

# INTERNATIONAL MUSICIAN

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NO. 2

## RADIO ANNOUNCEMENTS OF RECORDED MUSIC MUST CONTINUE, SAYS FEDERAL COMMITTEE

### F. C. C. REFUSES TO ALTER ITS RULES

Following extended public hearings in Washington in May, which were attended by President Joseph N. Weber and General Counsel Samuel T. Ansell, the Federal Communication Commission has issued its latest rules in which they refuse to alter the requirement of a clear announcement of all mechanical reproductions broadcast over radio stations.

In addition, the rules now require radio stations to keep a log which must show, among other things, an entry for each time a phonograph record or electrical transcription is broadcast. The rules are as follows:

§ 3.93. *Mechanical reproductions.* Each broadcast program consisting of a mechanical record, or a series of mechanical records, shall be announced in the manner and to the extent set out below:

(a) A mechanical record, or a series thereof, of longer duration than fifteen minutes shall be identified by appropriate announcement at the beginning of the program, at each fifteen-minute interval, and at the conclusion of the program: *Provided, however,* That the identifying announcement at each fifteen-minute interval is not required in case of a mechanical record consisting of a single, continuous, uninterrupted speech, play, symphony concert or operatic production of longer duration than fifteen minutes:

(b) A mechanical record, or a series thereof, or a longer duration than five minutes and not in excess of fifteen minutes shall be identified by an appropriate announcement at the beginning and end of the program:

(c) A single mechanical record of a duration not in excess of five minutes shall be identified by appropriate announcement immediately preceding the use thereof:

(d) In case a mechanical record is used for background music, sound effects, station identification, program identification (theme music of short duration), or identification of the sponsorship of the program proper, no announcement of the mechanical record is required.

(e) The exact form of the identifying announcement is not prescribed but the language shall be clear and in terms commonly used and understood by the listening public. The use of the applicable identifying words such as "a record," "a recording," "a recorded program," "a transcription," "an electrical transcription," will be considered sufficient to meet the requirements hereof. The identifying words shall accurately describe the type of mechanical record use, i. e., where a transcription is used it shall be announced as a "transcription" or an "electrical transcription" and where a phonograph record is used it shall be announced as a "record" or a "recording."

§ 3.90. *Logs.* The licensee of each broadcast station shall maintain program and operating logs and shall require entries to be made as follows:

(a) In the program log,

(1) An entry of the time each station identification announcement (call letters and location) is made.

(2) An entry briefly describing each program broadcast, such as "music," "drama," "speech," etc., together with the name or title thereof, and the sponsor's name, with the time of the beginning and ending. If a mechanical record is used, the entry shall show the exact nature thereof such as "record," "transcription," etc., together with the name or title of each, and the time it is announced as a mechanical record. If a speech is made by a political candidate, the name and political affiliations of such speaker shall be entered.

(3) An entry showing that each sponsored program broadcast has been announced as sponsored, paid for, or furnished by the sponsor.

## PRESIDENT JOS. N. WEBER RECOVERS

### MAKES A REMARKABLE COMEBACK

We are pleased to be able to report that our brilliant President, Joseph N. Weber, has been declared convalescent by his physicians. He was required to remain in Kansas City for a full five weeks following a breakdown on the Sunday after the largest and most successful Convention in the history of the American Federation of Musicians, during which he was elected President for the fortieth time.

While for the first week his life was despaired of, Mr. Weber's recovery

has been miraculously rapid due in part to the highly efficient medical care, which includes the untiring efforts of his nurses and the constant concern manifested by Barney Allis, owner of the Muehlebach Hotel, who provided every possible facility for President Weber's comfort.

On July 25 Mr. Weber returned to New York and remained at his home under the care of physicians. On our publication date he was released from regular treatment and advised by the doctors that all that remains for him to do is to take proper care of himself during the balance of the recuperative period. He will go to Atlantic City for this purpose, where he will remain for eight weeks, after which he will gradually resume the duties of his office.

For the hundreds of letters, telegrams, telephone calls and many flowers received, President and Mrs. Weber have requested that their thanks be extended to the members and friends who were so generous, through the columns of THE INTERNATIONAL MUSICIAN. It is absolutely impossible for them personally to acknowledge these favors, in fact during the first four weeks Mr. Weber could not even be advised of them. However, they both want everyone to know how sincerely they were appreciated, how much they aided Mr. Weber in his valiant fight for recovery and that their gratitude to their friends for their great generosity is most profound.

## MEMBERS' DUTY TO THE JOURNAL

Co-operation Will Make Continued  
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During the convention of the Musical Instrument Dealers and Manufacturers in New York City, a number of new advertisers signed contracts with THE INTERNATIONAL MUSICIAN.

While it has been possible for your journal to secure new advertisers, the continuance of their business rests entirely in the hands of individual members of the Federation. It is the duty of every member to patronize the firms that advertise in THE INTERNATIONAL MUSICIAN and it is most important that they always mention the fact that they saw the "ad" in THE INTERNATIONAL MUSICIAN.

In older days we had little competition; now it is extremely keen. The glossy paper which will be used in the fall, the various new features and increased labor costs have greatly increased the expense of publication. Our members can show their appreciation in a most substantial way by carrying out the foregoing suggestion.



PRESIDENT JOSEPH N. WEBER

## CHANGES IN BY-LAWS

Effective September 15

A number of important changes in the By-Laws of the American Federation of Musicians were adopted at the Kansas City Convention.

Many of these changes affect particularly traveling bands and local bands playing out-of-town engagements in the jurisdiction of other locals. These laws all become effective September 15.

On the Editorial page of this issue of THE INTERNATIONAL MUSICIAN will be found a summary of these changes. Every member of the Federation should study them carefully in order to protect himself lest he become involved in violations through ignorance of the new requirements. Any traveling musician desiring a complete copy of the 1939-40 Constitution and By-Laws may secure same from his local Secretary or by addressing the International Secretary.

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### CHARTERS ISSUED

669—Sherbrooke, Que., Canada.  
670—Tyler, Texas.

### CONDITIONAL MEMBERSHIP ISSUED

1242—Alfred Marfield.  
1243—Gladys Tell (renewal).  
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1251—Mickey Holmes.  
1252—Marian Weiss (Vinay) (renewal).  
1253—Jack M. Townsend (renewal).

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330—Lewis Connelo.  
331—June Timm Derry.

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Anyone knowing the number of the Local in which "TEX" FLETCHER, who plays guitar and sings, holds membership, kindly communicate with Fred W. Birnbach, Secretary, A. F. of M., 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one DICK ALLEN, trumpet player and leader of a dance band, kindly notify Carl Demangate, Jr., Secretary, Local 85, A. F. of M., 1620 Rugby Road, Schenectady, N. Y.

Anyone knowing the whereabouts of HOWARD WILLIAMS, formerly of McCook, Nebr., kindly communicate with the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of JACK HAMPTON, member of Local 195, Manitowoc, Wis., kindly contact the Secretary of the Local, Charles Sindelar, 644 North 11th St., Manitowoc, Wis.

Anyone knowing the whereabouts of L. D. PLUMLEY please communicate with Louis Molloy, Secretary, Local 483, A. F. of M., 25 1/2 E. Charles St., Oelwein, Iowa.

Anyone knowing the whereabouts of JIMMY DAY please communicate with Louis Molloy, Secretary, Local 483, A. F. of M., 25 1/2 E. Charles St., Oelwein, Iowa.

### DEFAULTERS

Earl Pitmon, Hibbing, Minn., is in default of payment of \$200.00 due members of the A. F. of M.

Jack Maggard and Fred Hanson of Hollywood and Los Angeles, Calif., are in default of payment of \$780.25 due members of the A. F. of M. for services rendered.

Davey Glass and Benny Street, Philadelphia, Pa., are in default of payment of \$276.00 due members of the A. F. of M. for services rendered.

Joseph M. Schneider, Lebanon, S. D., is

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Fox Wilma Theatre, Missoula, Mont., is in default of payment of \$114.00 due members of the A. F. of M.

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The Summit, Baltimore, Md., and J. C. Lipsey, manager, are in default of payment of the sum of \$1,344.87 to members of the A. F. of M., for services rendered.

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### COMMUNICATIONS FROM

## The President

JOSEPH N. WEBER

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

The Rainbow Room, Main Central Hotel, Asbury Park, N. J., is declared Forbidden Territory to all members of the A. F. of M. other than members of Local 399, Asbury Park, N. J.

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

### NOTICE

All Colorado, Wyoming, Utah, New Mexico and Western Nebraska Locals.

