all growers to think twice before they permit the closing of 37,000 retail stores—the chain food stores which form a main link between the fruit grower and consumer."

Dairy products, nuts, beef, vegetables—the chains move them all, in tremendous quantity, and in times of dangerous surpluses stimulate consumption with special producer-consumer campaigns. Agriculture knows—as resolutions made by scores of farm groups attest—the absolute necessity of mass distribution in bringing foods economically to market.

It is generally forecast that the Patman bill has a poor chance of passing—because of the growing opposition of the American people to any law that stands in the way of progress, and prevents reducing the cost to the consumer of the necessities of life.

"Musts" For Traffic Safety

JULIEN H. HARVEY, managing director of the National Conservation Bureau, lists six vital "musts" for the solution of America's Number 1 accident problem—the street and highway death and injury toll.

First, all drivers must be licensed, and only after stringent tests.

Second, real, not perfunctory physical examinations of drivers at periodic intervals is important.

Third, all high school students should be educated in safe driving, through specially devised courses.

Fourth, there must be more stringent enforcement of laws affecting both drivers and pedestrians by the police and traffic courts.

Fifth, ticket fixing must be 100 per cent eliminated.

Lastly, all safety organizations should give their primary effort toward discouraging the speed mania—principal cause of the bulk of serious accidents.

These "musts" provide a well-rounded traffic safety program, within the power of any state or community to meet. They touch the all-important high-spots—education, examination and law enforcement. They deal with specific cures—not more or less meaningless generalities, and represent the only kind of program which has a chance for permanent success.

America has had enough of reckless drivers—of ignorant youth taking the wheel for the first time—of the ticket-fixing racket that lets the guilty man with pull go free—of the callous indifference toward others that the speed mania displays. Every one of the forty-eight States, every one of the thousands of villages and cities in the land, must give its energies to solving the traffic problem.

Every Two Minutes

AT the very moment you read this, fire engines are dashing with screaming sirens to someone's burning home. Every two minutes somewhere in America this dramatic tragedy will be re-enacted. So it goes, 24 hours a day, 365 days a year. Every two minutes a home catches fire.

Here's hoping your home isn't on that list. But hope isn't enough. No one can afford to leave fire prevention to chance. You can have a safe home if you want one, and if you are willing to put a little time to make it safe. In other words, the safety of your home will be largely what you make it.

Over
FEDERATION
Field

(By CHAUNCEY A. WEAVER)

Another yearly mile-post passed;
Another mile begun.
May this be better than the last—
In far more ways than one.



Chauncey A. Weaver

President Milton W. Krasny, Local No. 4, Cleveland, gives an account of his past year stewardship in an eight column review of Local activities in the *Cleveland Musician*. It is worth a careful reading by all Local members, and a good model for other presidents who may be inclined to be indifferent to this line of official duty.

Fort Dodge, Iowa, people continue to show their warm appreciation of Bandmaster Karl King, who has made the Municipal Band up there a notable organization. The other evening Karl was presented with a beautiful gold watch from Ashler Lodge, Delta Chapter and Calvary Commandery—a trio of Masonic organizations. Fort Dodge is the home of Local No. 504—John J. Donohoe, president, and F. A. Zalesky, secretary.

The author of "Beautiful Snow" was not a native of Florida.

Look who we have with us again—Congress!

"Home Sweet Home" is a sentimental exultation which will have a still broader and more comprehensive significance to the members of Local No. 5, than of yore, after the formal "House Warming" and "Home Opening" which occurred in Detroit, Monday evening, December 12, 1938. Those who have visited Detroit on musical mission bent, are familiar with the pleasant location at 5562 Second Boulevard. To know that the Local has made an expenditure of from fifteen to twenty thousand dollars in a complete over-hauling and re-modelling, will stimulate a curiosity to see the place again, and generate a desire on the part of those who have not, to improve the first opportunity to do so. The Evening of Festivity referred to brought out a big company of the "home folks," but Wolverines, Buckeyes, Hoosiers and Canadians answered the general invitation to break bread, drink Coco-Cola, and enjoy an all-round revel of formal conversation—well on toward the hour when "Night candles are nearly all burned out, and jocund day, stands tip-toe" on the eastern horizon line.

Executive Officers James C. Petrillo of Chicago and Chauncey A. Weaver of Des Moines were present to tender felicitations of the National Executive Board. This is certainly a "Model Musicians Home," and would be a credit to any city or Local in the international jurisdiction. Main floor, upstairs and downstairs have all been adjusted to useful purposes—business and social.

We congratulate Local No. 5 upon reaching a golden mile-post along a thoroughfare reaching toward long cherished

ideals, and upon having established itself as a permanent fixture in the business and cultural life of the community.

The officery of this fine organization discloses the following names:

President, Albert Luconi; Vice-President, Ralph Jewell; Secretary-Treasurer, George V. Clancy; Board of Directors: Arthur Black, Steve Brown, Tom Cavanaugh, Earl N. Van Amburgh and Godal Plovon; Business Representative, Jack Ferentz; Assistant Business Representative, Arthur Fields.

Out on the far-flung Nebraska prairies, in the wide-open spaces where the Indians used to chase the wild buffaloes, until the prairie schooners from the east unloaded pioneers for the founding of a new day, in the City of North Platte, may be found Local No. 609, A. F. of M. Here is a small local but one with a wide range of vision. It has always been well-officed and has displayed marked capacity for meeting home situations in an intelligent fashion. Recently they conceived the idea of effectuating a closer contact with the leaders of civic and community life. As one means to this end they arranged a fine banquet at the Pawnee Hotel; invited the mayor, members of the city council, city club leaders and others prominent in public affairs, and then honored the author of "Over Federation Field" with a request to come out and explain to the banquet guests something of the origin, present-day activities, purposes and aims of the American Federation of Musicians. It was a fine crowd. The people were good listeners. There were many expressions of appreciation of the opportunity to hear "what it is all about." From leading business men we heard voluntary promises of support for future programs of musical enterprise. It was an eminently worthwhile function, and we are happy to have had a place on the evening program. The officers of Local No. 609 are: President, W. H. Copeland; Vice-President, Elmer Pease; Secretary-Treasurer, E. W. Weeks (26 years incumbency); Executive Board: Harry Hart, A. L. Bonner and Victor F. Beck. President Copeland gave the address of welcome and Attorney James T. Keefe was the official toastmaster.

The Manitowoc (Wis.) Marine Band—all members of Local No. 195—has just completed 40 years of existence. They celebrated this milestone arrival by a fine concert in the Lincoln High School, and the rendition of a program which was in itself a high testimonial to genuine musicianship. The band has an enrollment of over 60 pieces, and is under the able directorship of Emil C. Sohrweide. It has been a consistent prize winner at musical conclaves and other functions where capability is given a real test. It has appeared at scores of state fairs and patriotic gatherings. The band is the object of deep civic pride. The Herald-Times of that city devotes a page to the historic evolution of the organization and carries photographs of the personnel as of 1905, 1913 and as it appears today. We congratulate Local No. 195 upon its vital connection with such a band and trust that 1939 may prove another banner year for all concerned.

"Who is Henry Woelber?" is an interrogatory which has occasionally been propounded by Federation members here and there after perusing articles on matters musical emanating from his prolific pen. Brother Woelber is a Bostonian and a long-time member of Local No. 9. His communications appearing in Boston papers have frequently been copied in the *International Musician*—sometimes in "Over Federation Field," and sometimes elsewhere. In a recent issue of the Boston Traveller, we find the following biographical sidelight, written by Charles C. Samuels of Dorchester, which we believe those who have read the Woelber contributions will be glad to peruse:

You have printed many letters from Henry Woelber on matters pertaining to music and musicians. These have been widely read and commented upon. It seems to me that many people who do not know Mr. Woelber would be interested to know what sort of a man he is, and the many hundreds who do know him would be glad to have an idea of his background.

Born in Monmouth, Ill., May 28, 1873, of German parents, he early developed a love for music, landing eventually in the Park Theatre orchestra with Louis Baer. He married Miss Elsie Frances Adams, a lineal descendant of President John Adams.

He was with the Boston Opera Company and still later, seconded by Miss Killilea, practically built the WPA Boston music project.

In my association of over 40 years with him, I have found him always modest and unassuming, uniformly pleasant, absolutely dependable in his work, and never in my memory have I heard him utter an unkind word.

His position as head supervisor of the WPA music project brought many tough decisions, and overwork finally almost brought about a nervous breakdown. Here's to Henry Woelber, a gentleman musician with an inexhaustible fund of musical information and history.

Brother Woelber's instrument is the

trombone, and as an instrumentalist he belongs in the virtuoso class.

As a decollete and diamond display function the current grand opera season is regarded as a streamlined success.

Hitler has banned Mendelssohn music from Nazidom. The English novelist, William Makepeace Thackeray, declared that Mendelssohn had the handsomest face he ever saw. Mentioning Mendelssohn and Hitler in the same breath is, therefore, another suggestion of "The Beauty and The Beast."

Out in Wyoming, where the mountains wear a snow-white crest, where oil wells keep up a perennial flow, where rugged pioneers saw to it that the fundamental law of the commonwealth should contain the ringing declaration, "Arbitrary power has no place in a republic—not even in the largest majorities," the vibrant note of musical appreciation is everywhere in evidence. For example, we clip the following from a Casper paper (home of Local No. 381):

It was characteristic of the late Percy H. Shallenberger that, as a member of the first Casper band, he would select the band as the beneficiary in his will of a gift to set up a permanent benefit for the organization.

It is highly appropriate that the administrator of the bequest should authorize the erection of a concert shell in the Washington Memorial Park with the funds and that it stand as a memorial to the pioneer musician.

Dedication will take care of that honor, but the city might well go further. Mr. Shallenberger was one of the first and most talented of early-day musicians, and his services, always freely given, were in demand. Music was ever a strong influence in his life, dictating in part his temperament and philosophies. Other influences were literature and rugged experience.

Thus Casper can well afford to expand on a tribute to his memory and it should be kept in mind when music week is again observed. The band, of course, could properly take the lead in sounding a higher note of appreciation for his service.

Trailing along recently through journalistic by-ways and hedges we culled the following communication from the columns of the Baltimore Sun, under the caption—"Those Generous Musicians":

To the Editor of *The Evening Sun*—Sir:

While rehearsing the band I had organized for the army at Fort McHenry during the late war, the commanding officer, Colonel Purnell, told me of a fine gesture that the President of the Federation of Musicians had made to President Woodrow Wilson, "that there would be no strikes among union musicians during the war." After my discharge I met Dr. Cary Grayson and in conversation Dr. Grayson confirmed this fine gesture. Later I saw a confirmation of it in President Wilson's personal papers. I know that musicians and others will be pleased to learn of this act of patriotism.

DR. THOMAS CUTTY.
In the troubled times through which we are passing, the foregoing bit of record becomes a satisfying bit of retrospection.

One of the interesting competitions of the period will be the two World Fairs presented in San Francisco and New York. Both will have much to offer in the way of attractions for sight-seeing travelers. Both should have the foresight to feature the best there is in band, orchestra and other high-grade music. We have no doubt that Local No. 6 and Local No. 802 will be vigilant watchmen in behalf of the great organization which they represent.

One wonders if the recent Christmas Peace-on-Earth-Good-Will-to-Men music reached Europe—or, if it did reach there, was accorded a listening.

MUSIC—ITS VALUE AND MISSION

For weary souls—a solace,
For those in pain—a balm;
For those who mourn—a comfort,
For every storm—a calm.

The very word is soothing,
It gives each heart a thrill;
From tired babes to soldiers,
It softly croons, "Be still."

It stirs the soul to action,
It leads to heights above;
It seeks a fit companion,
And finds the "God of Love."

'Tis His Great Gift to Nations,
To free them ALL from strife;
It has a HEALING MISSION,
Where hate and war are rife.

He gives this Rhythmic Soul-Food,
And bids them all "REJOICE!"
For singing praises also,
He gives them each—a voice.

Then SING, Ye Happy-Hearted,
And vision HARMONY
Among the World's Musicians,
Perfected UNITY.

Imagine them as playing
The "Music of the Spheres";
Great Symphonies of Gladness,
Ereasing sorrow's tears.

Gods Rhythm in their music
Would fear-bound souls release,
And that Ideal Performance
Establish LASTING PEACE.

Written for the *INTERNATIONAL MUSICIAN* by
Martha C. Kimmit, Member of Local No.
489, American Federation of Musicians.

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TODAY

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LABOR WILL CELEBRATE PRESIDENT'S BIRTHDAY

Ninety National and International Unions Have Pledged Their Support.

WASHINGTON, D. C.—Organized labor has answered the 1939 Infantile Paralysis Campaign with complete mobilization on the national health front. Over 90 national and international unions, representing 4,000,000 members, have pledged their support to the Labor Division for the Celebration of the President's Birthday, January 30.

President William Green, chairman of the Labor Division, stated: "The spirit and enthusiasm shown by the members of organized labor in the fight against infantile paralysis can result only in ultimate victory. Our contribution this year to this most necessary and noble cause shall exceed our generosity of the past. We must remember that we are building a permanent and living monument for the common good of all America. We can not and will not rest until our work is completed."

Big Demand for Blanks

The Labor Division has filled a constant stream of orders for the Birthday Greeting Blanks to the President. Over 50,000 greeting blanks have been ordered by the national unions. Each blank contains a personal greeting to the President of the United States, with space for 100 signatures. Union men and women signing the greeting blanks are to contribute one or more dimes to the Fight Infantile Paralysis Campaign. Every union member will have the opportunity of sending this personal message to the President and contributing to the first against this dreaded disease. It is the goal of the Labor Division that President Green and a committee, representative of labor, may have the name of every union member on the greeting blanks when they present them to the President in person shortly after January 30.

Garment Workers Co-operate

The International Ladies' Garment Workers' Union, whose president, David Dubinsky, is a member of the Advisory Committee of the Labor Division, has pledged a complete distribution of the greeting blanks among its 250,000 members.

In addition to the support given the Labor Division by the national and international unions the Women's Auxiliaries have organized their own division and are carrying on the campaign among the 2,500,000 women that constitute the major women's auxiliaries affiliated with the American Federation of Labor.

Labor Press Aids Drive

As in the past, the labor press of the country is giving full support to the Labor Division of the Committee for the Celebration of the President's Birthday. From Seattle, Wash., to Miami, Fla., the labor press is enlisting and exhorting union members to give and give generously to the campaign against infantile paralysis. This support of the labor press of the nation and the understanding and co-operation of every union member assures the Labor Division that the contribution of labor will be indicative of the generosity and sympathy of organized labor in America.

The Glass Bottle Blowers' Association of the United States and Canada made the first contribution of \$100.00 to the Infantile Paralysis Campaign from its international treasury. From the Bakery Workers' Union in Chicago the Labor Division received the first filled greeting blank to the President.

Time For All to Help

With over a month left to press its campaign against Infantile Paralysis the Labor Division is far ahead of its schedule. This will give every union member sufficient time and opportunity to participate in the campaign. In this cause union men and women stand united and determined to fight to a victorious finish. January 30 should find the names of all union members signed to the personal greeting to the President, together with a contribution corresponding to their generosity.

RELIEF CUTS WOULD BE SERIOUS, SAYS PRESIDENT

WASHINGTON, D. C.—An immediate \$875,000,000 appropriation to provide Works Progress Administration jobs for between 3,000,000 and 2,700,000 persons until June 30, the end of the 1939 fiscal year, was asked by President Roosevelt on January 5.

He asked for these funds in a special relief message, while in his regular budget message he projected a relief and recovery program of \$2,266,165,000 for the new fiscal year beginning in July.

Taking cognizance of growing congressional criticism of administration of the WPA, he called for statutory restrictions against improper political practices in relief. But he pleaded against return of relief administration to local authorities and against imposition of restriction that might infringe upon political rights of relief recipients.

The recommendation for \$875,000,000 for WPA for the five months from February to June, inclusive, was materially above previous predictions of the cost of financing the relief program for the balance of the fiscal year.

"I urge speedy action on the part of the Congress to provide these additional funds in order to prevent disruption of the program and consequent suffering and want on the part of the unemployed," he said.

In his budget message, the President proposed expenditure of \$9,000,000,000. Under the proposed budget, \$2,000,000,000 would go for military and semi-military projects.

The amount almost doubled this year's appropriations for military and naval expenditures.

Warning that "grave and unsettling developments" abroad have established a "real necessity" for vast expansion of the national defense system, Roosevelt urged immediate appropriation of \$1,336,000,000 for strictly military and naval construction.

The budget message left no doubt that Roosevelt does not intend to abandon the relief program.

"A violent contraction, before the expansion of private industry is ready to take up the slack, would mean not only human misery, but a disruptive withdrawal from American industry of a volume of purchasing power which business needs at this time," he said. "Any decision to decrease those expenditures now that recovery has just started would constitute a new policy which ought not to be adopted without full understanding of what may be the result."

"A year ago I recommended an increase in work relief, public works and other related expenditures to check the downward spiral of business. The program undertaken at that time has contributed materially, I believe, to the existing upward movement of business and employment, and I feel that the business men and farmers and workers of the country, no less than the unemployed, are entitled to an assurance that this program will not be curtailed arbitrarily or violently."

Chicago Teamsters Negotiate \$1,500,000 Pay Increase

CHICAGO, Ill.—An increase in pay of about \$1,500,000 annually for between seven and eight thousand truck drivers has been obtained, despite the recession, under a two-year union shop contract entered into by Local No. 705, International Brotherhood of Teamsters, Chauffeurs, Stablemen and Helpers, an A. F. of L. affiliate, and the Cartage Exchange of Chicago and Illinois Motor Truck Operators' Association.

The agreement boosts wage rates \$2.00 a week and limits the work week to 51 hours. Weekly minimums range from \$31.00 to \$34.00 for motorcycle drivers and \$34.00 to \$43.50 for truck drivers. Time on the job before 7:45 A. M., when the work day begins, or after 5:15 P. M., when it ends, is considered overtime and is paid for at the rate of time and one-fourth. Double time is to be paid for all holiday work.

Some 200 employers were represented in the negotiations with Local No. 705 of the I. B. of T.

CLEVELAND TO STAGE ANNUAL GROTTO CIRCUS

Galaxy of Circus Stars From "Big Tops" of Leading Circuses Have Been Engaged.

The annual Grotto Circus will open in Cleveland February 6 for a two weeks' engagement at the vast Public Hall Auditorium. Cleveland is fortunate to be host to this galaxy of circus stars from the "big tops" of the world's leading circuses as the indoor winter circus is now considered the apex of entertainment in the circus field of showmanship. The cost of this annual production is \$100,000.00 and no expense is spared to bring the best acts from United States and Europe to the Cleveland audience. Only the best acts are contracted from the feature attractions of the major circus units in the United States. Each act in the winter circus is an outstanding feature attraction in their individual circus and under the capable direction of Orrin Davenport these "top acts" are moulded into a mammoth spectacular production.

The facilities of Cleveland's Public Auditorium has been acknowledged by the circus performers as the best in the circuit. Individual dressing rooms with all



Reuben Castang, animal trainer, with the world's largest chimpanzee

modern conveniences are quite a luxury compared with the quarters under the "big tops" while on the regular summer tours. All the animals are given excellent housing facilities unequalled by any major city. New York, Chicago and Detroit also stage a winter circus but the Cleveland show has been acclaimed the best.

Some of the outstanding acts now under contract for the 1939 Grotto Circus include:

Ruben Castang, famous European sensation, with his trained chimpanzees. Castang will exhibit the largest chimpanzee in the world executing almost human feats.

The Perroffs, performing on a high platform high above the circus audience.

The beautiful aerial ballet, highly trained ballet girls performing on ladders and bars, swinging in rhythm from the heights.

Dr. Ostermaier's trained horse. The world's most intelligent horse.

The Naitto Troupe, a Chinese wire act.

The Six Gretonas, a thrilling high wire act.

Thirty liberty horses, with Rudy Rudinoff, Ringling Bros. head horse trainer.

The Artony's, world's greatest aerial artists.

Fifteen trained elephants in a three-ring act.

Popular clown bands and clown acts direct from Europe.

The spectacular world's champion roller skating troupe, The Reynolds Girls, with 12 sensational girls direct from the Casa Manana in New York.

Each year thousands of out-of-town visitors plan on the trip to Cleveland to see the Grotto Circus. The comfortable seats and the brilliant spectacle in the vast Public Hall offers the maximum in entertainment value. The winter circus now offers the residents within driving distance of Cleveland the opportunity of reviewing a circus that compares with any indoor circus in the United States. It has become Cleveland's greatest annual winter event.

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WOMEN TRADE UNIONISTS HAIL LIMA DECLARATION

Claim Declaration of Conference Is of the Utmost Importance to All American Women.

WASHINGTON, D. C.—The official texts of the Lima Declaration of Women's Rights and the resolution on the Inter-American Commission of Women, just received in Washington, were described by Mary N. Winslow of the National Women's Trade Union League as "a splendid statement of the aims and purposes of women in the United States as well as in the countries of Latin America."

In the Declaration of Women's Rights the Lima Conference resolved "that women have the right to political treatment on the basis of equality with men; to the enjoyment of equality as to civil status; to full protection in and opportunities for work; and to the most ample protection as mothers."

"The Declaration is of the utmost importance to all American women," Miss Winslow said. "It states clearly and specifically what we all want for women which is the fullest political and civil equality with men and full opportunity for work, while at the same time it safeguards the special legislation that has been found necessary in all countries to protect women as mothers and to put them on a more nearly equal basis with men in the industrial field."

The resolution on the Inter-American Commission of Women is especially important to the women of the United States, according to Miss Winslow, because it provides that "the Governments which have not as yet appointed their representatives on the Commission, appoint such representatives as soon as possible."

The resolution on the Inter-American Commission of Women sets up a permanent organization to advise future conferences so that they may promote the most adequate measures to improve the status of women.

Famous Conductors and Bandmasters

By Henry Woelber

JEAN M. MISSUD

Jean M. Missud was born April 25, 1852, at Nice, France. Entering the Municipal Music Conservatory, at 13, he attracted much attention by his talent for composition, and his clarinet studies under Testa.

Very early in life he became well acquainted with the multiplication table. When he was 17 the United States Schooling Ship Sabine was in the harbor at Nice. Missud went aboard, enlisted in the American Navy and played clarinet in the band. After cruising 10 months the vessel landed in Boston, in 1870, with Jean, eager and determined, unable to speak English. He was a tar who ploughed his way through the rough seas of life.

One fateful day a call for a clarinet player came from Salem, Mass. Young Missud went and remained. The door of opportunity was opened. "He travels the fastest who travels alone." An irresistible anxiety to escape from a life-environment was burning Missud's spirit like a hot iron. That is why he came to America's shores. The clarinet and Jean sort of grew up together, because, about this time that instrument was coming into its own in the band business. The improvement of the typical single reed clarinet was so rapid and distinctive as almost to amount to an invention. For eight years, like thousands of other exceptionally industrious youngsters, Jean played where ever and whenever he could, until finally in 1878, really taking up the work Gilmore had so ably started in Salem, he organized the Salem Cadet Band which made its first appearance April 5 of that year with the Second Corps Cadets, Massachusetts Volunteer Militia, and played the events of that historic organization 40 years. It also was the official band for 25 years of the Ancient and Honorable Artillery company of Boston, visiting many cities and towns of the United States, Canada and Bermuda, chief among them, London, England, in 1896; Richmond, Detroit, Quebec, Montreal, Toronto, St. John, New Brunswick, The Thousand Islands, Milwaukee, Norfolk and Atlantic City. He also went to New Orleans with the Boston Lancers and Philadelphia with the Elks. In all the Salem Cadet Band went to Washington 25 times for trips which included inaugurations and the dedication of the monument. Other important engagements were the Buffalo Exposition in 1901, Willow Grove, Philadelphia, in 1904, and Savin Rock, New Haven. His band was a fixture at Salem Willows, Mass., for many summers. Probably no local band in the country played so many outside engagements or traveled so extensively.

Jean Missud was a clarinet player of remarkable ability, but, like so many others, he specialized in the band and spent much time composing and publishing his own and other compositions. Be it to the everlasting credit of our New England bands—they strove for quality rather than quantity—but it shows what can be done with 25 or 30 men, with parts well adapted, and in this the Salem Cadet Band, always thoroughly rehearsed, succeeded. Missud's distinct achievement was the starting of this pioneer band, composed mostly of young fellows from the Salem district. Endless Sunday rehearsals, which to this day are a band tradition, completed an ensemble that would put a highly professional jobbing, but unrehearsed band, to shame. A band speaks to the will through the emotions, and to the spirit through the intellect it speaks trumpet-tongued with a voice above human, speaks to the noblest part of nature and raises the spirit to a height from which it never afterward quite descends. Are those not to be envied who are enabled to hear in their entirety, not once, but time and time again, the masterpiece, through an orchestra or band? Missud's library contains a large store of pretty, ingratiating, charming and beautiful numbers, all of which he uses unsparingly. They are most graceful and effective, and appear to be the average audience as enchanting and intense in their tonal quality.

One wonders to what heights a man like Missud might have arisen had he devoted all his time to conducting. He was his own manager, publisher, librarian, ar-

ranger and this meant a multiplicity of duties.

To chat with him about his band experience the past 62 years is to relate the history of America during that time.

The names of Missud and Salem are synonymous; he is the chevalier of music there. In another very important way Missud followed Gilmore. He married a Salem girl. Those who knew long remembered the romance of Emma A. Waldron and Jean M. Missud. When at the age of 80 she was laid away November 27, 1932, that union was not dissolved, but she had simply ascended a step higher. She was the bright beacon that guided him into the port of happiness.

In discovering Jerome N. Procter, Missud showed rare judgment. As a mere boy Procter played with his home town band at Essex, Mass. He was no gilded lording. He had 10 cents to spend Fourth of July. When the band paid him \$2.00 for a job he felt rich. One day Missud happened to hear Procter play a trombone solo. He was 16. Missud took him in his hand, encouraged, coached and instructed him, and above all gave him an opportunity. He was a youngster carrying the torch of flaming youth. Procter remained 14 years, then in rapid succession played as a soloist with Mace Gay, Perkins, Edouarde, Conway and with every band in Boston, including Mollenhauer's. Now after 44 years as a soloist he is rendering the most difficult numbers imaginable with the Walter Smith Band on WEEI in solos from Gioconda, Lohengrin, Carmen, Aida, not to mention the Rigoletto quartette and the sextette from Lucia which are mere set-ups for him. He is the iron man of the trombone. Possessed of a remarkable range and wonderful control he plays "Asleep in the Deep" ten fathoms deep, and "America" in four octaves is a scant workout. His pedal tones are unexcelled in power and tone. After such a routine it is small wonder he played in the Boston Opera Orchestra during the entire five years of its existence. By way of contrast he has a most delicate pianissimo as evidenced when Weingartner conducted Mozart's aria "Sarastro" from the Magic Flute. The accompaniment included the sombre trombones and the Globe praised Procter's beautiful legato. Using the same mouthpiece all his life, he blew and blasted his way through the rocky shore of Massachusetts to all parts of the country. Twice coast to coast with the Boston-Rabinoff Opera Company, and two long night stand tours with the Oxford Music Club of six members. He paid, and played his own way, asking no quarter, but giving plenty.

An idea of a perfect trombone section for a band would be three men of the Procter and Ripley calibre, but such a unit is simply not in the cards.

Procter was at the opera house during the regime of Andrea Caplet. Here was another Frenchman who did not hesitate to tell anybody about notes, rests, accents or anything else. No man ever showed a greater improvement than Procter, after those five years in the Boston Opera Orchestra. Every engagement he played was an added momentum and contributed to his prestige.

More than a century ago there were primitive bands composed of different sized oboes, crude shaped bassoons, drums and cymbals. As time went on the French became adepts both in the making and playing of the clarinet, flute and oboe. No friendly criticism can overestimate the beauty of their playing of the reed instruments.

As every young string player aspires to be a virtuoso, or fine orchestra musician, he should be encouraged to hear the best of string quartettes and trios, consisting of the piano, violin and cello.

The same applies to a young boy or girl studying a wind instrument. In days gone by Boston had some splendid brass ensembles; also the wonderful Georges Longy Woodwind Ensemble. These latter concerts were events for a number of years, and were somewhat on a par with the Boston Symphony Orchestra, in which Longy was first oboe player.

In this way, listening to diversified sound, a young music student gets an idea of balance otherwise utterly unobtainable. Fine music is to the emotional life of human beings what summer sunshine is to the growth of a delicate flower, each is essential to the other and without them a full life is impossible.

Often the greatest of conductors have no melodic gift, yet are masterful in analyzing, dissecting and presenting the great works of the centuries. That Missud had that gift is shown in his more than 50 marches; his favorites are "Always Forward," "The Sixth Massachusetts," and "Our Bugler." Of the latter during the war, the government sent 800 copies to France. Two other tuneful compositions of his are the serenades "The Lover and the Mandolin" and the Porto Rican "Manana." Missud also published one of the most popular marches ever written, "Our Director," by F. E. Bigelow, saxophone player in his band. So at least a

saxophone player has done something to atone for some of the evils of the world.