The Fifth Annual Conference of the Rocky Mountain Conference of Musicians will convene in the Musicians' Headquarters Building, Seventh St. and Ninth Ave., Greeley, Colo., on Saturday, September 9, 1939, promptly at 2 P. M.

A National Representative will be in attendance at this Conference meeting.

All Colorado, Wyoming, Utah, New Mexico and Western Nebraska Locals are cordially invited to send delegates. For further information please contact Conference Secretary Jack T. Balfe, 206 North Main St., Pueblo, Colo.

MILO A. BRIGGS,  
President.

Attest:  
JACK T. BALFE,  
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# Grand Opera

OPERA need be no longer apologetic in coming to the boards of Hollywood. They have proved themselves "box office attractions" in the same class with the symphonic productions. This year five operas were given in the Hollywood Bowl, beginning with "Aida" on July 7 and 8, replete with elephants and camels, and oozing atmosphere. Pietro Cimini was the conductor. Adding to the action of the opera was the ballet staged by Catherine Littlefield, while an all-Metropolitan cast sang the principal roles. On July 25 the opera for children and grown-up children, "Hansel and Gretel," by Humperdinck, was presented, sung in English. On August 1, "Prince Igor," and "Turandot" were produced, the last-named bringing to the stage corn-haired Jeritza, now living in California. The other opera sung in English is the "Merry Wives of Windsor" which was heard for the first time in Los Angeles.

While several summer symphony ventures give grand opera performances in connection with symphony concerts in the United States and Canada, there is at present only one exclusive summer grand opera company. This is the Cincinnati Summer Opera Company under the guiding genius of Oscar F. Hild, the energetic president of our Cincinnati, Ohio, Local, who is president and general manager of the enterprise. Thirty-six operas are presented during the six weeks' season, exclusive of tours.

The standard of the performances of the Cincinnati venture is very high, and many Metropolitan artists spend part of their summer on the boards in the Cincinnati Zoo. Among the most prominent of the "Met" artists who appeared this summer were Gladys Swarthout, Josephine Antoine, Susanne Fisher, Lucille Meusel, Sydney Rayner, Armand Tokatyan, Joseph Boyer and Norman Cordon. James Melton and Jan Pierce, tenors, made their operatic debuts at the Zoo, both having become prime favorites of the Cincinnati audiences. The singing of Pierce in the role of the Duke in "Rigoletto" was one of the finest that has been heard for many a year. Melton's singing in "Manon" and "Mignon" was also outstanding. Following the close of the regular season on August 5 an extra week of operas was played in Cincinnati and included Gladys Swarthout in "Carmen," James Melton in "La Traviata" and Jan Peerce in "Rigoletto." On August 13 the company moved to Toledo, Ohio, where it will give six performances. Plans for next season may include an extended tour.

In the Spring season the Metropolitan Opera Company toured to Dallas and New Orleans as well as to Baltimore, Boston, Cleveland and Rochester. The financial end of the longer tours was met by business men of the respective cities who, seeing with business men's eyes, decided that, despite the enormous expense, it would "pay." For they figured out it was not only a vital feature of the civic life but also that it meant new clothes for the ladies, more guests in hotels, more parties, more taxicab fares, more train tickets. And they were right. In Dallas, for example, there were reservations from twelve states and 150 Texan cities.

During the summer there has been a busy refurbishing of scenery and furnishings of the Metropolitan Opera House, and Edward Jounson is thinking of taking a trip to Europe to scout for "finds." The opera-loving world was shocked by the announcement of the box-holders of the Metropolitan Opera that the opera would have to find some way to purchase the building from them before the close of the 1939-40 season, otherwise it would no longer be permitted to give performances in the building. This has created a crisis which will be difficult to meet. The Metropolitan Opera has been in the hands of the box-holders for many years and they own the property. Many of these shares have passed into the hands of estate administrators and the property has been maintained by assessments on the stockholders. During the past few years many of these executors, banks and stockholders have refused to pay the assessments, since they are no longer in a position to do so. The announcement has evoked a stirring controversy as to whether or not the present building should be purchased if sufficient capital could be raised, or whether it would be better to build a modern up-to-date plant to house the greatest opera company in the world. The advocates of the new building have a good argument from two standpoints; first, the fact that in the cheaper seats it is often difficult to get a clear view of the stage, and second, the fact that during the winter season it is

often necessary for part of the scenery to be stored outside the building on Seventh Avenue, left to the mercy of the elements with exception of a canvas cover, which affords meager protection.

The purchase price set by the box-holders is \$1,200,000.00; whether this would provide an up-to-date opera house of ample proportions is a matter that can be decided only after a great deal of research and investigation.

The conclusion is inevitable that, had the Metropolitan hearkened to the pleas of those who wished it to take space in Radio City, it would not now be faced with this financial crisis.

The Paris Opera is in a restorative mood this summer. It has revived that masterpiece of Paul Dukas, "Ariane et Barbe-Bleue," which has had altogether seventeen performances in The Opera. Another recent novelty at the Opera was the production of Albert Roussel's ballet, "Le Festin de l'Araignee."

Endurance contests among opera singers are a time-worn sport, if not admitted as such. But it would be difficult to outdo Kirsten Flagstad for staying qualities. Scheduled to sing one evening last month at the Evanston, Ill., Festival, she received a telegram late that same morning asking if she could do the afternoon program also, since Marlon Anderson, scheduled to sing at that time, had fallen ill. It entailed a shopping expedition in Chicago (since she had no suitable dress for afternoon performances) and she had already rehearsed all morning, but she telegraphed back "Yes." Thus she sang both afternoon and evening concerts.

To the Tri-Boro Stadium Company, New York, come four singers from the La Scala Opera in Milan. They are Elvira Viscolola, dramatic soprano; Giovanni Breviario, dramatic tenor; Maru Castagna, contralto, and Ettore Nava, baritone, the first two making their American debuts this season. The company, with Alfredo Salmaggi, manager, opened its Randall's Island season on July 15 with "Aida," Anne Roselle, Maria D'Andrea, Sydney Rayner, Mario Cozzi, Nino Ruisi and Gualliero Staffordi singing the principal roles.

Possibly because so many of its worthy artists are being tempted to America, there is much criticism of the past season of opera at La Scala, Milan. Urgent cries for an able assistant conductor, as well as additions and substitutions in the vocal menage are heard. But the program itself shows the hand of a wise selector. Among the operas given were Verdi's "Macbeth," "Barbiere di Siviglia," of Giovanni Paisiello; "Le Nozze di Figaro," and, classed as revivals, "Bolto's "Nerone," and Raboud's "Marouf." The only world premiere of the season was Wolf-Ferrari's "La Dama Boba." Other examples of contemporary operatic output were Mule's "Dafni," Pizzetti's "Fedra," and Ghedini's "Maria d'Alessandria." For the opening of the 1939-1940 season the happy news is a production of "William Tell."

Florence, Italy, saw a revival this year of "Le Antuzie Femminili" (The Wiles of Women), a comic opera of Domenico Cimarosa, in an arrangement of Respighi, at the Teatro della Pergola. In the fifth "Musical May" the inaugural opera, "Travatore," Vittorio Gui led a cast consisting of Lauri-Vojpi, Maria Caniglia, Ebe Stignani, Armando Borgioli and Tancredi Pasero. Most novel of the offerings of the Festival was the "King Lear" by Vito Frazzi, based on Shakespeare's tale of that tormented old man. Then there was the staging of Anton Francesco Grassini's sixteenth century comedy of manners, "La Strega" (The Witch), enlivened by folk music arranged by Vito Frazzi, an opera which transported the audience to a day of the Florence of the Medici, in all the "archaic savor of its wit and song."

Mozart's "Don Giovanni" was heard at Covent Garden this season with an all-

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star cast, Ezio Pinza, as Don Giovanni; Richard Tauber, as Don Ottavio; Virgilio Jazzeri, as Leporello; Elisabeth Rethberg, as Donna Anna, and Hilde Konetzni, as Donna Elvira. In the performance of "Aida," Maria Caniglia showed the unusual quality of her voice as well as her histrionic ability. A new Isolde was heard when Germaine Lubin, French soprano, brought her rendering to the part in Wagner's masterpiece. One cycle of the "Ring" was given, beginning on June 6, under Sir Thomas Beecham. "Gottterdammerung," on June 14, brought it to a close. Beniamino Gigli's singing in "Traviata" was one of the outstanding events of the season.

All gloomy prognostications that opera is on the wane are shouted down when one hears the reports of the Glyndebourne Festival. The festival closed its six-week season in "The English Salzburg" with a repertoire of some of the finest operatic performances to its credit. The founder, John Christie, holds to his scheme of "no stars," believing the accentuation should be on the music itself. It is said he even regretfully refused an offer of Toscanini to conduct, fearing that the master of the baton would swerve the attention from that master of harmonies of the evening. Mozart, Donizetti's "Don Pasquale" was presented with clever avoidance of the artificiality to which it is so prone. In fact, the keynote of the festival is one of naturalness and simplicity.