Under Missud the band has a flexibility in its methods, an adaptability of resources which enables it without hesitation to interpret music fitting any occasion.

His genius commands the respect of our Federation members; his compositions are known throughout the world.

As a bandmaster he was a strict disciplinarian both in department and playing and for this pioneer in that line, American bands owe him much.

The echoes of Piccadilly were awakened with "The Star Spangled Banner" and the notes of "The Stars and Stripes" sent across the St. Lawrence, by the Salem Cadet Band under Jean M. Missud.

WHAT NEXT?

Fiberglass, a new fabric, has recently been perfected by Westinghouse Electric & Manufacturing Co., in collaboration with the Owens-Illinois Company. Woven of glass thread, drawn out one-fifteenth as thick as human hair, it is fine as silk, as flexible as cotton and as permanent as the sands from which it comes, it is said. Fiberglass products will be cheap, fireproof and non-fading.

The Tennessee Coal, Iron and Railroad Company has shipped the first of 12 units of prefabricated metal farm buildings to sites selected by the Farm Security Administration in three southern states. Each unit includes five buildings—dwelling, barn, chicken house, outdoor pantry and sanitary accommodations. Complete prefabrication enables quick erection of the buildings by bolting the panels together.

"Chocolate bars" made out of coal tar and sold in Berlin confectionery stores show the desperate efforts of German industry under the Nazi regime to provide substitutes for scarce natural products. The bars look like soap but are said to taste like chocolate. There was no attempt by manufacturers of synthetic food to color the bars brown.

An electric heater to keep railway switches free from ice and snow has been invented. The heater is sealed to prevent entrance of moisture and is permanently installed under the rail.

A new air compressor invented by L. V. Jones of Phoenix, Ariz., is reported to make use of a revolutionary principle which obviates water cooling and uses fewer moving parts. The principle, used in superchargers of automobile and airplane engines, is expected to greatly increase their power.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

SUSPENSIONS
Ashbury Park, N. J., Local No. 308—Emanuel Lazare, Howard Antonides, T. C. Darrow.
Bakersfield, Calif., Local No. 163—Tos Cole, Dick Loh, Eugene Flesner, Allan Robinson.
Carbondale, Pa., Local No. 138—Edgar Meidfeld, Gerald Munley, John H. Noon, Kenneth Bone, Elv. N. Stuart, John Schwartz.
Cedar Rapids, Iowa, Local No. 137—L. J. Kiersey, Eugene Huls.
Cleveland, Ohio, Local No. 550—D. O. Coleman, Carl Crew, Gay Croser, Ted Dameron, L. O. Fox, Boyd Grant, H. H. Harsh, W. G. Galt, E. R. Jackson, H. E. Jones, James Jones, Roger Jones, Hons Lewis, William Lewis, H. Pillars, Doctor Ross, C. Robinson, Robert Smith, George South, Chester Taylor, C. Whitley, J. D. Whitlow, J. Williams, Ed. Williams.
Dallas, Texas, Local No. 147—Mrs. Joyce Lancaster, Mrs. Lenora Herbster, Tommy Carmody, Dick Cluck, Tom Davenport, Lloyd Watson, Daniel L. Sparks, Jimmie Y. Mendie, Alan Heronay, Fred Hudel, Mrs. Natalie Matthews, Murray, Wm. G. May, Eldred Harris, Don Albert, Larry Marsala.
Ely, Nev., Local No. 312—James Pillsmore.
Frankfort, Ind., Local No. 552—Margaret Wade.
La Crosse, Wis., Local No. 281—Harold Smith.
Newark, N. J., Branch No. 1, Local No. 16—John Nell.
Pittsburgh, Pa., Local No. 471—George Angell, Wendell Ann, Gordon Austin, Fred Averitt, Blaise Avery, Norman Ball, Dr. Franklin C. Bassfield, Carl Brown, Walter Campbell, Clyde Carter, William Clinton, John Crosby, Council Diano, Tom Drake, Carter Dykes, Oliver Ferrell, Richard Gray, Herman Amery, Linton Garner, Willie Green, Fred C. Gould, Charles Howard, Ernest Harp, Walter Harris, Guy Hunter, William E. Hitchcock, William Hammond, Mildred Humphries, Frank Humphries, Colton Ingram, Eugene Jenkins, Ivan Johnston, Jimmie Jordan, Lellan Jones, Mrs. Charles E. Kelly, Mrs. James E. Laverty, Elizabeth Licgett, Dorothy Mason, Ike Means, James Minor, William McMahon, Sam B. Mooney, Winney Murray, Frank E. Norman, John J. Paschall, James Paschall, Carl Pollard, Carl Prulli, Coleman Richardson, William Redmon, Thomas Randa, Welford Smith, Jack Spruce, Larry Steele, Archie Taylor, Eugene Taylor, Bud Taylor, Paul F. Thompson, James Charles Lintner, James P. Waddins, Joe Westray, Curtis Young, Ruby Young.
Richmond, Va., Local No. 28—Robert Hampton, George Hurton, Aletha Kelly, Carmen Hampton, Raymond Kourick, Jimmie Thomas, Don Joe Alvarez, Orla Hicks, Hoses Hupp, Charles Hampton, Marcus Hampton, Percy Trent, Joe Jackson, George Maundant, Bernice Mackay, Louisa Freeman, Eugene Neism, George Walker, William McDonald, Mack Wells.
St. John, N. B., Canada, Local No. 723—Theo. Davis, F. R. Holmway, W. M. Scott.
St. Paul, Minn., Local No. 38—Marvin Adler, Frances Anderson, Charles W. Atkins, Douglas Boardman, Dave A. DeVere, Wm. F. Dilley, Archie B. Erickson, Gerald Cahler, Nathan N. Goldberg (Nick Goldie), Carlton L. Gray, Richard P. Gustafson, Lloyd J. Guthebe, Otaf Hattin, Jr., Wm. J. Hannan, Harold A. (Huck) Holman, Robert J. Kump, Harold D. Melby, George Charles Murray, Hannon O'Neil, Roger C. Osborne, Bruce Park, Lyndell E. Richardson, Max A. Ryan, Steve O. St. Maria, Cyril O. Schomont, Conrad C. Sola, Wm. P. "Red" Swoney, Harold P. Walsh, Theo. W. S. "Red" Swoney.
San Antonio, Texas, Local No. 25—Jess Almon, Roy Isaacman, John W. Cary, George Marshall, John W. St. Clair, Harry Swartz, William Zimmer.
Shenandoah, N. Y., Local No. 28—Don Smith.
Springfield, Mass., Local No. 22—James Mullisley, Joseph Pavia, Myers Flanagan, Earl Fleming, Stanley MacNamara, Wm. H. Burns, John Flynn, Thomas Kirkwood, Peter Ireland, Eugene Munro, Merle Powell, Norman Pot-

ter, Jack Sporelli, Jack Wheeler, Arthur Wheeler, Robert Easter, Harold Holt, Patsy Land, Thurman Meaker, Nicholas Moffett, Robert Phoenix, Stephen Kubba, Donald Schulz, Toledo, Ohio, Local No. 285—Rudolph Perry.
Vallejo, Calif., Local No. 367—Stanley Bennett, Conner Alexander, W. Ficksch.
Winnipeg, Man., Canada, Local No. 190—M. A. Elton, J. A. Luff, R. Lechow, J. Lewack, R. Landkamer, J. Murochowsky, J. E. Donapillo, C. Mook, S. Reorer, O. Thomas, J. Warriner.

EXPULSIONS

Detroit, Mich., Local No. 3—L. James Dunne, Mayo Gillard.
Las Vegas, Local No. 212—Bill Fowler, Lorin Bird.
Los Angeles, Calif., Local No. 787—Hubert Allen, George Crawford, Martin Hurd, Local Myart, Parker Berry, Alphonso George, Norman Howden, Leslie Biken, Dave Hendricks, Elvise Howe, Bernice Charles Brice, Arthur Douglas, Local Franklin, Robert Elliot, Eddie Taylor, William Collette.
Miami, Fla., Local No. 685—Walter Wilko, Claude A. Reiter.
Poniat, Mich., Local No. 704—Ralph Greenleaf.
Uniontown, Pa., Local No. 596—Bernard Barusch, Louis Dunko, Jess Freeman, Claude Frost, Lyman Gaude, Will Ham George, Ralph Hosterter, Gus Horwitz, Jim Kennedy, Andrew Kunderik, Jess Kish, Wm. Kreger, Joseph Kilus, Frank Lloveland, Bill Matthews, Pietro Masvintamini, Tom Mulligan, Wm. McKean, Rudy Loid, Beckford Paul, John Paccetti, Louis Rigo, Robert Schmidt, Harold Webb.

REINSTATEMENTS

Albuquerque, N. M., Local No. 818—Frank C. Mason.
Anderson, Ind., Local No. 42—Walter W. Shepherd, Harold McCormick, Joseph H. Weisack.
Ashbury Park, N. J., Local No. 308—Michael D'Ambrosi, Alvan Greenberg.
Atlanta, Ga., Local No. 148—Alva Almond, Wayne Enterkin, Sam Geffen, Fannie Goldstein, Louis McCarty, Jay Matthieson, Harry Ponnar, A. O. Wilhoit, Clint E. Hunter.
Bakersfield, Calif., Local No. 263—Quinn Johnson.
Baltimore, Md., Local No. 40—Lawrence C. Smyth, A. Russ Yullen.
Baton Rouge, La., Local No. 82—Mario Lucente, Michael Martini, Joe Blandin, Nick Cannellina, Nick Henry, Arthur R. Boston, Mass., Local No. 9—Angelo DeLuca, Frank V. Russell, John J. O'Leary, Philip Palmer, Guss Maszaca, Donald Senna, Roger J. Magee, Jr., Vincent R. Panico, James H. Hambro.
Buffalo, N. Y., Local No. 43—Fred F. Everett.
Columbus, Pa., Local No. 130—Dominick Tolero.
Cedar Rapids, Iowa, Local No. 137—Ed. Stangler, Jr., Paul Van Horn.
Chicago, Ill., Local No. 10—Eddy Barton, Andrew Van Riekie, Harry D. Josephson, Frank Tritton, Art V. Gullborg, Hen Picotti, Alfrido Vlodek, E. L. Egermayer, Jerry Goff, Allen D. Redford, Eugene Van Horn, Steve DeJong, Muri, Stanley Adams, Harry Andrezejewski, Ed Coating, Jno. Schmidt, Alf A. Artigas, Raymond M. Dockweiler, A. F. Kzenepanek, Jack Dunleavy, Wm. (Hilly) Woods, Wm. J. Gollan, Michael Malouf, Robert B. Hanson, Edw. Andrezejewski, Jos. Cabay, Lee Bennett.
Clarksville, Va., Local No. 580—Nelson Maples, Miles Bell, Wayne Reger, Ram Helmsdorf, James Dyer, Davenport, Iowa, Local No. 67—Willard Newark, Maurice S. Maloney.
Des Moines, Iowa, Local No. 73—Dave Schmeldeker.
Detroit, Mich., Local No. 5—Jimmie Jenkins, Wm. C. Tischer, Ruth Adams, Homer C. LaGrange, Harry Miller, Sol Lowe, Charles Stevens, Walter E. Heibner, Albert Hanlon, Robert J. Landrum, Clarence K. Weltmann, Julius Bhangor, Marjorie (Rosa) Busenangen, Charlotte Snyder, James B. Best, Wardell Jones, E. Kenneth, Chick Miller, James Mica, Arthur O. Goliard, John R. Rimer (Bustemiller).
Dunkirk, N. Y., Local No. 108—Lewis Klmers, Edward Layan.
Fairmont, W. Va., Local No. 507—Charles Menley.
Frankfort, Ind., Local No. 352—Donald Meyer, Herbert S. Switzer, Harmon D. Palmer.
Greenville, S. C., Local No. 390—Alfred Jagger, Bert Davis.
Hannibal, Mo., Local No. 448—Al. U. Hove, J. H. Herring.
Indianapolis, Ind., Local No. 3—Dennis Fox, Manley Bach, Elliot Byrd, Helen Hauner, Esther Taylor.
La Crosse, Wis., Local No. 281—Ed. Cartway.
Lima, Ohio, Local No. 320—Edward Jenkins.
Los Angeles, Calif., Local No. 47—Manuel A. Aguilar, Frank Quiro (Berrie Kan), Kenneth Arlow, Luna Augustine, Roberto Betran, Fustis C. Howell, James Varria, Margaret Clark, Harold C. Claunch, Wm. K. Cramer, Dick Crump, Ann Cromwell, Elleen Foster, Harold Gelman, Earle H. Harris, Bob Howard (Robert E. Albert), Herb Reeves, Julius H. Menzies, Julius H. Menzies, Louis E. Pierre, Ray L. Reynolds, David W. Richardson, Louis A. Roche, Jr., Gale Sherwood, Robert J. Sherwood, Jr., Charles W. O. Stevens, Norman W. Taylor, Jack P. Taylor, Vera Trimble, Paul Way, Norman Wood, John Woolfory.
Los Angeles, Calif., Local No. 787—Vernon Isaak, Alford Brooks.
Madison, Wis., Local No. 106—Walt Kotscher, Herb Campbell, Fred North, John Heule, R. J. Emde, Stan Schumacher.
Mahanoy City, Pa., Local No. 170—Joseph King.
Miami, Fla., Local No. 655—Anna D'Arcy Moore, Heloise D'Arcy King, Clarence C. Nire, Jr., Frankie (Mattie), Joseph Consioli, Alton Brown, Rudolph Hur, Phillip Sanchez, Harold Benie Giles.
Milwigan City, Ind., Local No. 578—Harold Carlson, Fred Hillier, John Meyer, Gus Long, Hugh Buttan, Charles Penhuch.
Milwaukee, Wis., Local No. 8—Al Voss, Al Gullickson, Hubert Fandit.
Minneapolis, Minn., Local No. 73—Kenneth Kowalka, Gladys Bell, Minnie Williams, Harold C. Lindgren, A. E. Heckgren, Harold E. Mueller, Jack Meierlich, Oscar Bellman, Robert Masters, Alfred Salthin, Thomas Hillon, Vernon Hansen, Leslie T. O'Neil, Arnold L. Paulson, Robert H. Williams.
Montreal, Que., Canada, Local No. 408—Louis King.
Mt. Vernon, N. Y., Local No. 885—Quentin Thompson.
New York, N. Y., Local No. 18—Joseph J. Mulvany, Maurice Moray Samel, Frank Mavel, Harry H. Mach, Joe Fakelman.
Newark, N. J., Branch No. 1, Local No. 16—Peter Curney.
New York, N. Y., Local No. 982—Theodore Aboussaud, Fred A. Abi, Samuel C. Allen, Jackson Berkeley, Herbert Bernfield, Edwin A. Bruzon, Fred Burton, Alexander Castro, Joseph C. Davis, Patrick J. Duffy, Cecil Edwards, Joseph Ely, Justice Fallon, David Goldfeller, Earl Hardy, Ezra J. Harcey, Robert F. Holmes, Joseph Marshall, Charles A. Matson, Gerald Mazurich, Connie McLean, Norman Mason, Leon Navarra, Jimmie Neuman, Frank Nelson, Reuben Reeves, Martin J. Selby, Edward A. Silverman, E. Paul Tremaine, Genaro Vertigo, Gaston Witman.
Petersburg, N. C., Local No. 248—Sol Kahn, Nick Granito.
Pier III, Local No. 26—Stanley C. Hettlinger, Wm. H. Hogan.
Philadelphia, Pa., Local No. 77—Walter Brown, Otto Busch, Columbus Harbert, Lawrence J. Haraldi, Amadeo Cella, John F. Cox, Jr., Earl Caloway, Edward M. Casey, O. Di Tomasso, Harry Dobkin, Errola Durbano, J. E. Dein, Walter Desiderio, Ormond Downes, Ruth Anita Firoz, John Forte, Arthur E. Foster, Bincho E. Greene, Herman N. Grouser, Jr., Ralph Holloway, Basia Jacobinoff, Dorothy Mae Kizas, Thos. J. Logan, Jr., Chas. Moseikat, John J. McNew, Jr., John P. D'Donnell, Jos. Portanzo, John L. Borger, Edw. Hayes Reagle, Jr., Robert H. Schanck, Joseph Siro, Jay Spach, Edward G. Wood, Wm. R. Medley, Edwin Sheppard, Robert Spangler, John Tranchitella, Mario Vetr, Mirio Versa, Albert S. Wiley, Jr., George J. Williams, John Zama, Taty Frazzetta.
Port Arthur, Texas, Local No. 618—Stanton Filimon.
Rehoboth, N. Y., Local No. 86—Ted Gursay, Arthur William Irving Specter, Harold Nissenson, John La Force, Joseph A. Durlin.
St. Louis, Mo., Local No. 3—M. J. Diemel, Wm. Heckenberg, Mortimer Millard, Sam Holtzman.
St. Louis, Mo., Local No. 308—Harold Baker, Mabel H. Hirtler.
St. Paul, Minn., Local No. 26—Robert H. Soucher, Wm. C. Goetzl, James E. Revrik, Bernard Warren.
San Antonio, Texas, Local No. 23—Harold Molina, Ernest Hansen, Herbert Nison, Mike Bryan, Matilde Menduiano, Joe Torres.
San Diego, Calif., Local No. 325—M. J. Nolan, Tony Kayas, James F. Mitchell.
San Francisco, Calif., Local No. 252—Grove Trunk.
Shenandoah, N. Y., Local No. 28—Edmond Holtsky, Anton Honckey, Donald Meyura, Leonard Excellente, Lewis Carach, Vernon LaRocheville.
Shenandoah, N. Y., Local No. 126—Franklin Thomas, Edward J. Cullen, Charles (Giesli), John Michaelis, Leo Schaefer, Michael Savage.
Seattle, Wash., Local No. 76—George R. Wilson, Eben Pritchard, James Lindgren, L. Tourtelotte.
Seattle, Wash., Local No. 86—William G. Westlag, Raymond Auer, John Reinet.
Sedona, Ariz., Local No. 109—John Green.
Sioux Falls, S. D., Local No. 18—Donner Hamer, Arthur Hazen, Bob Ruppel, Vernon Olson.
Toronto, Ont., Canada, Local No. 149—E. Murray Armstrong, Jos. G. Bell, Harold Garland, Neil Garland, O. R. Gliddon, Harry O'Grady, Miss Kaminson (Sara Tiffin, Orla, Local No. 84—W. B. Gambill, Mrs. Eula Morgan, Jean Reiter, Bertha Zimmerman.
Uniontown, Pa., Local No. 596—Byrone Jutta, August Palo, Rainey Baker.
Waterbury, Conn., Local No. 100—Joseph Buschelli.
Windsor, Ont., Canada, Local No. 100—C. F. Walker.
Worcester, Mass., Local No. 142—Marshall Bancher, Charles Bancher.

UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

American Legion Band, Oconomowoc, Wis.
Barrington Band, Camden, N. J.
Bristol Military Band, Bristol, Conn.
Capital City Boys' Band, Ottawa, Ont., Canada.
Cheshire Band, Cheshire, Conn.
Cincinnati Gas and Electric Band, Cincinnati, Ohio.
Convention City Band, Kingston, N. Y.
Conway, Everett, Band, Seattle, Wash.
Crowell Publishing Co. Band, Springfield, Ohio.
East Syracuse Boys' Band, Syracuse, N. Y.
Eau Claire Municipal Band, Donald I. Boyd, Director, Eau Claire, Wis.
Fantini's Italian Band, Albany, N. Y.
Firemen's and Policemen's Band, Niagara Falls, N. Y.
Fort Cralo Band and Drum Corps, Rensselaer, N. Y.
German-American Melody Boys' Band, Philadelphia, Pa.
German-American Musicians' Association Band, Buffalo, N. Y.
High School Band, Mattoon, Illinois.
International Harvester Co. Farmall Band, Rock Island, Illinois.
Joe Zahradka Pana Band, Pana, Illinois.
Judge, F. I., and His Band (Francis Judge), Middletown, N. Y.
Legg, Archie, and His Band, Klamath Falls, Ore.
Lehigh German Band, Allentown, Pa.
Liberty Band, Emsau, Pa.
Lincoln-Logan Legion Band, Lincoln, Illinois.
Mackert, Frank, and His Lorain City Band, Lorain, O.
Martin, Curley, and His Band, Springfield, Ohio.
Oneonta Military Band, Oneonta, N. Y.
103rd Field Artillery Band, Providence, R. I.
Potter, Roy, and His Band, Wilmington, N. C.
P. R. T. Band, Lt. A. W. Eckenroth, Conductor, Philadelphia, Pa.
South Perinton Band, South Perinton, N. Y.
Valley Forge Military Academy Band, Wayne, Pa.
Varel, Joseph, and His Juvenile Band, Breese, Ill.
Vineland Municipal Band, Vineland, N. J.
Wuerli's Concert Band, Sheboygan, Wis.

PARKS, BEACHES and GARDENS

Buckroe Beach, J. Wesley Gardner, Manager, Buckroe Beach, Va.
Casino Gardens, Windsor, Ontario, Canada.
Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich.
Castle Gardens, Art Guetzkow and George Madler, Appleton, Wis.
Edgewood Park, Manager Howard, Bloomington, Ill.
Forest Amusement Park, Memphis, Tenn.
Grand View Park, Singae, N. J.
Green River Gardens, J. W. Poling, Mgr., Henderson, Ky.
Japanese Gardens, Salina, Kansas.
Jefferson Gardens, The, South Bend, Ind.
Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif.
Mayfair Gardens, Harry Heim, Manager, Baltimore, Md.
Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind.
Palm Gardens, Five Corners, Totowa, N. J.
Playland Park, South Bend, Ind.
Rainbow Gardens, D. W. Darling and Will Collins, Managers, Crystal Lake, Mich.
Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa.
Riverside Park, Frank Jones, Manager, Saginaw, Mich.
Rocky Springs Park, Jos. Figarl, Owner, Lancaster, Pa.
Sni-A-Bar Gardens, Kansas City, Mo.
South Side Ball Park, Lebanon, Pa.
Terrace Gardens, Hamilton, Ont., Canada.
Winnipeg Beach, Winnipeg, Manl., Canada.
Winter Gardens, St. Mary's, Ont., Canada.
Woodcliff Park, Poughkeepsie, N. Y.
Yosemite National Park, Yosemite Valley and Camp Curry Company.

ORCHESTRAS

Ambassador Orchestra, Kingston, N. Y.
Banks, Toog, and His Evening Stars Orchestra, Plainfield, N. J.
Berkes, Ben, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.
Borts, Al, Orchestra, Kohler, Wis.
Boston Symphony Orchestra, Boston, Mass.
Bowden, Len, and His Orchestra, St. Louis, Mo.

Brown, Charlie, and His Orchestra, Evansville, Ind.

Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada.
Canadian Cowboys' Dance Orchestra, London, Ont., Canada.
Clarks, Juanita Mountaineers Orchestra, Spokane, Wash.
Cole, Forest, and His Orchestra, Marshfield, Wis.
Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio.
Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y.
Ernestine's Orchestra, Hanover, Pa.
Esposito, Peter, and His Orchestra, Stamford, Conn.
Farrell, Gene, Traveling Orchestra.
Flanders, Roy, Orchestra, Concord, N. H.
French, Bud and His Orchestra, Springfield, Ohio.
Frollickers, The, Plainfield, N. J.
Goldberg, Alex., Orchestra, Clarksburg, W. Va.
Graff, Karl, Orchestra, Fairfield, Conn.
Griffith, Chet, and His Orchestra, Spokane, Wash.
Harris, Stanley, Orchestra, Auburn, N. Y.
Hawkins, Lem, and His Hill Billies, Fargo, N. D.
Helton, Wendall, Orchestra, Atlanta, Ga.
Hoffman, Monk, Orchestra, Quincy, Illinois.
Holt's, Evelyn, Orchestra, Victoria, B. C., Canada.
Hopkins Old-Time Orchestra, Calgary, Alb., Canada.
Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas.
Hummel Orchestra, Grand Junction, Colo.
Imperial Orchestra, Earle M. Freiburger, Manager, Bartlesville, Okla.
Jacobson's, Jay, Orchestra, Oakland, Calif.
Kneeland, Jack, Orchestra, Lattanzi, Mose and His Melody Kings Orchestra, Virginia, Minn.
Layton, Ben, Orchestra, Richmond, Va.
Leone, Bud, and Orchestra, Akron, Ohio.
Lodge, J. B., and His Orchestra, Beacon, N. Y.
March, Paul, Orchestra, Swedeland, Pa.
Miloslavich, Charles, and Orchestra, Stockton, Calif.
Myers, Lowell, Orchestra, Fort Wayne, Ind.
Nelson's Harold A., Orchestra, Davenport, Iowa.
Oliver, Al., and His Hawaiian, Edmonton, Alb., Canada.
Polson, Art, Orchestra, Terre Haute, Indiana.
Quackenbush (Randall, Ray) and His Orchestra, Kingston, N. Y.
Rundall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y.
Roberts, Tiny, Orchestra, Essex, Ont., Canada.
Scott, Cecil, and His Casa Nova Orchestra, St. Louis, Missouri.
Stevens, Larry, and His Old Kentucky Serenaders, Inducah, Ky.
Stromeyer, Gilbert, Orchestra, Preston, Iowa.
Thomas, Roosevelt, and His Orchestra, St. Louis, Mo.
Tony Corra's Castillians, Tucson, Ariz.
Wade, George, and His Corn Huskers, Toronto, Ont., Canada.
Williams' Orchestra, Mt. Pleasant, Iowa.
Zembrusk Polish Orchestra, Naukatuk, Conn.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Sellers, Stan.
GADSDEN: Gadsden High School Auditorium.
MOBILE: Murphy High School Auditorium.
DOUGLAS: Rogers, Geo. Z., Manager, Palm Grove Cafe.
PHOENIX: Arizona Biltmore Hotel. Emile's Catering Co. Tanager, Jack Mgr., Oriental Cafe and Night Club.
TUCSON: University of Arizona Auditorium.

ARKANSAS

FORT SMITH: Junior High School. Senior High School.
LITTLE ROCK: Bass, May Clark Bryant, James B. Du Val, Herbert, Fair Grounds. Oliver, Gene. Tucker, S. W.
TEXARKANA: Gant, Arthur. Municipal Auditorium. Texas High School Auditorium.

CALIFORNIA

BELMONT: Belmont Country Club, Roy Dally, Manager.
CHOWCHILLA: Colwell, Clayton "Sinky."
HOLLYWOOD: Cohen, M. J., Morton, J. H.
LOS ANGELES: Bonded Management, Inc. Boxing Matches at the Olympic Stadium. Howard Orchestra Service, W. H. Howard, Manager. Newcorn, Cecil, Promoter. Popkin, Harry and Frances, operators, Million Dollar and Burbank Theatres and Boxing Matches at the Olympic Stadium. Sharpe, Helen. Weinstein, Nathan. Williams, Earl.
MODESTO: Rendezvous Club, Ed. Davis, Owner.
OAKLAND: De Azevedo, Suarez, Faust, George. Leroy, Hermie.
SACRAMENTO: Lee, Bert.
SAN FRANCISCO: Kahn, Ralph.
SAN JOSE: Trinnon Ballroom, Phillip Triens, Manager.
SANTA CRUZ: Casa del Ray Cocoonut Grove.
SOUTH SAN FRANCISCO: Bourbon, Ray.
STOCKTON: Sharon, C.
VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager.
VENTURA: McDaniels, R. P.

COLORADO

DENVER: Oberfelder, Arthur M. Windsor Hotel, Bonanza Room, Mrs. Carrie Pierce, Manager.
GRAND JUNCTION: Mile Away Ballroom.
PUEBLO: Biende Inn. Congress Hotel.

CONNECTICUT

FAIRFIELD: Damshak, John.
HARTFORD: Bulkeley Auditorium Doyle, Dan. Foot Guard Hall. Ginsburg, Max. Stevenson, William.
MERIDEN: Green Lantern Grill, Michael Krupa, Owner.
NEW BRITAIN: Scaringe, Victor.
NEW HAVEN: Kennedy, Charles. Nixon, E. C., Mgr., Moose Hall.
NEW LONDON: Cluster Inn, F. Wilson Innes, Manager.
SOUTH NORWALK: Weld, Miss Lodice M.
STAMFORD: Vuono Operating Co, Mary C. Vuono, President.
STRATFORD: Doyle, Peggy, Crystal Ballroom. Lordship Beach.

DELAWARE

LEWES: Riley, J. Carson.
REHOBOTH BEACH: Del Reho Cafe, The, J. Carson Riley, Operator.
WILMINGTON: Chippey, Edward B. Crawford, Frank.