The Summer Opera series at the Cincinnati Zoological Gardens presented such an array of old favorites as to warm the heart. "Mefistofele," "Manon," "Madam Butterfly," "Masked Ball," "Rigoletto," "Carmen," "Barber of Seville," "Traviata," "Aida," "Lucia," "Boheme," "Travatore," "Tannhauser," "Carmen," "Hansel and Gretel," "Pagliacci" and "Mignon"—they were all there, fare for discriminating ticket-purchasers young and old, sad and happy, technically minded and emotionally bent. Each opera seemed to expand under the influence of stars above and stars on the stage.

Boston will welcome the New York Grand Opera Company for a season of four and one-half weeks beginning Thursday evening, September 14, and ending Saturday evening, October 14. Amedeo Passeri, general director of the New York Grand Opera Company, pleased with the success of last year's venture in Boston, has made arrangements to offer favorite

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At the Lewisohn Stadium, on July 14, Bizet's opera, "Carmen," was given under the direction of Alexander Smalens, Bruna Castagna in the title role. Other parts were sung by Armand Tokatyan, Robert Weede and Sylvia Brema.

# Symphony Orchestras

"MUSIC under the stars" has won its victory. People who two or three years ago thought it a fad, and went through curiosity, to see which would come out ahead, elements or orchestra, crickets or cadenzas, bull-frogs or Beethoven, now go simply because they want to hear good music and like to hear it in the open. America, in other words, has discovered that neither wind, rain nor any other elemental idiosyncrasy can offset those incomparable hours when great compositions come wafted by breezes, hooded by stirring leaves, and punctuated by surprised twitterings. When that youthful sage, Damrosch, opens a series of out-of-door concerts, as he did on June 21, by taking the baton himself, when such bodies as the New York Philharmonic and Chicago Symphony Orchestras perform full force out-of-doors, when artists like Lily Pons and Joseph Hofmann appear as soloists under the stars, then we may be sure that the out-of-doors has justified itself as a proper setting for the highest type of music.

The Nation's capital has contributed its unique "Sunset Symphonies." Seated in a white shell rising from a barge moored on the Potomac, the orchestra led by its founder, Hans Kindler, and in turn other such notable conductors as Efrem Kurtz, Erno Rapee, Burle Marx, Alexander Smallens, Charles O'Connell, Rudolph Ganz and Reginald Stewart, wafts its harmonies to the listening throngs on the shore. The concerts continue from July 13 to August 23 and during the six-week season twelve concerts will be given, six on Sundays, six on Wednesdays. Last summer there was said to be a regular attendance of from 15,000 to 20,000 people. All pop concerts are carried locally by WMAL.

The Lewisohn Stadium Concerts make up in variety of offering for the lack in natural scenery. "Children's Hour" was observed on July 8, those two exceptionally gifted children, Patricia Travers, violinist, and Julius Katchen, pianist, carrying off the honors, he soloist in the Schumann concerto, she in the Lalo "Symphonie Espagnole." Efrem Kurtz, conductor for the evening, began the program with a forthright reading of Berlioz's "Benvenuto Cellini" overture. When the youngsters began their performance he exercised due restraint, supporting them admirably, not once allowing them to be overshadowed.

On July 9 Efrem Kurtz conducted the impressive "Rienzi" overture of Wagner, and, for lighter touch, the "Petrushka" suite of Stravinsky, then the "Fantastic" symphony of Berlioz. July 10 was Gershwin night, tremendously popular with the impressionable New Yorkers. (They have a musical immortal of their own now.) In the "Calycade of Conductors" first to lead the summer session was Walter Damrosch who not only conducted superbly, but also acted as accompanist to Albert Spalding, first-night soloist for the fifth consecutive year. After the latter's able performance of the Tchaikovsky concerto, a piano was wheeled out onto the platform and Damrosch added his artistry to that of Spalding in the slow movement of Brahms' D Minor sonata.

On July 13 and 14 "Carmen" was given under the baton of Alexander Smallens, and, on July 15 and 16, Frieder Weissmann conducted, introducing two Mexican compositions, one, "Suite Andaluza," by Guillermo Gomez, and the second, "El Salon Mexico" by Aaron Copland. The beloved songstress, Lily Pons, sang under the baton of her husband, Andre Kostelanets, on July 17, he making his debut as conductor on this occasion. In the "Caro Nome" aria, Faure's "Roses of Ispahan," Dell'Acqua's Villanelle, the Hymn of the Sun, the Bell Song from "Lakme" and "The Blue Danube" waltz, there seemed perfect balancing between soloist and orchestra. It is safe to say Mr. Kostelanets will never be relegated to the category "Husband of Lily Pons."

Particularly worthy of mention was the Bach-Wagner program of Friday, July 21, Charles O'Connell conducting, in which pianists Daniel Ericourt and Mieczyslaw Nus showed their very commendable talents. The Ninth Beethoven symphony was given with the assistance of the Schola Cantorum and a quartet of singers consisting of Elisabeth Schumann, Edwina Eustis, Paul Althouse and John Gurney. July 23 found Lucy Monroe, soprano, displaying her talents as guest artist on a popular program comprising "Jubilee" from "Symphonic Sketches," Chadwick; "Americana"—variations on

"Pop Goes the Weasel," Cailliet; "Fugato on a Well-Known Theme," McBride; "Turkey in the Straw," Guion; "Cakewalk," McDonald, and songs of Handel, Schubert and Gounod, as well as the joyous "Invitation to the Dance" of Weber-Berlioz, "Vignettes of Spain" and "Chorale and Fugue in D minor," by Zemachson.

On July 23, Charles O'Connell conducted his third and last Stadium Concert this season, his program including much that was unfamiliar to stadium fans. It opened with the overture to "The Barber of Seville" by the Italian composer of the late 18th Century, Giovanni Paisiello, followed by the Beethoven Seventh-Symphony. On the second part of the program O'Connell introduced Three Poems on traditional Aramaic and Hebraic Themes by Harl McDonald and Three Preludes of Debussy—"Minstrels," "Canops" and "Clair de Lune." The program ended with "Finlandia."

In the program sponsored by the French World's Fair Commission, given July 24, Conductor Paul Paray, making his American debut, earned the listeners' sincere enthusiasm. With selections limited in range, he proved himself well able to make up by his directorship that which was lacking in variety. Always acutely aware of the capacities and limitations of an orchestra as a tonal canvas, he conducted even so slight a composition as Lalo's "Rol d'Ya" overture with complete control of his medium. In Dukas' "Sorcerer's Apprentice," M. Paray showed his sense of pace and verve; in Chabrier's "Bourree Fantastique" and Debussy's "Nocturnes" subtleties of his treatment continually enhanced the mood. The evening's soloist was the young French violinist, Henry Merckel, who gave a clean, brilliant, if somewhat cloying, reading of the Saint-Saens concerto.

Because of the cancellation of Leinsdorf's programs, the Beethoven Cycle, under Fritz Reiner, was advanced one week. Fritz Reiner's first concert was heard on Monday, July 21, when he presented an all-Wagner program with Florence Easton and Jan Peerce as soloists. On August 1, he began his Beethoven Cycle which included all the symphonies, the Ninth being heard last, in which Violin Concerto Jascha Heifetz appeared as soloist. It was given with the assistance of the Schola Cantorum and a quartet of singers consisting of Elisabeth Schumann, Edwina Eustis, Paul Althouse and John Gurney.

On July 18 the performance of the Fokine Ballet was postponed because of unsettled weather and a substitute program presented by the Philharmonic Symphony Orchestra, under Alexander Smallens. The first half was made up of Russian selections, "Prince Igor," Borodin; "Eight Russian Dances," Liadoff; "Night on Bald Mountain," Mussorgsky; "The Sailor's Dance," Gliere. After intermission the Fifth Symphony of Beethoven was played.

On August 3, "Swiss Night," with Rudolph Ganz as conductor, the invigorating music of that sturdy nation was presented. The second half of the program, conducted by Walter Saxer, included Swiss drummers and flers from Bessie and Swiss folk dancers and singers from Zurich. Other features were Charly Zumstein and his Swiss Orchestra, alphorn playing and bag throwing, and the "Moser Boys," Swiss yodelers and singers from Bienne.

On August 12 the Czecho-Slovak program was given, with seventy-five Czecho-Slovak societies of the city cooperating. It was directed by Joseph Blant, and Zlatko Balakovic was violin soloist.