FLORIDA

JACKSONVILLE: Gate City Booking Agency. Moll, Fred M. Sellers, Stan. Seminole Hotel.
LAKE WORTH: Lake Worth Casino, J. H. Elliott, Manager.
MIAMI: Dickerman, Capt. Don, and His Pirate's Castle. Evans, Dorothy, Inc. Fenias, Otto. Steele-Arrington, Inc.
MIAMI BEACH: Galatis, Pete, manager, International Restaurant.
ORLANDO: Central Florida Exposition. Wells, Dr.
ST. PETERSBURG: Barge, Jack Huntington Hotel.
SARASOTA: Louden, G. E., Manager, Sarasota Cotton Club.
WEST PALM BEACH: Mayflower Hotel and Pier. Walker, Clarence, Principal of Industrial High School.

GEORGIA

SAVANNAH: Southland Orchestra Service, Frank Morris and Ossie Jefferson, Managers.
VALDOSTA: Wilkes, Lamar.
WAYCROSS: Mitchell, W. M., Manager, Tobacco Barn.

IDAHO

PRESTON: Persiana Dance Hall.

ILLINOIS

AURORA: Rex Cafe.

CAIRO: Cairo High School and Faculty

CHAMPAIGN: Piper, R. N., Piper's Beer Garden.

CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor.

Bernet, Sunny. Denton, Grace. Fine, Jack, Owner, "Play Girls of 1938."

Frear Show, Century of Progress Exposition, Duke Mills, Proprietor.

Graham, Ernest, Graham Artists' Bureau. Grey, Milton. Krim, Sheldon. Magee, T. Leonard. Opera Club.

Facelli, William V. Parent, Bill. Pinterzo, Frank. Quodbach, Al.

Rosenberg, Leo, and Richards, J. L., Promoters. Rubenstein, Joseph. Sacco Creations, Tommy, affiliated with Independent Booking Circuit. Schaffner, Dr. H. H. Sherman, E. G. Silverman Orches. Printers. Sipchen, R. J., Amusement Co.

Sistare, Horace. Stanton, James B. Thomas, Otis. Weinberg, Arthur B. Young Republican Organization of Illinois.

EAST ST. LOUIS: Alpha Sigma Lambda Fraternity. Tennyson, Russell.

EFFINGHAM: Keenan, John, Jr.

FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel.

KANKAKEE: Devlyn, Frank, Booking Agent.

LA SALLE: Pittman, Archie, Paramount Club.

MATTOON: Pyle, Silas.

MELROSE PARK: Gault, Arthur.

MOLINE: Masonic Temple. Scottish Rite Cathedral.

NORTH CHICAGO: Dewey, James, Promoter of Expositions.

PATTON: Green Lantern.

PEKIN: Jones-Koeder Co.

PEORIA: Betar, Alfred.

PRINCETON: Bureau County Fair.

QUINCY: Three Pigs, M. Powers, Manager. Uras Dance Hall, William Korvis, Manager. Vics Tavern. Vincent, Charles E.

ROCKFORD: Weber, George.

ROCK ISLAND: Beauvette Night Club.

SOUTH BELLEVILLE: Ambassador Tavern.

INDIANA

EVANSVILLE: Green Lantern Ballroom, Jos. Beltman, Manager.

FORT WAYNE: Fisher, Ralph L. International Twins' Association. Paxton, H. H., Promoter.

GARY: Martin, Joseph. Neal's Barnyard. Ross & Co., Theodore. The De Luxe Social Club. Young Women's Christian Association.

INDIANAPOLIS: Dickerson, Matthew. Harding, Howard. Hillcrest Country Club, The. Kane, Jack, Manager, Keith Theatre. Marott Hotel. Riviera Club. Spink Arms Hotel.

KNOX: Hockett, G. A., Manager, Crystal Ballroom. South Shore Gardens, Messrs. Hockett and Suddinki, Managers.

MARION: Weiss, B. D., Manager, Glamour Ballroom.

MICHIGAN CITY: Kraft, Kenneth, Manager, Mays & K. Enterprises. Nahas, Jack, Proprietor, Club Monarch.

MUNCIE: Bide-A-Wee Inn, Paul E. Irwin, Proprietor.

ROME CITY: Kintzel, Stanley, Manager, Harbor Ballroom.

SOUTH BEND: DeLeury - Reeder Advertising Agency. Green Lantern, The. Redden, Earl J. Show Boat.

TERRE HAUTE: Hoosier Ensemble. Ulmer T. Ho.

IOWA

DOONE: Dorman, Laurence.

CASCADE: Durkin's Hall.

CEDAR RAPIDS: Jugensen, F. H., Manager, Cedar Park Ballroom.

COUNCIL BLUFFS: Eagle Mfg. & Distrib. Co.

DAVENPORT: Ballroom Service Bureau of Iowa.

DES MOINES: Hoyt Sherman Auditorium. Hucher, R. E., Publisher, Iowa Unionist. Lacuta, Miss, Dancing Academy. Young, Eugene R.

EAGLE GROVE: Orr, Jesse.

EMMETTSBURG: Davis, Art.

FORT DODGE: Yetmar, George

LEMARS: Wagner, L. F., Manager, Whitewae Pavilion.

MAPLETON: Uhl Dance Pavilion, Messrs. Lawrence Otto and I. Uhl, Operators.

MARSHALLTOWN: Haakenson, H. G. Keeley, Gene.

OELWEIN: Moonlight Pavilion. Wildwood Pavilion.

OTTUMWA: Baker, C. G.

WATERLOO: K. C. Hall (also known as Reichert Hall). Moose Hall.

KANSAS

HUTCHINSON: Brown Wheel Night Club. Fay Brown, Proprietor.

JUNCTION CITY: Hillside Pavilion, Noel Clothier, Manager. Woodman Hall. Zee-Dee Ballroom.

MANHATTAN: Sandell, E. E., Dance Promoter.

SALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall. Twin Gables Night Club.

TOPEKA: Egyptian Dance Hall. McOwen, R. J., Stock Co. Washburn Field House and the Women's Club.

WICHITA: Bedinger, John.

KENTUCKY

ABLAND: Kyler, James.

HENDERSON: Kasey, Hoffman, Manager, Kasey Club.

HOPKINSVILLE: Steele, Lester.

LEXINGTON: Marble, Dr. H. B. Wilson, Sylvester A.

LOUISVILLE: Elks' Club. Inn Logola, Arch Wetterer, Proprietor. Miller, Jarvie E. Norman, Tom. Orfutt, L. A., Jr. Walker, Norval.

MIDDLEBORO: Green, Jimmie

LOUISIANA

ABBEVILLE: Roy's Club, Roy LeBlanc, Manager.

MONROE: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College.

NEW ORLEANS: Gemell, Onofrio, Owner, Chez Paree. Hyland, Chauncey A. Mitchell, A. T.

PINE PRAIRIE: Childs, S., Moulin Rouge Night Club Revue.

SHREVEPORT: Adams, E. A. Castle Club. Tompkins, Jasper, Booking Agent.

MAINE

NORTH KENNESBUNKPORT: Log Cabin Ballroom, Roy Tibbets, Prop.

OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor.

MARYLAND

BALTIMORE: Delta Sigma Fraternity. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Good Hope Lodge and Hall (colored). Hardy, Ed. Knights of Pythias Lodge (colored). Manley's French Casino. Stuart Whitmarsh, H. L. B. Keller and F. G. Buchholz, Managers. Manley's Restaurant, Mrs. Virginia Harris & Stewart I. Whitmarsh, Mgrs. Mason, Harold, proprietor, Club Astoria. Odd Fellows' Lodge and Hall (colored). Phi Kappa Sigma Fraternity. Pythian Castle (colored). Swithgall, Samuel, Proprietor, Rail Inn. Tyler, Harry.

FROSTBURG: Shields, Jim, Promoter.

GALISBURY: Truitt, Avery.

MASSACHUSETTS

BOSTON: Fisher, Samuel. Loasz, William. Moore, Emmett. Nazzaro, Tommaso. Paladino, Rocky. Royal Palma. Thorne, Clement.

CHELSEA: Hesse, Fred.

DANVERS: Batastini, Eugene

FALMOUTH: Abbott, Charles, Prop. Old Silver Beach Club.

LOWELL: Paradise Ballroom. Porter, R. W.

MILFORD: Morrell, Joseph.

NANTUCKET: Sheppard, J. K.

NEW BEDFORD: Cook School. New Bedford Hig. School Auditorium.

PITTSFIELD: High School Auditorium.

REVERE: Welch, J. F.

SOMERVILLE: Duchin, Maurice.

MICHIGAN

BATH: Terrace, The, Park Lake.

BATTLE CREEK: Battle Creek College Library Auditorium.

BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry.

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, Inc. Dolphin, John. Elks' Club. Elks' Temple. Fischer, Alt Heidelberg. Fraser, Sam. Naval Post, American Legion. Paradise on the Lake, St. Claire Shores. Peacock Alley. Tice, Mr. and Mrs. Orval O. W.W.J., Detroit News Auditorium.

FLINT: Central High School Auditorium. High School Auditorium.

GRAND RAPIDS: Delta Pi Sigma Fraternity. St. Cecilia Auditorium. Sproul, Robert.

IRONMOUNT: Anderson Hall, Fred Nelson, Manager. Mather Inn.

JACKSON: Sigma Tau Fraternity.

KALAMAZOO: Bucholz Resort, Michael Bucholz, Owner and Manager, Summer Home Park, Long Lake

LAKEPORT: Lakeport Dance Hall.

LANSING: Gage-Kish Co. Lansing Central High School Auditorium. Metro Amusement Co. Walter French Junior High School Auditorium. West Junior High School Auditorium. Wilson, L. E.

MONTECALM: Bodotto, Clarence, Manager, Jeff's.

MEMPHIS: Doran, Francis, Jordan College.

NEGAUNEE: Adelphi Rink, Paul Miller, Manager.

NILES: Towell's Cafe.

NORWAY: Valencia Ballroom, Louis Zadra, Manager.

PORT HURON: Arabian Ballroom, E. Willing, Manager. Gratiot Inn and Dance Hall, W. Atkinson, Manager.

ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino.

SAGINAW: Fox, Eddie

MINNESOTA

BRAINERD: Little Pine Resort.

FAIRMONT: Graham, H. R.

NEW ULM: Becker, Jess, Prop., Nightingale Night Club.

WINNEAPOLIS: Borchardt, Charles.

PIPESTONE: Bobsin, A. E., Manager, Playmor Dance Club.

ROCHESTER: Desnoyers & Son.

ST. CLOUD: Ahles, Frances.

ST. PAUL: Fox, S. M.

WALKER: Fisher's Barn.

WATERVILLE: Utley, H. M. "Doc."

MISSISSIPPI

MERIDEN: Junior College of Meriden, Senior High School of Meriden.

MISSOURI: COLUMBIA: Stephens College. IOPIN: Central High School Auditorium. KANSAS CITY: Adkins, Alex. Breden, Barry. Foz, S. M. Kansas City Club. McFadden, Lindy, Booking Agent. Radio Orchestra Service. Wildwood Lake. Willard, Don. NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach. ROLLA: Shubert, J. E. ST. JOSEPH: Thomas, Clarence H. ST. LOUIS: Aid and Relief Club, Claude Williams, pres.; Charles Maul, sec. Ford, Jack, mgr., French Casino. Gill, Joseph M. Sokol Actives Organization, Washington University. SEDALIA: Smith Cotton High School Auditorium. MONTANA: BILLINGS: Billings High School Auditorium. Tavern Beer Hall, Ray Hamilton, manager. MISSOULA: Dishman, Orin, Prop., New Mint. ROMAN: Shamrock. NEBRASKA: FAIRBURY: Bonham. GRAND ISLAND: Scott, S. F. LINCOLN: Avalon Dance Hall, C. W. Hoke, Manager. Garden Dance Hall, Lyle Jewett, manager. Johnson, Max. Wagner, John, President, Lincoln Chapter, Security Benefit Ass'n. OMAHA: Davis, Clyde E. Omaha Credit Women's Breakfast Club. United Orchestras, Booking Agency. NEW JERSEY: ARCOLA: Corrlston, Eddie. White, Joseph. ATLANTIC CITY: Knickerbocker Hotel. Larosa, Tony. Little Belmont Cafe, Herndon Daniels, Owner. Siller, Michael. BLOOMFIELD: Brown, Grant. CAMDEN: Eta Chapter, Gamma Phi Fraternity. Walt Whitman Hotel. CLIFTON: Silbertstein, Jos. L. and Ettelson, Samuel. IRVINGTON: Club Windsor. Philhower, H. W. JERSEY CITY: Dickinson High School Auditorium. Sorrentino, John, and Franklin Franco. LONG BRANCH: Shapiro, Mrs. Louis Rembar, Manager, Hotel Scarborough. MORRISTOWN: St. Margaret's Roman Catholic Church. NEWARK: Angster, Edward. Clark, Fred R. Devanney, Forest Prom. Kruvant, Norman. Meyers, Jack. N. A. A. C. P. Robinson, Oliver, Mummies Club. Rutan Booking Agency. Santoro, V. Sapienza, J. J. Skyway Restaurant, Newark Airport Highway. Stewart, Mrs. Rosemond. Triputti, Miss Anna. NEW BRUNSWICK: Calahan, John. ORANGE: Schlesinger, M. E. PATERSON: De Ritter, Hal. PRINCETON: Lawrence, Paul. RAMWAY: Zullo, Ferd., Palace Garden. RED BANK: Maher, Daniel J. SEA GIRT: Club Lido, Fred Molden, Jack H. Miller and Irving Schwartzberg, Props. SHREWSBURY: Slevin, Ben, Mgr., "Casino" TRENTON: Laws, Oscar A. UNION CITY: Panslow Play Auditorium. VENTNOR: Ventnor Pier. WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike. WILDWOOD: Bernard's Hofbrau. Club Avalon, Joseph Totarella, Manager. NEW YORK: ADIRONDACK: O'Connell, Nora, Proprietress, Watch Rock Hotel.

ALBANY: Iradt, John. Flood, Gordon A. Jagarecki, Frank J., Prop. of the Wagon Wheel. ALMOND: Fisher, Afton A., Fisher's Fun Farms. ARMONK: Embassy Associates. BALLSTON SPA: Francesco, Tony, Manager, Stockade Club. Hearn, Gary, Manager, Stockade Club. BEACON: Neville's Mountain Side Farm Grill. BINGHAMTON: Bentley, Bert. BROOK: Silver Stream Pleasure Club. BROOKLYN: Hared Productions Corp. BUFFALO: Clore, Wm. R. and Joseph. Operators, Vendome Hotel. Erickson, J. M. German-American Musicians' Association. King Productions Co., Geo. Meadbrook Country Club. McVan's, Mrs. Lillian McVan, Proprietor. Michaels, Max. Miller, Robert. Nelson, Art. Park Country Club. Shultz, E. H. Vendome Hotel. W. & J. Amusement Corp. ELMHURST: Goodwin, Madalyn Kaufman, Herbert, Manager, Grotto Ballroom. Reynolds, Jack. GENEVA: Rothenberg, Frank. GLENS FALLS: Round Pond Casino, Salvatore Russo, Manager. GREEN LAKE: Gutrie, George, Manager, Gutrie's Green Lake. KIABERS LAKE: Mayfair, The. KINGSTON: Van Bramer, Vincent. LACKAWANNA: Chick's Tavern, Louis Cicarella, Proprietor. LAKE GEORGE: Lake George Transportation Co. LOCH SHELDRAKE: Club Riviera, Felix Amatal, Proprietor. MASSENA: Reno, Frank, Manager, Reno's Pavilion. NEWBURGH: Matthews, Bernard H. NEW YORK CITY: Benson, Edgar A. Blythe, Arthur, Booking Agent. Caruso, James A. N. Dodge, Wendell P. Dyruff, Nicholas Dwyer, Bill. Fargen, Jay. Flischick, Sam B. Harris, Bud. Herk, I. H., Theatrical Promoter. Immerman, George. Isquith, Louis. Jackson, William. Jernon, John J., Theatrical Promoter. Joseph, Alfred. Katz, George, Theatrical Promoter. Levy, Al and Nat, Former Owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 803). Makler, Harry, Manager, Folley Theatre (Brooklyn). Maybohm, Col. Fedor. McCord Music Covers. Morrison, Charles E. Murray, David. Musical Art Management Corp., Alexander Merovitch, President. Palais Royale Cabaret. Pearl, Harry. Phi Rho Pi Fraternity. "Right This Way," Carl Reed, Manager. Riley, Jerry. Rudnick, Max. Shayne, Tony, Promoter. Solomonoff, Henry. Tarrant, K. Wade, Frank. Wilner Wonder Wheel. OLEAN: Cabin Restaurant. ONEIDA: Nu Gamma Delta Sorority, Delta Chapter. ONEONTA: Oneonta Post No. 359. American Legion, G. A. Dockstader, Commander. Poughkeepsie: Poughkeepsie High School Auditorium. PURLINO: Outrie's Purling Palace. ROCHESTER: Alpha Beta Gamma Fraternity. Genesee Electric Products Co. Hicker, Ingwald. Madalena, A. J. Medwin, Barney. Pulsifer, E. H. Todd Union of University of Rochester and Gymnasium. ROME: Capitol Rathskeller. SAUBERTIES: Outrie's Clover Club. SCHENECTADY: Gibbons, John F., manager, Club Palorama. Sons of Italy, Franklin D. Roosevelt Chapter. STONE RIDGE: DeGraf, Walter A. SYLVAN BEACH: Rizzo, Michael, Manager, The Casino.

SYRACUSE: Hall, Albert B., Globe Attractions. Flood, Gordon A. Most Holy Rosary Alumni Association. Trupin, Sam. TROY: Harmony Hall, Mrs. Kenneth Lape, Prop. Lambda Chi Alpha, Phi Kappa. Phi Mu Delta. Phi Kappa Alpha. Phi Kappa Phi. Theta Nu Epsilon. Theta Upsilon Omega. UTICA: Fava, Frank. Molinoux, Alex. Saltzberg, Manuel and Harry. Sigma Psi Fraternity, Epsilon Chapter. Windheim, Joseph. WHITE PLAINS NORTH: Charlie's Rustic Lodge. WINDSOR BEACH: Windsor Dance Hall. YONKER: Wilson Line. LONG ISLAND, N. Y. HICKSVILLE: Sever, Mgr., Hicksville Theatre. JAMAICA: Wonders, Miss Karylen. LINDENHURST: Fox, Frank W. NORTH CAROLINA: ASHEVILLE: Asheville Senior High School Auditorium. David Millard High School Auditorium. Hall-Fletcher High School Auditorium. CHARLOTTE: Associated Orchestra Corporation, Al A. Travers, Proprietor. DURHAM: Alton, L. W. Ferrill, George. Mills, J. N. Pratt, Fred. GREENSBORO: American Business Club. Waddy, J. C. HIGH POINT: Trumpeters' Club, The, J. W. Bennett, President. RALIGH: Carolina Pines. Hugh Morson High School. Needham Broughton High School. New Armory, The. Randlevous. Washington High School. SALISBURY: Rowan County Fair. WINSTON-SALEM: Hill, E. C. McDmont Park Association Fair. NORTH DAKOTA: BISMARCK: Coman, L. R., Coman's Court. GRAND FORKS: Point Pavilion. OHIO: AKRON: Brady Lake Dance Pavilion. Katz, George, DeLuxe Theatre. Williams, J. P., DeLuxe Theatre. ALLIANCE: Curtis, Warren. ATHENS: Roper, Nita, Manager, Mayfair Club. BRIDGEPORT: Kenny Mara Club, 217 Lincoln Ave. BRYAN: Thomas, Mort. CAMBRIDGE: Lash, Frankie (Frank Lashinsky). CANTON: Beck, L. O., Booking Agent. Bender, Harvey. Bender's Tavern, John Jacobs, Manager. CHILLICOTHE: Collins, Roscoe C. Rutherford, C. E., Manager, Club Bavarian. Scott, Richard. CINCINNATI: Cincinnati Club, Milnor, Manager. Cincinnati Country Club, Miller, Manager. Eike's Club No. 5, Hartwell Club. Kenwood Country Club, Thompson, Manager. Lawndale Country Club, Hutch Rosa, Owner. Maketewah Country Club, Worburton, Manager. Queen City Club, Clemon, Manager. Rainey, Lee, manager, Cotton Club. Spat and Slipper Club. Sjellman, Frank P. Western Hills Country Club, Waxman, Manager. CLEVELAND: Sennea, Frank. Rindelar, E. J. Weisenberg, Nate, Mgr., Mayfair or Euclid Casino. COLUMBUS: Aakins, Lane. Aakins, Mary. Chas. Bloce Post, 157, American Legion Cootie Club. Gyro Grill. Watkins, Frank, Manager, Ogden Ballroom. DAYTON: Ches Ami Club. Club Ark, John Horns, Owner. Eib, Dwight.

Friend, John, Jr. Friend, John, Sr. Friend, Mary, Operator of the Ponce de Leon Club. Garrett, A. W., Classic Ballroom. Stapp, Phillip B. Victor Hugo Restaurant. GREENVILLE: Darke County Fair. MANSFIELD: Foley, W. R., Mgr., Coliseum Ballroom. Ringside Night Club. MARIETTA: Morris, H. W. MARION: Anderson, Walter. MAUMEE: Lucas Amusement Company, Charles and Don Cameron, Managers. MEDINA: Brandow, Paul. MINSTER: Levine, Lou, Oper., Wonder Bar Dance Club. PORTSMOUTH: Wagner, Harry. SANDUSKY: Anchor Club, Henry Letson, Prop. Fountain Terrace Nite Club, Alva Hall, Manager. SIDNEY: Woodman Hall. SPRINGFIELD: Marshall, J. Operator, Gypsy Village. Prince Hunley Lodge No. 469, A. B. F. O. E. Ray, Jay. Williams, Miss Charles Edward, Tecumseh Park. TOLEDO: Browning, Frank. Frank, Steve and Mike. Owners and Managers, Frank Bros. Cafe. Johnson, Clem. WARREN: Windom, Chester. Young, Lin. YOUNGSTOWN: Hannon, Robert. Kaia Doxa Club. Lombard, Edward. OKLAHOMA: OKLAHOMA CITY: Buttrick, L. E. Walters, Jules, Jr., Manager and Promoter. TULSA: Akdar Temple Uniform Bodies, Claude Rosenstein, General Chairman. Mayo, John D., Mayo Hotel. Rainbow Inn. Teale & Davis, Promoters. OREGON: EUGENE: Jefferson Beach Ballroom, Arthur W. Steinmetz, Manager. KLANATH FALLS: James, A. H. SALEM: Teelhammer, John F. and Carl G., Managers, Melvior Moon Dance Pavilion. PENNSYLVANIA: ALIQUIPPA: Sheppard, Willie. Young Republican Club, Robert Cannon. ALLENTOWN: Connors, Earl. Warmkessel, Willard. BELLE VERNON: Biagini, Nello, Manager, Lotus Gardens. BENVILLE: Snyder, C. L. BETHLEHEM: Reagan, Thomas. Zeke Malakoff and Jack Theil, Promoters. BRADFORD: Fizzel, Francis A. BROWNVILLE: Hill, Clifford, President. Triangle Amusement Co. CANTON: Bales, Irwin. CHARLEROI: Austin, George. Caramela, Ted. Klaus, Joe. CHESTER: Reading, Albert A. COLUMBIA: Hardy, Ed. CONEAU LAKE: Dreamland Ballroom, The. T. F. McGuire, Manager. Oakland Beach Dance Pier, T. H. McGuire, Operator. RHODE ISLAND: JAMESTOWN: Bay View Hotel. NEWPORT: Verner, Harry, Manager, Embassy Club. PROVIDENCE: Rango, Rubes. Club Bagdad, Leo Mancini, Operator. Goldsmith, John, Promoter. Kronson, Charles, Promoter. Saturday Night Dances, operated by Mancini at North Main Street Auditorium. WARWICK: D'Antuono, Mike. Hollywood Casino. WOODSOCKET: Kornstein, Thomas. SOUTH CAROLINA: CHARLESTON: Pierre, Thomas. COLUMBIA: Cooper, Charles F. GREENVILLE: Allen, E. W. Greenville Women's College Auditorium. MARION: Wall, O. R. SPARTANBURG: Converse College Auditorium.

KELAYRES: Condors, Joseph. KULPMONT: Liberty Hall. Neil Rich's Dance Hall. LANCASTER: Parker, A. R. Wheatland Tavern Palm-room, located in the Miller Hotel; Paul Heine, Sr., Operator. LANSDOWNE: Vacuum Stop Co. LEBANON: Colonial Ballroom. Fishman, Harry K. LENINGTON: Reiss, A. Henry. MT CARMEL: Mayfair Club, John Pogesky and John Ballent, Mgrs. Paulson, Mike, Manager, Paradise Club. Relshweim's Cafe, Frank Relshweim, Proprietor. Tuginis, Peter. NANTICOKE: Knights of Columbus Dance Hall. St. Joseph's Hall, John Renka, Manager. NEW OXFORD: Green Cove Inn, W. E. Stall-smith, Proprietor. NEW SALEM: Maher, Margaret. NORRISTOWN: Houbach, H. E., Manager and Owner, Houbach's Bungalow Inn. FOX FORGE: Pagnattl, Victor. PHILADELPHIA: Casino Ballroom. Deauville Casino. Faucett, James H. Griffin, William E. Hirst, Izzy. Martin, John. Metropolitan Artists, Inc., Mrs. Jackson Maloney, President. Muller, George W. Musero, Domenic "Chappie," Mgr., Paramount Ballroom. Nixon Ballroom. Philadelphia Federation of the Blind. Stone, Thomas. Swing Club, Messrs. Walter Finacey and Thos. Moyle. Temple Ballroom. Tlaga Cafe, Anthony and Sabatino Marrara, Mgrs. Wax, M., Manager, Stomco, Inc. Willner, Mr. and Mrs. Max. Zeldt, Mr., Hart's Beauty Culture School. PITTSBURGH: Bland's Night Club. Ellis, Robert W., Ellis Amusement Co. Gold Road Show Boat, Capt. J. W. Menkes, Owner. Hall, Sell, Promoter. Mack Institute. QUAKERTOWN: Bucks Co. Fair. READING: San Hita Inn, Gus Pasko-Rouls, manager. RIDGWAY: Benigni, Silvio. ROCHESTER: Pitini, Joseph. SCRANTON: Liberty Hall. SHABAZIN: Boback, John. Shamokin Moose Lodge Grille. SHARON: Marino & Cohn, former Operators, Clover Club. Williams' Place, George. SUNBURY: Sober, Melvin A. TATUMY: Brookside Inn. UNIONTOWN: Maher, Margaret. WARREN: Gwar Club. WELLSBORO: Benjamin, Paul R. WERNERSVILLE: South Mountain Manor Hotel, Mr. Berman, Manager. WILKES-BARRE: Cohen, Harry. Kozley, William. Mary's Palace, George Gabbano, Manager. McKane, James. WILLIAMSPORT: Moose Club. Stover, Curley. RHODE ISLAND: JAMESTOWN: Bay View Hotel. NEWPORT: Verner, Harry, Manager, Embassy Club. PROVIDENCE: Rango, Rubes. Club Bagdad, Leo Mancini, Operator. Goldsmith, John, Promoter. Kronson, Charles, Promoter. Saturday Night Dances, operated by Mancini at North Main Street Auditorium. WARWICK: D'Antuono, Mike. Hollywood Casino. WOODSOCKET: Kornstein, Thomas. SOUTH CAROLINA: CHARLESTON: Pierre, Thomas. COLUMBIA: Cooper, Charles F. GREENVILLE: Allen, E. W. Greenville Women's College Auditorium. MARION: Wall, O. R. SPARTANBURG: Converse College Auditorium.