On August 13 John Corigliano and Zdel Skolovsky, violinist, were heard under Mr. Smallens' direction.

Going cross-country to the Californian "Symphonies under the Stars" we seem to take Lily Pons with us—or, more correctly, she takes us with her—for we hear her on August 8 in the Hollywood Bowl, Mr. Kostelanets again conducting. Now in its eighteenth season, this



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green nest cupped in the Yucca-covered hills has not only paid for itself but put away the proverbial nest-egg for each following Winter season. Only once did it fall short, and that was when Dame Nature, some few seasons ago, took matters into her own hands and "rained it into the red." As one non-Californian succinctly put it:

"Drizzle—Fizzle!"

Baton honors went for the first week to Pierre Monteux, with Josef Hofmann on a first-night engagement wearing the virtuoso's laurels for his interpretation of the E minor piano concerto of Chopin. Albert Spalding without for an instant relinquishing the rigor of his technic, fused into the Tchaikovsky violin concerto depth of mood. Final soloist of the week was Alexander Steinert playing his own "Concerto Sinfónico" for piano and orchestra. We are inclined to feel that music which departs from the norm in rhythm and harmony needs at least the framework of man-made walls topped by a ceiling. At any rate this work was cast forth to as many winds as it had harmonies and rhythms. The effect, on the whole, rather bewildering.

Monteux justified his high reputation among concert goers as an interpreter of the Frank symphony. A clever program builder, he shifted in the second half to "Tristan and Isolde" excerpts, followed by Ravel's second "Daphnis and Chloe" suite.

The Midsummer Musicales at Stern Grove in San Francisco presented as one afternoon's offering on their varied season's programming, a piano and violin recital by Janet Graham, pianist, and Viska Krokowsky, violinist. Miss Graham played with fine interpretation Brahms, Schumann and Chopin, with Miss Krokowsky presented with great suppleness, Vitali-Charlier, Mozart-Kreisler, Bloch, Rimsky-Korsakov, Sarasate, and Paganini-Kreisler. Isabelle Arndt Hesselberg was the able accompanist.

The starlight symphonies of Oklahoma City opened with Margaret Speaks, distinguished American soprano as guest artist, including in later concerts, Donald Dickson, Metropolitan Opera Company baritone; Lushanya, young American Indian soprano, and Whittemore and Lowe, astonishing duo-pianists. Conductor was Victor Alessandro, young, gifted, American. Many predict for him speedy rising to the ranks of America's greatest conductor. On July 18 there was an evening of waltzes, and on July 25, departing radically from the usual symphony program, "Symphony in Swing" was presented, and Gershwin's arrangement of "I've Got Rhythm" for piano and orchestra, the keyboard titillated by George Anson. Designed "to give the widest popular appeal without lowering the

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standard of music," these programs have eminently succeeded.

Buffalolites, usually preferring their music mixed with starlight, made an exception when on July 12 they heard in Sculpture Court of the Albright Art Gallery the Federal Orchestra under the able directorship of Franco Autori the Overture to "Barber of Seville" by Rossini; "Eine Kleine Nachtmusik," by Mozart; English folk songs, Suite, by Williams, and "Variation on a Haydn Theme," Brahms. On July 17 Paul Whiteman and his orchestra were featured in "Music under the Stars," presenting melodies that have particularly endeared this conductor to his audiences, among them "Those Bells," which Whiteman introduced in Carnegie Hall last Christmas. Again at Sculpture Court on July 19 the Buffalo Federal Symphony Orchestra, under the baton of Franco Autori, presented "Frelschutz," overture by Weber, Suite No. 2 for Flute and Strings by Bach and Symphony No. 5 in E Minor by Tschalkowsky. These concerts were free to the public and were a presentation of the Work Projects Administration. On July 26, in the Albright Art Gallery, Autori conducted the orchestra in Schubert's "Unfinished," as well as in works of Vaughan-Williams and Tschalkowsky.

In Philadelphia the Works Project Administration presented on July 18 in the Great Court of Mitten Hall, Temple University, Joseph Zwilleh, young Philadelphia violinist, with the Federal Symphony Orchestra, playing the Mendelssohn Concerto. Overture to "Marriage of Figaro" (Mozart), and Bach's "Arioso" were other items on the program. Of interest were two compositions by Luigi Carne-

valo, "Orientale" and "Villanella." Mr. Carnevali led his own works. Otherwise J. W. F. Leman presided on the podium. On July 25 the orchestra, led by Arthur Cohn, young Philadelphia composer and conductor, gave a masterly interpretation of Sibelius' second symphony. On July 28, the soloists were Riva Bercova, soprano, and Walter Baker, organist, the latter performing the solo part in Eric Delamarter's Concerto in E minor, its first rendition in this country. On Tuesday evening, August 1, J. W. F. Leman conducted his most capable orchestra through the varied tonal landscape of "Valentino's Farewell" from Gounod's "Faust," "Erl tu" from Verdi's "Il Ballo in Maschera," as well as John Christian Bach's "Sinfonia in B flat major," a group of dances from Smetana's opera, "The Bartered Bride" and "The Flight of the Bumble Bee" of Rimsky-Korsakoff. On other evenings, such notable guest artists as 10-year-old violinist Norman Carol, Michael Dell'Angelo, trumpeter, and Leslie Flounders, saxophonist, took the honors.

Philadelphia has proven herself by no means backward in radio productions of merit. Continuing a series of weekly broadcasts over Station KYW, the Philadelphia Federal Symphony Orchestra was heard on July 17, at 10:30 o'clock, in the following program:

March—"Pomp and Circumstance," Elgar  
Overture to  
"The Merry Wives of Windsor," Nicolai  
Intermezzo from  
"Jewels of the Madonna," Wolf-Ferrari  
"Emperor" Waltz..... Johann Strauss  
Conductor on that night was J. W. F. Leman.

As a feature in "Twin City Market Week" which opened on Monday, July 31 and centered around the idea of progress in Twin Cities and the Northwest, the Minneapolis Symphony Orchestra at the St. Paul Auditorium on August 1 gave a fine sample of its abilities as the oldest and best known musical organization in the northwest. It was one of those classical-popular concerts that prove the entire compatibility of the old conventions with the new spirit.

At the end of his concert season in Paris, Stokowski, master of nuance and tone-coloring, has been taken to task by his Parisian audiences, evidently less sentimental in judging music than conventional minded Philadelphia matrons. The French call him the spoiled child of American audiences, allowed "to get away with anything." They say he retouches "Afternoon of a Faun" with a too-daring "prolongation of basses," parries the Spartan strength of Mussorgsky's "Night on the Bald Mountain," over-dramatizes Brahms. In fact, they are wagging tongues over him in Paris—a circumstance not altogether new to the brilliant conductor. Outstanding numbers on his programs were the usual Bach transcriptions, "Wotan's Farewell" and the First Symphony of Brahms.

When Big Business takes a hand in establishing symphony concert series we may be sure—such are the strange ways of art—that good music and good audiences result. So especially welcome was the announcement that the B. C. Electric Railway Company, Ltd., once again had undertaken the sponsorship of a series of symphony concerts to be held in the Malkin Memorial Bowl, in Vancouver, Sunday afternoons. The program of the first concert was "Rienzi" of Wagner, "Nocturne" from "Midsummer Night's Dream," Mendelssohn, as well as compositions of Richard Strauss, Grieg, Smetana, Saint-Saens, Tschalkowsky, and Oley Speaks. Soloist was Annabell Mackenzie Edwards. One of the most powerful commercial organizations in the province, the B. C. Electric Railway Company, Ltd., is to be commended for sponsoring musical enterprise of this nature.

Ravinia has had its ups and downs. This year's performances gives promise of an upswing, with more than 10,000 people being attracted to it the opening week, and the names of Sir Adrian Boult, Vladimir Golschmann, Artur Rodzinski, Josef Hofmann and Emanuel Feuermann added to its roster. Ravinia's guest conductor, Sir Adrian Boult, with characteristic British sportsmanship, featured in his farewell Saturday night concert with the Chicago Symphony Orchestra



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(July 7th) the works of three American composers, Aaron Copland, Anis Fuleihan and David Van Vactor, flute player in the orchestra. In his second week he gave the first complete United States performance of the seven-part suite from Arthur Bliss's sound track for the H. G. Wells' fantasy, "Things to Come" (Attack! Pestilence! World of Ruin!). Composer Bliss's own comment on the score was: "It's all right on the surface. . . It's dramatic, but it has little depth."

The soloist on July 15th and 16th was Emanuel Feuermann, cellist; on the 16th presenting the Dvorak Concerto and on the 16th the Haydn. In his work with the Saldenberg Symphonietta Feuermann reminds us that he has a technique and tone second to none. July 20th began the Ravinia concerts' fourth week, with vivid Vladimir Golschmann conducting with such brilliancy as indicated he and the Chicago Symphony Orchestra had come to a complete understanding with each other. With full cognizance of the acoustical peculiarities of Ravinia, he brought into fine focus the Sibelius number, as well as Stravinsky's "Fire Bird."

The Toronto Promenade Symphony Orchestra was led by Sir Adrian Boult, noted British conductor and musical director of the British Broadcasting Corporation, in a concert on Thursday, July 13th over CBC. Soloist was Grace Pannini, young American soprano.

The Nassau-Suffolk Federal Orchestra, conducted by Christos Vrionides, presented in Memorial Park, Babylon, Long Island, July 7th, Rossini's Overture, "Semiramide," Mendelssohn's Italian Symphony, Werner Janssen's Foster Suite, selections from "Un Ballo in Maschera," by Verdi, and the popular "In a Chinese Temple Garden," by Ketaibey. Other numbers were "March and Procession of Bacchus," from ballet "Sylvia," by Delibes, "Pot-pourri of Stephen Foster Melodies," arranged by G. B. Nevin, and "Jeannie With the Light Brown Hair," by J. W. Clokey. The final number was "Blue Danube Waltz," by J. Strauss. The Babylon Festival Chorus and the Bay Shore Choral Society were guest artists. July 14th a program notable for its sympathetic rendering of Bizet's "L'Arlésienne Suite," No. 1; "March Hongroise," Berlioz, and other symphonic gems were presented. Oliver Steward, tenor, served as guest artist.

The Syracuse Symphony Orchestra, directed by Andre Polish, during its summer season at Cornell University played concerts at Skaneateles and Cazenovia, N. Y. Given at popular prices and introducing a number of American works, with native soloists, it drew enthusiastic audiences in all of its six concerts.

Massimo Freccia, who conducted with

such verve at the New York Stadium in June, has been appointed musical director and conductor of the Havana Philharmonic Orchestra. Heard last year in Cuba, he was evidently so well liked that it took only the "prestige" of his New York performances to secure him a contract as conductor in Cuba.

"IBM Day" at the Golden Gate Exposition enlisted the services of music. San Francisco Symphony Orchestra, playing under the baton of Pierre Monteux, gave a stirring interpretation of the IBM Symphony, composed by the young Italian, Vittorio Giannini. Epitomizing as it does the ideal of peace, it is hailed as a substantial addition to musical literature of today.

On July 9th the baton of the N. B. C. Symphony Orchestra was taken over by Dr. Frank Black, one of the best-known of radio musicians. In this, his first appearance as conductor of the N. B. C. orchestra's summer concert series, Black presented the world premiere of Hans Spialek's "Demon Variations," a composition particularly adapted to radio production.

On July 9th, in the Malkin Memorial Bowl, the Vancouver Symphony Orchestra, under the baton of Allard de Ridder, presented a well-balanced program, Steven Kennedy, famous American baritone, assisting. Brahms' "Academic Festival Overture," "The World in the Open Air," Montague Phillips; "Bridle Song" and "In the Garden" from "Rustic Wedding Symphony," Goldmark; "Scheherazade," Rimsky-Korsakoff; "Wedding at Troldhaugen," Grieg, and the "Radoocy March" by Berlioz. Mr. Kennedy chose to sing the following numbers:

"Who Is Sylvia?"..... Schubert  
"Vision Fugitive"..... Massenet  
"Di Provenza il mar"..... Verdi  
"La Traviata"..... Verdi  
"I Love Life"..... Mana-Zucca

Taking part in a musical festival lasting from July 27 to July 31, the Pacific Saengerbund assembled in San Francisco from the states of California, Oregon and Washington, opening their concerts with a "reception" in California Hall on the evening of July 27th. The first festival concert took place July 28th in the Civic Auditorium and the second on the evening of July 29th in the same place. "Prizesinging" was a feature of the programs.

**CORRECTION:** In the June issue of THE INTERNATIONAL MUSICIAN, in speaking of the performance of the Baltimore Symphony Orchestra for the National Federation of Music Clubs in Baltimore, Md., on May 16th, we omitted the name of the guest conductor, Howard Barlow, a regretted oversight on our part, since his performance was eminently praiseworthy.

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# Band Concerts

**S**UNDAY evening, July 16, in Central Park, New York City, the Goldman Band, under the direction of Dr. Edwin Franko Goldman, presented a program of varied appeal, including works from Chopin, Schubert, Wagner, Liszt, Grainger, Hadley and Offenbach, as well as three by Conductor Goldman himself. On July 17 the program consisted entirely of Italian music. On July 19 the Central Park Mall resounded to a Russian program by this same band and on July 21 one in which the Russian, Tchaikovsky, dominated. The July 23 concert was devoted entirely to grand opera music, that of July 26 featuring "Pictures at an Exhibition" by Moussorgsky. July 28's concert was outstanding for its presentation of two complete symphonies of Beethoven, the First and the Fifth, soloists for the week being Leonard D. Smith and Frank Elkins, cornetists, Ned Mahoney assisting in the trios for this instrument. The fourth week of concerts was outstanding for its program Wednesday evening, August 2, which consisted entirely of American composers and that of August 4, the first half of which was devoted to works of Schubert. For the fifth week, five compositions by Richard Wagner, given on August 6, were the high spots. The concert of August 11 featured Verdi.

In Prospect Park the Goldman Band presented during July and August concerts equally varied and equally well-attended.

Crown Prince Olav of Norway and his princess, at the former's birthday celebration at the estate of Mrs. T. Jefferson Coolidge, Manchester-by-the-Sea, Mass., enjoyed with their 140 guests a two hours' concert by F. A. Remick and his New England Band. Standard works of the great composers were interspersed with beloved folk songs of Norway. That same evening the band presented a program at the estate of Mrs. R. M. Knowles of Beverly Farms. People, it seems, are waking up to the possibilities of the band in enlivening any social functions, indoors or outdoors.

As is perhaps fitting, the official World's Fair Band has a conductor, Joseph Littau, who is an exclusively "home product." Both of his parents and all four of his grandparents were born in the United States, and his career so far has included a long engagement with "Roxy," as well as conducting the Omaha Symphony Orchestra, the Boston Opera Company and staff conductor of N. B. C., organizations all as American as peanuts and pancakes. Nightly playing for the Lagoon of Nations spectacle, and giving a concert daily in the Court of the Consumers Building, the Trytons have ample scope for both their enthusiasm and their ambitions. Most of them have been recruited from the leading symphonic and operatic orchestras through the country.

The dedication program on the opening of the newly erected bandstand in Lincoln Park, Springfield, Ill., on July 25, was the occasion for a concert in honor of the G. A. R., the Veterans of Foreign Wars and the American Legion. There was a gala performance by the Springfield Municipal Band under the guest leadership of Wallace Grievens and, in the second half, the directorship of the regular conductor, Homer D. Mounts. Naturally selections of a patriotic nature predominated, among them "Stars and Stripes Forever," by Sousa; "The Blue and Gray," by Dalby, and "Paving the Way," by F. Slater, a march dedicated to Mayor John W. Kapp. After the intermission, "Americans, We," by Fillmore; "Grand American Fantasy," by Tobani, and "Over There," by Grofe, repelled the patriotic note.

In Springfield the State Band Tax Law has provided two bands.

The Municipal Band of 40 men plays two concerts a week in the city parks for ten weeks each summer. Homer Mounts is the director of the band and Frank E. Leeder, president of Local 19, is its manager.

The other band is a colored band of 25 men which also plays two concerts a week. This band is under the direction of Frank Berneker.

In Boston, at the Parkman Bandstand, the Commonwealth Federal Band, W. A. Barrington-Sargent conducting, did credit to its sponsors, the Works Project Administration. On Sunday, July 23, such substantial works as "Inauguration March" from "Boabdil," by Moszkowski, and "Largo" from the Fifth Symphony by Dvorak were given, as well as the stirring "American Fantasy" by Herbert, and a lilting selection from "Rose Marie," by Friml. On July 25, composers Sargent, Komzak, Marie and Doud figured on the program as well as Hildreth, Dellbes, Strauss, Meyerbeer, Rollinson, Keler-Bela, and Binns. On July 27 J. Lanza presided at the baritone horn in "Cicero" by Lenz, other features being "Panamericana" by Herbert and "Old Colony" by Sargent.