SOUTH DAKOTA: BEEFORD: Muehlenkott, Mike. SIOUX FALLS: Plaza (Night Club). TRIP: Maxwell, J. E. YANKTON: Kosta, Oscar, Manager, Red Rooster Club. TENNESSEE: BRISTOL: Pinehurst Country Club, J. C. Rates, Manager. CHATTANOOGA: Duddy, Nathan. Reeves, Harry A. JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club. KNOXVILLE: Manderson, Frank. MEMPHIS: Atkinson, Elmer. Avery, W. H. Catholic Club. Hubert, Maurice. NASHVILLE: Connors, C. V. Eakle, J. C. Scottish Rite Temple. TEXAS: AUSTIN: Gregory Auditorium. Hogg Memorial Auditorium. Rowlett, Henry, Operator, Cotton Club. BRECKENRIDGE: Breckenridge High School Auditorium. DALLAS: Bagdad Night Club. Goldberg, Bernard. Johnson, Clarence M. Malone, A. J., Mgr., Trocadero Club. DENTON: North Texas State Teachers' Auditorium. Texas Women's College. FORT WORTH: Ewers, J. W. Humming Bird Club, L. C. Bryant, Owner. Plantation Club. FREDERICKSBURG: Hilltop Night Club. GALVESTON: Page, Alex. Purple Circle Social Club. HARLINGEN: Municipal Auditorium. HOUSTON: Beust, M. J., Operator of El Coronado. El Coronado Club, Roger Seaman and M. J. Beust, Managers. Grigby, J. B. Lamanita, A. Orchestra Service of America. Pasner, Hanek, Owner and Manager, Napoleon Grill. Piver, Napoleon, Owner and Manager, Napoleon Grill. Richards, O. K. Roby, Don. Rowlett, Paul. Seaman, H. J., Operator of El Coronado. LUBBOCK: Lubbock High School Auditorium. PORT ARTHUR: Silver Slipper Night Club, V. B. Berwick, Manager. RANGER: Ranger Recreation Building. SAN ANTONIO: Shadowland Night Club. TEXARKANA: Gant, Arthur. Tarkana, Texas, High School Auditorium. WACO: American Legion. American Legion Hall. Williams, J. R. WICHITA FALLS: Hyatt, Roy C. UTAH: SALT LAKE CITY: Allan, George A. Cromar, Jack, alias Little Jack Horner. VIRGINIA: ALEXANDRIA: Boulevard Farms, R. E. Richards, Manager. Nightingale Nite Club. BLACKSBURG: V. P. I. Auditorium. DANVILLE: City Auditorium. Danville Military Institute. HOPEWELL: Hopewell Cotillion Club. LYNCHBURG: Happy Landing Lake, Cas-sell Beverly, Manager. NEWPORT NEWS: McClain, Bennie. Newport News High School Auditorium. NORFOLK: Club 500, F. D. Wakley, Manager. DeWitt Music Corporation. U. H. Maxey, president; C. Coates, vice-president. NORTON: Pegram, Mrs. Erma. RICHMOND: Hermitage Country Club. Julian's Ballroom. Patrick, Henry Hotel. ROANoke: Lakeside Swimming Club & Amusement Park. Mill Mountain Ballroom, A. R. Rorer, Manager. Morris, Robert F., Manager, Radio Artists' Service. Wilson, Sol., Mgr., Royal Casino. SOUTH WASHINGTON: Riviera Club. VIRGINIA BEACH: Gardner Hotel. Links Club. Rose, J. E. Village Bar.

ELLEN: B. P. SEATT: Mea Wes Wou. SPOKA: Dav. BLUEF: Flor Rem Wa. CHARL: Brat Emt. er. Foni Whi in. CLARK: Left FAIRM: Car. HUNTI: Epp et. MORG: Elk. REEDI: Lan pi. STANA: Jar. WHEE: Lin O. WILLI: Alb. ANTIG: La G t. APPLI: Api S. BARA: Del t. DU: Du. BELO: Illi P. CHIPI: Noi t. CRAN: Nel t. CUST: Bri Gic. DAK: Pa. HEAL: KI. MURI: Fr. (IRON: MI. JUMI: Er. (JUNI: Tr. (KEN: Er. Or. Pr. Sh. LA: H. M. M. M. LEG: B. MAC: B. MAI: B. MEI: B. MIL: C. C. M. T. MT: S. OCI: J. POT: S. T. PR: E. RE: I. RH: J. T. RO: J. SH: J. SL: J. SP: J. 61. 61. 61.

WASHINGTON
ELLENBURG:
B. P. O. E. No. 1102.
SEATTLE:
Meany Hall.
West States Circus.
Wong, Kinsex.

WEST VIRGINIA
BLUEFIELD:
Florence, C. A.
Renaissance Club.
Walker, C. A.
CHARLESTON:
Brandon, William
Embassy Inn, E. E. Saunders, Manager.

WISCONSIN
ANTIGO:
Langlade County Fair
Grounds & Fair Association.
APPLETON:
Apple Creek Dance Hall.
Sheldon Stammer, Mgr.

BARABO:
Dell View Hotel, Lake Delton.
Dunham, Paul L.
BELOIT:
Illinois Tavern, Tom Ford, Proprietor.

CHIPPWA FALLS:
Northern Wisconsin District Fair Assn.
CRANDON:
Netzel, Robert, Manager, Terrace Gardens.

IRON BELT:
Midway Ballroom.
JUMP RIVER:
Erickson, John, Manager, Community Hall.

JUNEAU:
Triangle Inn Dance Hall, Peter Kirchner, Prop.
KENOSHA:
Emerald Tavern.
Grand Ridge Tavern.
Prince Tavern.

LA CROSSE:
Hagemo, Ingvald.
McCarthy, A. J.
Mueller, Otto.
LEOPOLIS:
Brackob, Dick.

MADISON:
Hascoc Hall.
MANITOWOC:
Seitz, Harold, Mgr., The Keg.
Terny, Frank.

MARSHFIELD:
Bell, Joe, Manager, Baker-Ville Pavilion.
MERRILL:
Battery "F," 120th Field Artillery.

MILWAUKEE:
Caldwell, James.
Coble, Iva.
Milwaukee Auto. Show.
Thomas, James.
MT. CALVARY:
Sljack, Steve.

SUPERIOR:
Willett, John.
TIGERTON:
Miechiske, Ed., Manager, Tigerton Dells Resort.
VALDERA:
Pigeon Lake Resort, Joseph Mailman, Proprietor.

WYOMING
CASPER:
Oasis Club, The. A. E. Schmitt, Manager.
Whinnery, C. I., Booking Agent.
CHEYENNE:
Wyoming Consistory.

DISTRICT OF COLUMBIA
WASHINGTON:
All States Democratic Club.
Ambassador Hotel.
Burroughs, H. F., Jr.
Canning, T. W.
Club Havana, Guy T. Scott, Proprietor.

CANADA
ALBERTA
CALGARY:
Dowsley, C. L.
BRITISH COLUMBIA
VICTORIA:
Shrine Temple.

MANITIBA
WINNIPEG:
"Back to the Land Assistance Association of Winnipeg."
Brandon Fair.
Winnipeg Auditorium.

ONTARIO
CORUNNA:
Her, William Richardson, Proprietor.
HAMILTON:
Delta High School Auditorium.
Dumbbells Amusement Co., Capt. M. W. Plunkett, Manager.

NIAGARA FALLS:
Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall.
OTTAWA:
Auditorium, O'Connor St.
Petersborough:
Collegiate Auditorium.
Peterborough Exhibition.

QUEBEC
MONTREAL:
American Grill.
Beauchamp, Gerard.
Chas Maurice.
Johnson, Lucian.
Wynness, Howard.

MISCELLANEOUS
American Negro Ballet.
Barton, George, Manager, Shufflin' Sam from Alabama Company.
Bowley, Ray.

NEW YORK
ALBANY:
Palace Theatre.
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Kane, Lew, Theatrical Promoter.
Katz, George.
Kessler, Sam, Promoter.
Kinsey Players Co. (Kinsey Comedy Co.).

LAKE CHARLES:
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MARYLAND
BALTIMORE:
Belmont Theatre.
Boulevard Theatre.
Community Theatre.
Forrest Theatre.
Grand Theatre.
Jay Theatrical Enterprise.
Palace Picture House.
Regent Theatre.
Rivoli Theatre.
State Theatre.
Temple Amusement Co.

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.
LEOMINSTER:
Capitol Theatre.
LOWELL:
Capitol Theatre.
Crown Theatre.
Gates Theatre.
Rialto Theatre.
Victory Theatre.
MEDFORD:
Medford Theatre.
Riverside Theatre.
NEW BEDFORD:
Hayles Square Theatre.
ROXBURY:
Liberty Theatre.
SOMERVILLE:
Capitol Theatre.
Somerville Theatre.
SOUTH BOSTON:
Strand Theatre.
STOUGHTON:
State Theatre.

MICHIGAN
BAY CITY:
Temple Theatre.
Washington Theatre.
DETROIT:
Adam Theatre.
Broadway Theatre.
Downtown Theatre.
DOWAGIAC:
Century Theatre.
RAMONA:
Ramona Theatre.
GRAND HAVEN:
Crescent Theatre.
GRAND RAPIDS:
Rialto Theatre.
Savoy Theatre.
LANSING:
Garden Theatre.
Orpheum Theatre.
Plaza Theatre.
MT. CLEMENS:
Bijou Theatre.
Macomb Theatre.
NILES:
Riviera Theatre.
SAGINAW:
Michigan Theatre.
SAULT STE. MARIE:
Colonial Theatre.
Soo Theatre.
Temple Theatre.

MINNESOTA
EVELETH:
Regent Theatre.
HIBBING:
Astor Theatre.
NEW ULM:
Lyric Theatre.
Time Theatre.
WINONA:
Broadway Theatre.
GREENWOOD:
Lyric Theatre.
JACKSON:
Alamo Theatre.
Booker Theatre.
LAUREL:
Arabian Theatre.
Jean Theatre.
Strand Theatre.
PASCAGOULA:
Nelson Theatre.
PASS CHRISTIAN:
Avalon Theatre.
ST. LOUIS:
A. and G. Theatre.
YAZOO:
Yazoo Theatre.

MISSISSIPPI
GREENWOOD:
Lyric Theatre.
JACKSON:
Alamo Theatre.
Booker Theatre.
LAUREL:
Arabian Theatre.
Jean Theatre.
Strand Theatre.
PASCAGOULA:
Nelson Theatre.
PASS CHRISTIAN:
Avalon Theatre.
ST. LOUIS:
A. and G. Theatre.
YAZOO:
Yazoo Theatre.

MISSOURI
JOPLIN:
Gem Theatre.
KANSAS CITY:
Liberty Theatre.
ST. LOUIS:
Ambassador Theatre.
Loews State Theatre.
Missouri Theatre.
St. Louis Theatre.
WEBB CITY:
Civic Theatre.

KENTUCKY
ASHLAND:
Capitol Theatre.
Grand Theatre.
BELLEVUE:
Sylvia Theatre.
COVINGTON:
Family Theatre.
Shirley Theatre.

LOUISIANA
LAKE CHARLES:
Palace Theatre.
MONROE:
Seigle Theatre.
NEW ORLEANS:
Globe Theatre.
Tudor Theatre.
WEST MONROE:
Happy Hour Theatre.

MAINE
PORTLAND:
Cameo Theatre.
Derring Theatre.
Keith Theatre.

NEW JERSEY
ASBURY PARK:
Ocean Theatre.
ATLANTIC CITY:
Royal Theatre.

NORTH CAROLINA
DURHAM:
New Duke Auditorium.
Old Duke Auditorium.
GREENSBORO:
Carolina Theatre.
National Theatre.

NORTH CAROLINA
DURHAM:
New Duke Auditorium.
Old Duke Auditorium.
GREENSBORO:
Carolina Theatre.
National Theatre.

DELMAR:
Rivoli Theatre.
BOGOTA:
Queen Ann Theatre.
BOUND BROOK:
Lyric Theatre.
BUTLER:
New Butler Theatre.
CAMDEN:
Apollo Theatre.
Victoria Theatre.
Walt Whitman Theatre.
CARTERS:
Itiz Theatre.
CLIFTON:
Strand Theatre.
GLASSBORO:
Glassboro Theatre.
JERSEY CITY:
Cameo Theatre.
Mr. McKeon, Manager.
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.
Proctor's RKO Theatre.
PASSAIC:
Palace Theatre.
Playhouse Theatre.
Rialto Theatre.
PATERSON:
Capitol Theatre.
Plaza Theatre.
State Theatre.
PITMAN:
Broadway Theatre.
POMPTON LAKES:
Pompton Lakes Theatre.
TOMS RIVER:
Traco Theatre.
WESTWOOD:
Westwood Theatre.

NEW YORK
AMSTERDAM:
Orpheum Theatre.
AUBURN:
Capitol Theatre.
BEACON:
Beacon Theatre.
Roosevelt Theatre.
BRONX:
Bronx Opera House.
News Reel Theatre (Bronx)
Tremont Theatre.
Windsor Theatre.
BROOKLYN:
Brooklyn Hall Theatre.
Brooklyn Little Theatre.
Classic Theatre.
Gaiety Theatre.
Halsey Theatre.
Liberty Theatre.
Mapleton Theatre.
Parkway Theatre.
Star Theatre.
BUFFALO:
Eagle Theatre.
Old Vienna Theatre.
CORTLAND:
Cortland Theatre.
HOLBEVILLE:
Strand Theatre.
FALCONER:
State Theatre.
GLENS FALLS:
State Theatre.
JOHNSTOWN:
Electric Theatre.
MT. KISCO:
Playhouse Theatre.
NEWBURGH:
Academy of Music.
NEW YORK CITY:
Apollo Theatre.
Arcade Theatre.
Beacon Theatre.
Belmont Theatre.
Henson Theatre.
Hendelheim Theatre.
Grand Opera House.
Irving Place Theatre.
Provincetown Playhouse.
Schwartz, A. H., Century Circuit, Inc.
Washington Theatre (145th St. and Amsterdam Ave.)
West End Theatre.
NIAGARA FALLS:
Hippodrome Theatre.
OLEANS:
Palace Theatre.
OSWEGO:
Gem Theatre.
PEEKSKILL:
Paramount Theatre.
PELHAM:
Pelham Theatre.
POUGHKEEPSIE:
Liberty Theatre.
Playhouse Theatre.
SYRACUSE:
Rivoli Theatre.
TROY:
Bijou Theatre.
LONG ISLAND, N. Y.
HICKSVILLE:
Hicksville Theatre.
HUNTINGTON:
Huntington Theatre.
LOCUST VALLEY:
Red Barn Theatre.
MINOLA:
Mincola Theatre.
SAG HARBOR:
Sag Harbor Theatre.
SEA CLIFF:
Sea Cliff Theatre.
SOUTHAMPTON:
Southampton Theatre.

NORTH CAROLINA
DURHAM:
New Duke Auditorium.
Old Duke Auditorium.
GREENSBORO:
Carolina Theatre.
National Theatre.

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NORTH CAROLINA
DURHAM:
New Duke Auditorium.
Old Duke Auditorium.
GREENSBORO:
Carolina Theatre.
National Theatre.

HENDERSON: Moon Theatre. HIGH POINT: Broadhurst Theatre. Broadway Theatre. Paramount Theatre. KANAWHA: New Gem Theatre. Y. M. C. A. Theatre. LENOIR: Avon Theatre. NEWTON: Catawba Theatre. WILMINGTON: Academy of Music. WINSTON-SALEM: Colonial Theatre. Hollywood Theatre. NORTH DAKOTA: FARGO: Princess Theatre. OHIO: AKRON: DeLuxe Theatres. BELLEFONTAINE: Court Theatre. Fremont: Fremont Opera House. Lima: Faurot Theatre. Marietta: Hippodrome Theatre. Marion: Ohio Theatre. Martins Ferry: Elizans Theatre. Piqua: State Theatre. Springfield: Liberty Theatre. Urbana: Clifford Theatre. Oklahoma: BLACKWELL: Bays Theatre. Chickasha: Ritz Theatre. ENID: Aztec Theatre. Picher: Winter Garden Theatre. Shawnee: Odeon Theatre. OREGON: MEDFORD: Holy Theatre. PORTLAND: Broadway Theatre. Salem: Hollywood Theatre. PENNSYLVANIA: ALLENTOWN: Lindy Theatre. CALIFORNIA: LYRIC THEATRE. ERIE: Colonial Theatre. HAZLETON: Capitol Theatre. JESSUP: Favinus Theatre. LEBANON: Auditorium Theatre. MONONGAHELA: Anton Theatre. PALMERTON: Colonial Theatre. PECKVILLE: Favinus Theatre. PHILADELPHIA: Apollo Theatre. PITTSBURGH: Pittsburgh Playhouse. READING: Berman, Law, United Chain Theatres, Inc. SOUTH BROWNSVILLE: Bison Theatre.