Fifteen free band concerts, given though the joint cooperation of Mayor La Guardia, John S. Burke of the Friedsam Foundation, and Local 802, A. F. of M., have been provided for at various municipal pools and recreational centers of New York City during July and August. Don Voorhees, baton wielder of many Broadway success, was conductor of the initial performance given at the Sarah Delano Roosevelt Playground, July 18. Marjorie Livingston, soprano, and William Tong, trumpeter, were the soloists. On July 20 the concert, taking place at the Red Hook Recreational Center, under the baton of Eugene Plotnikoff with trumpet soloist David Glick, had a substantial program in which Sousa, Gomez, Levy, Planquette, Gounod, Strauss and Poncielli figured. July 25 found George F. Brigel, bandmaster of the 102nd Regiment Engineers' Band, in the podium of the Van Cortlandt Park Recreational Center with trumpeter Thomas D'Onofrio, as soloist. The July 27 program at Highbridge Play Center, conducted by Giuseppe Creatore, contained such gems as Sousa's march, "Semper Fidelis"; Thomas' overture, "Mignon"; Massenet's "Angelus," and Tchaikovsky's finale from the "Fourth Symphony," arranged by Creatore. After the intermission came the "Blue Danube" of Strauss, the "Largo" of Dvorak, Sextette from "Lucia," Donizetti, "Grand Selection" from "La Traviata," by Verdi, and "Catto Divo" from "Norma" by Bellini, sung by the soloist of the evening, Elvira Helal. Altogether an outstanding program, with an outstanding conductor. On August 3, at the McCarrne Play Center, Captain Francis W. Sutherland of the 7th Regiment Band, led the orchestra through the mazes of Wagoner's "Rienzi" overture, Rossini's "Inflammatus" (with trumpeter Victor Lupo playing the solo), Mascagni's "Cavalleria Rusticana" and excerpts from Herbert's "Mlle. Modeste." On August 29 a concert will be held at the Henry Hudson Parkway at West 101st Street. One cannot overestimate the influence of these band concerts in giving zest to the long summer evenings of the folk in and near these districts.

Paul Althouse, Metropolitan Opera star, appeared as guest soloist August 7 at the City Park band shell, with the Reading (Pennsylvania) Federal Band, when a special Victor Herbert program was presented with Frank L. Diefenderfer conducting. The Penn Wheelmen chorus of eighty voices took part and many well-

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∞ indicates figure 8 brush sweep.

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R. H. (right hand)  
M. S. - Hi-sock  
B. D. - Bass Drum

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known Reading musicians, among them Anna May Diefenderfer, Mrs. J. Wannan Drase and Arthur Jones, assisted. Paul Althouse was first schooled in singing when he was a choir boy at Christ Episcopal Church of Reading.

On Sunday, July 23, at Hershey Park, Hershey, Pa., the Allentown Band with Albertus L. Meyers, conductor, presented to an audience of 5,000 an unusually varied program. The first half consisted of compositions of Lehar, Weber, Clark, Cailliet, Strauss-Yoder, Tobani and Rixner. The second half was given over entirely to the works of Michael Edwards Slowitzky, well-known composer and conductor of the Pottsville Band. Particularly outstanding was his modernistic "March of the Machine Men." Other of his compositions played were "World of Tomorrow" march; the popular song, "I Whisper Good Night," and special band arrangements of the "Pilgrims' Chorus" from "Tannhauser"; "Fete Boheme" from Massenet's "Scenes Pittoresques" and a medley overture, "Hits of Yesterday."

We are pleased to present the following letter from Local 50. It proves the merit of cooperation.

### LETTER OF THANKS AND APPRECIATION

To Local Officers and Members:

We band men of Local No. 50, St. Joseph, Mo., herewith wish to express our appreciation and heartfelt thanks to the different locals that responded to our recent appeal for assistance in the purchase of band uniforms and "donated" so generously to our "Mooch." We also express our thanks to the officers of the International and our outside friends who assisted us.

We did not manage to get sixty uniforms, but we did get thirty-six. In addition to that, we obtained a series of band concerts in our city parks, three per week for six weeks. We believe that "dolling up" helped us in the matter of concerts.

Your donations were a big help and we think you boys are a fine lot of fellows. Many of you seemed to get a "kick" out of our letter and let us inform you we got just as big a "kick" out of your letters. We intend to send in our picture of the band and ask THE INTERNATIONAL MUSICIAN to print it in some future issue, so that you can see how a bunch of "Moochers" look after you get them dolled up.

Fraternally,

LOCAL NO. 50, A. F. of M.,  
St. Joseph, Mo.

(Signed) FLOYD HARRIS, President,  
H. A. RENSCH, Secretary.

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# Stage Shows

WITH business at a low ebb because of the excessive heat and general business conditions, we are forced to confine ourselves to the outlook for the Fall. While stage shows may be temporarily retarded by the present situation among the actors, there is no reason to believe that mid-September may not show a decided upswing in presentations of flesh in vaudeville and motion picture theatres.

William Brandt, in a statement in the *Motion Picture Herald* of July 5, states that vaudeville is "back again." In this article Mr. Brandt states that so successful was the vaudeville policy in his Flatbush Theatre that, in his mind, there is no question that it is the answer to poor film production and second run houses. As previously announced, Brandt will open stage shows in the Flatbush, Brooklyn; the Carlton, Jamaica; Audubon, Washington Heights, and the Windsor in the Bronx on September 21. These will be full-week houses, and he will operate a split-week in the Bayside Theatre, Bayside, Queens, New York. He has made overtures to the Hippodrome in Baltimore, the Rialto in Newark and the State in Hartford, and will try to build an independent circuit of 20 theatres. This is the most encouraging sign for vaudeville in many years.

We have often stressed the important part played by independent theatre operators in the employment of actors and musicians in theatres. In Minneapolis, Minn., the bondholders of the Minnesota Theatre, which was formerly operated by the Publix, re-opened the deluxe house on July 21 with vaudeville and motion pictures. The acts are being booked by William Morris and are set off by a line of twelve local girls, an orchestra of eighteen men and an organist. Operating at a 30-cent top at night, this theatre played to a surprising gross of \$9,100 for its first week, although handicapped by extremely warm weather. This opening has awakened the R. K. O. Orpheum to renewed competition with flesh. To this reviewer it appears that the Brandt circuit and Minnesota operations may do much to start the long-waited boom in stage shows.

A number of other favorable activities include a two and one-half hour vaudeville unit being produced by Ned Alford and N. S. Barger, entitled "A Night at the Moulin Rouge," which will open at the Shrine Auditorium, Davenport, Iowa, on October 30, and has been booked solid through February 1. The headliners for this production are Toby Wing, the Slate Brothers, Helen Morgan, Stan Kavanagh, Buster Shaver, Fifi D'Orsay and Ada Leonard. The Orpheum Theatre in Portland, Ore., has been taken over by Sterling Theatres, Inc., and returns to stage shows on September 1. An August 1 opening was the Paramount Theatre in Springfield, Mass., with a name band vaudeville policy.

For the week ending June 30 Gene Krupa played to a tremendous \$60,000 at the Paramount in New York, while Sammy Kaye also drew an immense \$45,000 at the Strand Theatre which seats 1,000 less than the Paramount. Kaye drew a tremendous \$36,000 at the Golden Gate in San Francisco, a figure \$21,000 above the average for this house. Milt Britton with Bruce Cabot and Bea Wain, the only other name band attraction, grossed \$17,500 at the Fox in Philadelphia.

For the week ending July 7 Krupa, in his second week at the Paramount, drew \$58,500 and Sammy Kaye \$31,500 at the Strand. Clyde McCoy gave the Philadelphia Fox a gross of \$17,000, while on the West Coast Kaye drew the record at the Paramount in Los Angeles with \$38,000, and Artie Shaw drew a fine \$25,000 at the Golden Gate in San Francisco.

For the week ending July 14 Gene Krupa, in his third and final week, drew \$33,000 at the New York Paramount, and Sammy Kaye \$26,000 at the Strand. Ella Fitzgerald, directing the Chick Webb band, drew \$19,000 at the State. At the Palomar in Seattle, Skinnay Ennis drew a big \$6,000 in the 1,350-seat house, while Milt Britton grossed \$12,000 at the Capitol in Washington.

For the week ending July 21 Woody Herman and his orchestra drew a satisfactory \$40,000 at the Paramount in New York, while Clyde McCoy drew a weak \$15,000 at the New York Strand. The State Theatre was also on the weak side, with Rita Rio bringing in \$15,000. Ozzie Nelson at Shea's Buffalo in Buffalo, N. Y.,

raised the gross to \$15,000, \$1,800 better than the previous week.

In the legitimate field the outdoor presentations occupy the center of the spotlight. The St. Louis Municipal Opera, the Memphis Open Air Theatre and the Iroquois Amphitheatre in Louisville, Ky., are playing to great crowds. Bill Robinson and his "Hot Mikado" production occupy the music hall on the Fair grounds and never fail to attract fine audiences. Billy Rose's Aquacade at the Fair is enjoying a sensational business, so great that Rose is talking of retiring with his millions at the close of the Fair. In Springfield, Ill., the Municipal Opera under the direction of the Springfield Playground and Recreation Commission is doing its share to build up a love of stage shows. The second presentation of the season was Victor Herbert's "Sweethearts" which was given on the Illinois State Fair Grounds on July 27-28 to capacity audiences. E. Carl Lundgren was the director and President Frank E. Leeder of Local 19 the orchestra manager. Prince Franz was sung by Norman L. Davis; Sylvia, by Emmie Viebahn; Lieutenant Karl, by R. E. Patton and Liane by Vivian Withey. The chorus consisted of 52 local singers, and accompaniment was furnished by an orchestra of 28 men.

In New York City "The American Way" re-opened on July 17 and is again playing to most satisfactory business. The show is the largest spectacle presented in this country since "The Miracle." The Center Theatre is cooled by an air-conditioning plant which was installed at a cost of more than \$100,000 and is an exact duplicate of the one in Radio City Music Hall. "Yokel Boy" has been on Broadway since July 3 and has already established itself as a hit. The drought and extreme heat have hurt business, but all shows that remained open through August 1 will undoubtedly play well into the Fall.

For the week ending July 1 the musicals in New York showed the following grosses: "Hellzapoppin," 33rd week, \$29,600; "Leave It To Me," 35th week, \$17,000; "Streets of Paris, third week, \$21,000; "From Vienna," third week, \$5,000, and "Pins and Needles," 83rd week, \$8,300. In Boston, "Yokel Boy," in its second and final week, grossed \$18,000 at the Shubert Theatre. In Chicago, "One For the Money," in its fourth week, drew \$7,500, while "My Dear Children," with John Barrymore, brought \$12,000 to the box office of the Selwyn for its eighth week. In San Francisco, "Tobacco Road" drew \$7,000 at the Curran Theatre, while on Treasure Island, "Cavalcade of the Golden West," drew \$16,500 and "Folies Bergere," \$19,000. "Katinka," in the Municipal Opera in St. Louis, grossed approximately \$40,000.

For the week ending July 8 Oscar Straus' "Waltz Dream" drew \$30,000 in St. Louis, being somewhat handicapped by threats of rain and extreme heat. In Louisville, "The Student Prince" played to \$12,000 at the Iroquois Theatre. Musical shows in New York dropped off slightly with "Hellzapoppin" drawing \$26,000; "Leave It To Me," \$12,000; "Streets of Paris," \$17,000; "From Vienna," \$4,000, and "Pins and Needles," \$6,000. In Chicago, "One For the Money," in its fifth week drew, \$6,500, and "My Dear Children," with John Barrymore, \$10,000 for its ninth week. On the West Coast "Tobacco Road" drew \$8,000 in its third week at the Curran in San Francisco, while on Treasure Island "Cavalcade of the Golden West," in its 19th week, drew a terrific \$25,000, and "Folies Bergere," in its 12th week, a fine \$27,500.

For the week ending July 15 no figures were available for the St. Louis Municipal Opera. "Roberta," at the Iroquois in Louisville, drew \$10,500, and "New Moon," at the Memphis opening week, was hurt by night baseball and heat and drew only \$6,600. In Chicago, "One For the Money" closed its final week with \$7,500, and Barrymore's "My Dear Children"

# Television

BRITISH television has recently taken stock of itself by means of questionnaires distributed among viewers, and the general verdict is most gratifying to all concerned. Assuming that British and American tastes are somewhat similar, it is to be expected that the United States television organizations will profit greatly by this "straw vote" assemblage of questions and answers. Proving that television is not for the privileged class alone, it was found that of a sample of 1,200 questionnaires twenty-eight had been fully answered and submitted by laborers, in addition to scores of men occupied as salesmen, teachers and small tradesmen.

Out of 20,000 set-owners in England, 4,800 wrote in for these questionnaires (following announcement from the station), and 4,000 returned them filled out in full. Considering that the proportion of listeners who responded to a similar appeal on the sound wavelength was less than 1 per 1,000, this was a remarkably good batting average for sight-broadcast. This showed a volume of interest equivalent to that of 4,000,000 listeners. Previous to this campaign nearly 900 television set owners had been corresponding with Alexandra Palace, offering various criticisms of the television programs.

Classifying the votes into three categories—studio programs, outside broadcasts and films—the results were as follows:

Studio Productions:	
Drama	70
Full-length plays	83
Light entertainment	91
Musical features (solo or orchestra)	40
Ballet	25
Special musical productions	12
Operetta	26
Talks	74
Sports demonstrations	43
Other demonstrations	80
"Picture Page" (interviews, etc.)	92

Outside Broadcasts:	
Sporting events	88
National ceremonies	89
Plays and vaudeville from theatres	93

Films:	
News reels	93
Cartoons	82
Short films	56
Feature Films:	
(a) English or American	65
(b) Continental	23

As television is still regarded as a dangerous rival to the movie industry, the film companies have not given their full co-operation to the British producers of sight-broadcast, and for this reason the demand by many viewers for the revival of some of the old film successes cannot be fulfilled.

It was also surprising to note that the short films ranked so high on the list as they were all more or less of an educational character or government propaganda.

There were innumerable requests for a Children's Hour, and although much time cannot be devoted to this type of program at the present, due to lack of studio accommodations, it has been decided to devote an occasional afternoon entirely to a young audience.

The musical features received the lowest rating, which was somewhat of a shock to the producers. They had not expected them to appeal to the majority, but such a low percentage was disappointing, and every effort is now being made to make these productions more suitable for television.

Then, too, there is a great demand for more plays. As there are very few plays being written for television, there will soon be a great shortage of these programs, it is feared, for the present rate of consumption is five or six a week.

Viewers appeared to want more glamour, as well as more humor, and more pictures of the announcers. The announcers have become very popular.

It would be impossible, of course, to satisfy everybody on all the minor points brought out on these questionnaires, but several important moves will be made by BBC as a result of these questionnaires.

Television plays of any length will be divided into acts and "intermission," according to Thomas H. Hutchinson, NBC television director. This decision followed a study of audience reaction from which it was learned that the viewers like to stop and compare notes on television. Music will probably be broadcast during the intermission and a still of a program page announcing coming attractions and characters will be shown.

The NBC producers have also discovered that by providing a location for variety shows, such as night clubs, showboats, etc., a more interesting atmosphere is created which places the viewers in a more receptive mood for this form of en-

drew \$11,000. At the Elitch Gardens in Denver "Michael and Mary" drew \$6,000. On the West Coast "Ladies and Gentlemen," with Helen Hayes and Herbert Marshall, in its first week at the Curran Theatre, drew \$28,000. "Tobacco Road" at the Geary closed its San Francisco stay with \$7,000. On Treasure Island "Cavalcade of the Golden West" drew \$22,000 and "Folies Bergere," \$21,000. In New York, "Leave It To Me" withdrew until mid-August. "Hellzapoppin," in its 35th week, drew \$27,000; "Streets of Paris," fifth week, \$18,000; "Yokel Boy," in its first week, \$15,500; the refugee revue, "From Vienna," grossed \$4,000, and "Pins and Needles," \$7,000.

For the week ending July 22 the Municipal Opera in St. Louis lost one performance of "The Firefly" on account of rain, but nevertheless grossed a fine \$40,000. In Memphis, the second week's presentation was "Roberta," and an upturn in business brought 18,000 paid admissions through the box office. In Louisville, at the Iroquois Amphitheatre, "Blossom Time" drew \$11,500. In Maplewood, N. J., Ethel Barrymore, in "Whiteoaks," drew \$7,500 for eight performances. "My Dear Children" drew \$11,000 at the Selwyn in Chicago; "The Women," \$5,500 at the Brighton Theatre, Brighton Beach, Brooklyn, and "Payment Deferred" \$5,200 at the Elitch Gardens in Denver. In San Francisco Helen Hayes and Herbert Marshall played to standees at all performances at the Curran Theatre with a resultant gross of \$30,000. On Treasure Island "Cavalcade of the Golden West" drew \$23,000 and "Folies Bergere," \$22,000. New York grosses gave "Hellzapoppin" \$30,000; "Streets of Paris," \$23,000; "The American Way," \$23,500; "Yokel Boy," \$15,000; "From Vienna," \$5,000, and "Pins and Needles," \$7,000.