YORK: York Theatre. RHODE ISLAND: EAST PROVIDENCE: Hollywood Theatre. MATUNACK BEACH: Theatre-By-The-Sea. PAWTUCKET: Strand Theatre. PROVIDENCE: Homes Liberty Theatre. SOUTH CAROLINA: COLUMBIA: Royal Theatre. TENNESSEE: ELIZABETHTON: Bonny Kate Theatre. FOUNTAIN CITY: Palace Theatre. JOHNSON CITY: Criterion Theatre. KNOXVILLE: Bijou Theatre. MARYVILLE: Capitol Theatre. MEMPHIS: Princess Theatre. ABILENE: Ritz Theatre. BROWNSVILLE: Capitol Theatre. DALLAS: Queen Theatre. EDINBURGH: Valley Theatre. FORT WORTH: Little Theatre. GALVESTON: Dixie No. 3 Theatre. GREENVILLE: Gem Theatre. LA FERIE: Bijou Theatre. LONGVIEW: Liberty Theatre. LUBBOCK: Lindsey Theatre. LUFKIN: Texan Theatre. MEXIA: American Theatre. MISSION: Mission Theatre. PHARR: Texas Theatre. PLAINVIEW: Fair Theatre. PORT NECHES: Lyric Theatre. RAYMONDVILLE: Ramon Theatre. SAN ANGELO: City Auditorium. SAN ANTONIO: Sam Houston Theatre. SAN BENITO: Palace Theatre. SHERMAN: Texas Theatre. TEMPLE: High School Auditorium. TYLER: High School Auditorium. WICHITA FALLS: Queen Theatre. UTAH: LOGAN: Capitol Theatre. VIRGINIA: LYNCHBURG: Belvedere Theatre. ROANOKE: American Theatre.

WINCHESTER: New Palace Theatre. WASHINGTON: TACOMA: Riviera Theatre. WEST VIRGINIA: CHARLESTON: Capitol Theatre. CLARKSBURG: Opera House. FAIRMONT: Nelson Theatre. GRANDY: Lynwood Theatre. HOLIDAYSGOVE: Lincoln Theatre. HUNTINGTON: Palace Theatre. NEW CUMBERLAND: Manos Theatre. WEIRTON: Manos Theatre. WELLSBURG: Palace Theatre. WISCONSIN: ANTIPO: Home Theatre. CHIPPEWA FALLS: Loop Theatre. MENASHA: Orpheum Theatre. WAUSAU: Ritz Theatre. DISTRICT OF COLUMBIA: WASHINGTON: Rialto Theatre. CANADA: MANITOBA: WINNIPEG: Benson Theatre. ONTARIO: HAMILTON: Granada Theatre. NIAGARA FALLS: Webb Theatre. OTTAWA: Center Theatre. PETERBOROUGH: Regent Theatre. ST. CATHARINES: Granada Theatre. ST. THOMAS: Granada Theatre. TORONTO: Arcadian Theatre. QUEBEC: NULL: Laurier Theatre. MONTREAL: Capitol Theatre. QUEBEC: Cartier Theatre. SASKATCHEWAN: REGINA: Broadway Theatre. SASKATOON: Capitol Theatre. FIFE AND DRUM CORPS: Drum and Bugle Corps.

WANTED

WANTED—Used Marimba, in good condition; state make and full description. Ernest Watson, 163 Clinton Ave., Brooklyn, N. Y.

WANTED—One piece full Boehm system Buffet Bb Clarinet in good condition; cash. A. Sanford, 1818 East Lewis, Wichita, Kan.

WANTED—Wm. S. Haynes open G sharp silver flute; must be late model; enclose serial number and your price. Write Paul McLane and 119 1/2 South Kings Road, Los Angeles, Calif.

WANTED—Standard size portable Cello case, also Celeste; both must be in perfect condition; for particulars, apply to Al Gilbert, Musical Director, Mt. Royal Hotel, Montreal, Que., Canada.

WANTED TO LOCATE

WANTED TO LOCATE—Bandmaster wants to locate in good, live city that is in need of a bandmaster and teacher; teaching all band instruments; age 40; married; references and complete details of qualifications on request. Address, Bandmaster, 721 1/2 Main St., Anderson, Ind.

TREASURER'S REPORT

Table with columns: Name, Amount. Fines Paid During December, 1933. Includes Applegate, Sid (\$5.00), Austin, Fred (15.00), Albert, Don (10.00), Allen, Samuel (5.00), Allison, Helen (10.00), Bailey, W. L. (10.00), Burstain, Harold (5.00), Berry, Henry A. (5.00), Biddick, Guy M. (5.00), Byers, Ben (22.97), Ball, George K. (5.00), Bowler, Albert E. (25.00), Baker, Virgil (5.00), Braunsdorf, Carl (10.00), Brewer, Teddy (.27), Capra, Nick (10.00), Capri, Mike (10.00), Coe, Russell (10.00), Collins, Lamar (20.00), Copeland, Russell (10.00), Clark, Robert Henry (Kabler) (50.00), Cromwell, Robert (10.00), Cole, Winfield F. (2.00), Christian, Howard (50.00), Castellanos, Don (10.00), Cornute, Cordella (5.00), Carew, Truman (5.00), Davidson, Jas. "Trump" (100.00), Dillon, Thos. (25.00), Davie, Edwin G. (5.00), Dudley, Robert E. (150.00), Dvorak, Clarence (50.00), Davies, Ramona (50.00), Davila, Jose (20.00), Fertig, Harold (20.00), Fiers, Lewis Clark (50.00), Feiz, Edward B. (10.00), Friedman, Marcus (10.00), Flint, Emil (25.00), Goodman, Louis (25.00), Greenwood, Ora (25.00), Groder, M. L. (25.00), Goodman, Bernard (5.00), Gray, Dave (Goldfarb) (25.00), Guiri, Charles (5.00), Greenwood, Foster (5.00), Gaffney, Howard L. (50.00), Gagnon, Park (10.00), Gifford, Darrel (5.00), Hardy, Henry (15.16), Hardy, Wesley (1.16), Hardy, Earl (5.00), Helm, George (25.00), Hupp, Russell V. (10.00), Hertling, S. J. (50.00), Hogan, Chas. B. (5.00), Kellogg, Klayton (10.00), Kanter, Ben (5.00), Local 546, Knoxville, Tenn. (5.00), LaBar, Othel (5.00), LaVance, Roy (25.00), Local 487, Brainerd, Minn. (5.00), Local 534, Winston-Salem, Ohio (5.00), Local 523, Scottsbluff, Neb. (25.00), Lane, Paul B. (5.00), Landy, Owen T. (10.00), Makus, Henry (5.00), Morrill, Asa W. (10.00), Maas, John Miles (100.00), Maimberg, Phillip (5.00), Martay, Bela (10.00), Martha, Harold (50.00), Morris, Jimmie (25.00), Moss, Donald (25.00), Mishlove, Hyman (2.00), Murphy, Robert J. (5.00), Mann, James A. (5.00), Morris, Joseph (10.00), Morton, Norvell (15.00), Niles, John (25.00), Nevills, Jos. (10.00), Poorman, George M. (5.00), Palmer, Jos. (5.00), Pollock, Herman (5.00), Perry, Herbert (5.00), Phillip, Nicholas (20.00), Plasnier, Abraham (5.00), Reeves, Reuben (20.00), Reaves, Claud (10.00), Reina, Marion (5.00), Rossi, Jos. Anthony (50.00), Rosco, Mauro (10.00), Runkle, Robert (5.00), Shows, Jimmie (5.00), Suest, Howard (10.00), Sibbach, Shelby (5.00), Stallons, Russell (10.00), Starnes, C. S. (50.00), Sindler, Harold L. (5.00), Smith, Gerald V. (5.00), Spielman, Milton (25.00), Staffon, Wm. A. (20.00), Tafoya, Fred (10.00), Trometre, Carl (10.00), Thurman, Frank (10.00), Van Zanten, Norman (10.00), Vavro, Jos. (17.40), Williams, Robert Bradley (25.00), Weaver, Jos. (5.00), Woodman, Bill (5.00), Wise, Harold L. (5.00), Wright, Wm. (5.00), Wales, Cliff B. Lee (4.18), Wardlaw, Jack (25.00)

Table with columns: Name, Amount. Includes Wardwell, Don (25.00), Wilson, Vern, and Orchestra (90.00), Willson, Russell (26.01), Williams, Sidney L. (50.00), Winburn, Ernie (10.00), Wood, Lyman Worthy (50.00), Weiser, Walter Ray (5.00), Willson, Staryl C. (5.00), Zornik, Leo (15.00), Zaretsky, Jos. (5.00). Total: \$2,270.13

CLAIMS PAID DURING DECEMBER, 1933

Table with columns: Name, Amount. Includes Brown, Cleo (50.00), Barnett, Charles (31.00), Baumer, F. (25.00), Bradshaw, Tiny (15.00), Bradshaw, Tiny (3.64), Barnes, Walter (10.00), Bernie, Ben (17.95), Burke, Hal (5.00), Calloway, Blanche (5.91), Campbell, Norman (10.00), Cappella, Ray (5.00), Cook, Mel (10.00), Carter, Chick (72.40), DeRosiers, Eddie (5.00), Duro, Mike (15.00), Eldridge, Roy (.98), Farley, Edw. (20.00), Fournier, Louise (20.00), Graystone Ballroom (25.00), Gordon, Herb (21.84), Greenmayer, Harold (25.00), Gergen, A. J. (10.70), Jurko, Paul (25.00), Johnson, Jerry (35.00), Keyes, Wm. H. (5.00), Kaiser, Fred (100.00), Local 578 (45.00), Lyon, Bob (10.00), Melvin, Orvis (10.00), "M" Club (100.00), Mills, Jay (25.64), Meier, Carl F. (20.00), Mayo Hotel (450.00), Mitchell, Evert (10.00), McPherson, Hugh (10.00), Russell, Ross (103.47), Rollinson, Fred A. (180.00), Rio, Rita (12.00), Reber, Wm. (150.00), Raschel, James (8.35), Sallacioli, Andy (10.75), Schrader, Danny (15.00), Vance, Dizzy (50.00), Venuti, Joe (50.00), Williams, Ray (8.24), Walker, Sherdena (8.65). Total: \$2,033.61

HUGE SUM FOR MUSIC FOR GOLDEN GATE FAIR

(Continued from Page One) way to bring to the Exposition the band of the Coldstream Guards and other foreign bands of equal fame. Then there will be strolling gypsy orchestras, there will be dozens of smaller orchestras along the Gayway, there will be chamber music and there will be the individual musical presentations of private exhibitors. "The Exposition feels that music should be one of the outstanding features of California's World's Fair," Mr. Connick said, "and it has taken the necessary steps to assure just that, and the Musicians' Union has been most co-operative in working with the Exposition toward this goal."

RINGLING BROTHERS HAS SETTLED LABOR TROUBLE

(Continued from Page One) Joseph Padway, American Federation of Actors counsel; Organizer Dan Hurley and Harold Koenigsberg. The circus interests were represented by John Ringling North, president of the Ringling Bros.-Barnum & Bailey Circus; Henry Ringling North, Robert North, Robert Ringling, William Dunn, treasurer and secretary; and by Leonard Bisco and James Reddy, attorneys. The governing board of the circus employee division met night and day during the conferences and approved the steps taken and made recommendations. The agreement has been approved by the circus division governing board and will now be sent to the members of the circus division for final ratifications. The American Federation of Actors' Council has also approved the agreement.

A. AND P. STORES SIGN AFL BAKERY UNION PACT

Thousands of Employees in Six Cities Are Now Covered by Agreements With Big Chain Store. CHICAGO, Ill.—Joseph Schmidt, secretary of the Bakery and Confectionery Workers' International Union of America, affiliated with the American Federation of Labor, announced the negotiation of agreements with the top executives of the Great Atlantic and Pacific Tea Company. About 3,000 employees of the A. and P. stores in Kansas City, Milwaukee, St. Louis, Cincinnati, Detroit and New Orleans are now working under union agreements, Mr. Schmidt said.

AT LIBERTY

AT LIBERTY—Flute and Piccolo player (also Clarinet); all round experience, can teach German and French languages; taught a band in Chicago for two years; will consider anything in concert music; write full particulars. Musician, 1217 Wine St., Beloit, Wis.

FOR SALE OR EXCHANGE

FOR SALE—Lozee Oboe and English Horn; second-hand, in perfect condition; will send with trial privilege. Mrs. G. Nassi, 41-41 46th St., Long Island City, L. I., N. Y. FOR SALE—Quilt playing, will sell my three Saxophones: King alto, gold-plated; Conn tenor, silver-plated, King baritone, brass lacquered; all are in fine condition, need cash. Don Linn, Boulevard, Crestline, Ohio.

FOR SALE—F. E. Olds Cornet, brass; will sacrifice for cash. Address, P. O. Box 24, Crestline, Ohio.

FOR SALE—An Italian Bass, Carlo Testori; good condition, fine tone; reasonable price. R. LaGuardia, 5501 14th Ave., Brooklyn, N. Y.

FOR SALE—J. Schmidt Double French Horn, brass; German Silver trim, \$285, sell for \$115; also J. Schmidt Single Horn, \$95; will give trial. L. F. Gaets, 33 West Long St., Columbus, Ohio.

FOR SALE—Wm. S. Haynes French System Silver "C" Flute, closed G sharp; like new, in new case, cost \$235, will sell for \$125. Kari J. Schultz, 2227 South Marcella Ave., Dallas, Texas.

FOR SALE—Retired bandmaster's own hand library; overtures, selections, solos, duets, marches; all for less than half price for cash; fine library for old or new bands. Write Mose Eb. Reed, Box 245, Sioux City, Iowa.

FOR SALE OR EXCHANGE—Three-quarter size String Bass, \$120; York BB, recording, standard size, silver, 22-inch gold bell, top action, \$125; or exchange for monster recording or upright Bb Bass. Harry Dye, 3105 Elm St., Parkersburg, W. Va.