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ertainment, and eliminates the stiffer procedure of master-of-ceremonies introductions.

In discussing television's problems, Orrin E. Dunlap, Jr., radio editor of the New York Times, declares that the toughest problem television has to face is to get the first 100,000 sets in homes. Television has not made the grade in New York that was expected (optimists being fully convinced that over 100,000 sets would be sold before Christmas), and a sale of even 10,000 sets before the end of the year would be a surprise at the present time to those in the industry.

Mr. Dunlap believes that the autumn of 1941 will be the earliest time before television really gets a strong foothold in the New York area. "Telecasters have two years of agony ahead," he contends, for television producers will have to learn much more about the technique which "is not merely Hollywood plus broadcasting."

The ever-busy DuMont Laboratories has now patented a system of two-way television communication in which a single cathode-ray tube at each station serves both as pick-up device to develop picture signals for transmission and as a receiver to reproduce images transmitted from the remote station. Thus, by eliminating the need for additional tubes, the system will greatly reduce the apparatus cost.

This system is based on the use of a dual-function cathode-ray tube which includes both a photo-sensitive screen (being the pick-up), and a fluorescent screen (viewing), each of which are served by a single or common cathode-ray beam. Thus when the tube is transmitting the image, the cathode-ray beam swings over to the photo-sensitive screen or photo-electric mosaic, scanning it in the regular manner, while at the other end the cathode-ray beam swings over to the fluorescent screen, which it scans in order to reconstruct the images being transmitted from the remote station.

Production is also being speeded on a 882-line television transmitter at the DuMont Laboratories. Although the current television transmitters are now operating with half this definition, usually 441-line, the 882-line images will be receivable on regular DuMont.

Paramount Pictures, Inc., a heavy stockholder of the DuMont organization, is now

experimenting with various types of entertainment material to be telecast by laboratories. Although full-length features are not available at present, Paramount is testing both live talent and special film material.

Development on the theatre-size television images is being pushed ahead by DuMont with the expectations of demonstrating this within the next few months. To date, the Baird Television Company (England) is the only firm which has given demonstrations here of large-size television pictures.

Plans are being completed for the "first television network" in America, which is expected to be put into effect by fall. It has recently been learned. RCA-NBC's station atop the Empire State Building will be linked with General Electric's Schenectady-Albany, N. Y., station. The programs will be fed from the New York City station to the up-state experimental outlet and a system of relay stations will be used instead of the expensive coaxial cables. Engineers of both organizations have been devoting a great deal of effort to insure transmission of the visual signals.

General Electric will feed to RCA-NBC special outdoor features, and RCA, in return, will provide the live talent and film shows to the up-state outlet.

It is expected that this network will not only offer engineers an excellent opportunity to determine the practicability of "network television," but will also reduce production expenses by a mutual sharing of the overhead of developing entertainment.

Last month the National Broadcasting Company revised its program schedule for Station W2XBS in an effort to attract a larger television audience during the summer. Although the program service of ten hours a week has been maintained, the evening periods have been extended from Tuesday to Saturday. This is due, in part, to the elimination of the Saturday matinee telecasts and the temporary discontinuance of the programs supplied by the mobile tele-unit. The noonday shows are being continued Tuesdays through Fridays on the new schedule, and include full-length motion picture films.

The mobile television station was returned to the RCA factories in Camden, N. J., during July for various improvements, including the addition of a second camera.

Experimenting further on the television technique required of announcers, NBC has learned that a more informal and natural style must be developed for such telecasts of news bulletins, etc., and that many of the techniques employed in radio are not adaptable to sight-broadcast.

Singers are beginning to worry about their fate in television, also, for they must change from the concert hall technique to a more intimate style, and a most pleasant personality is required as well as a good voice.

A policy to govern the issuance of permits for experimental telecasting, which is found in the second part of the Federal Communications Commission's report, will not be submitted to the commission until the fall sessions have been resumed. This involved pending applications for new stations to be erected in various sections and the formulation of a definite licensing policy. At present experimental television licenses can be obtained only on condition that the licensees contribute to its technical advancement, and do not include the testing of public reactions of program technique.

It is generally agreed by tele-viewers that the three hit television shows produced to date in New York have been the one hour dramas, "The Donovan Affair," by Owen Davis; "Confessional," by Percival Wilde, and E. B. Ginty's "Missouri Legend," featuring Jesse James. The operetta, "Pirates of Penzance," also was quite successful, although the French film "Ballerina" proved to be much less interesting.

An application has been filed by Station WTIC, Hartford, Conn., with the FCC for a television license. The organization seeks a 1,000-watt station, which would be located on a hill at Avon and operated on the 84-90 megacycle band.

It is expected that the new "orthocon," or "eye" tubes, being developed by RCA Manufacturing Company will be ready for use before the first of next year. These tubes are designed to give television cameras greater depth of focus, clarity and truer perspective.

GENE HODGES

**Name Bands**

ONCE it was ragtime. Then it was jazz. Now it is swing. And all within the space of twenty-five years. Why do the styles in popular music change so quickly? Such elemental things as harmonies and melodies, one would think, should have a certain formula producing the same effect in any age and any locality.

Perhaps the explanation lies in the fact that all three of these types of music have appealed primarily to the young. It was the boys and girls that rattled ragtime off when they were supposed to be practicing; it was the post-war adolescents that went jazzing far past their bed-time. And now it is callow youth who "swings it" at a pace beyond his parents' wildest dreams. It is clear that in rag-jazz-swing-time, the dictators of its own fashions are the restless, eager youth of the land.

And has youth ever accepted for its own a hand-me-down from a preceding generation? Not if it knew it. The first requisite is that that which they like be created by them, be used principally by them, be understood alone by them—be uniquely theirs. Parental remarks, such as, "I'm glad that appeals to you," or "It used to send me on my toes, too, when I was a boy," would put on ice any self-respecting youngster's enthusiasm. For he feels his own sensations must be different. He has a new compass and a new gauge with which to explore life. Otherwise—he, too, would already be in that blind alley, that dead-end, middle-age.

It is easy to see, therefore, the why of these constant shifts in music. One element there must be—freshness—and when it ceases to be new, when the form becomes stereotyped and systematized, then it ceases to satisfy the young. Swing stands for their GREAT DESIRE. Ragtime and jazz have been tried and found wanting. But swing—ah, swing—formless, pliant, nebulous—expresses all things, releases energy, stirs emotion. And, as the generation fondly thinks, it will never, never lose its charm. Who is to tell them otherwise?

"Swave Swing" is Vincent Lopez' answer to his audiences, in opening for a limited engagement on the Starlite Terrace of Hotel Claridge, July 7, in Memphis, Tenn. He disdains following the well-trodden path of ordinary swing. Instead he has combined sweet melody with the swift swervings of swing. A new and vibrant music is the result. This was apparent during his six-months' engagement at Billy Rose's Casa Manana, and became undeniable during his performances at the Chez Paree in Chicago.

One result of his "swing to swing" has been the necessity of discarding a library built up with much effort and an expenditure of \$50,000. But it's out with the old, in with the new!

In his Tennessee engagement his famous piano wizardry in "Nola" was memorable. Blonde Betty Hutton, Generalissimo of Jitterbugs, was presented during Lopez' stay at the Claridge, and, as well, she who can tune her voice to whispering ballads—very blond Miss Drake (Blue Drake), a brand-new discovery of Maestro Lopez. Also presented were popular Sonny Schuyler, razzle-dazzle Bob Spangler, and Nick Pisanl with his cultured violin. All in all, a feast for Memphians.

Lopez began a stay at The Claridge Hotel in Memphis on July 7. He has been booked for the Kentucky State Fair (What, another fair?) at Louisville, starting September 11.

In answer to newspaper reporters who asked him if it were true that he and Stokowski had been conducting experiments in using "labor-saving" electrical instruments in their orchestras, Paul Whiteman emphatically declared that he would have no part in any enterprise that had for its end the replacing of live musicians by machines. Though much has been said, and said ominously, of what might happen if instruments like the Novachord were adopted on a large scale, Whiteman, without denying the great effects produced by such means, assured everybody he had not the slightest intention of making individual musicians the victims of current discoveries.

Incidentally Paul Whiteman's orchestra possesses some attributes that an inventor would be hard put to use on any machine. It can be divided and sub-divided and yet live! In other words, five brilliant little orchestras nestle within his great ensemble heard each Wednesday over C. B. S., and each one broadcasts and records as an entity. Thus we have recordings by

Whiteman's "Bouncing Brass," his "Sax Socktette," his "Swing Wing," his "Swingin' Strings" and the "Modernaires." Then, when you feel like it, put all of them together again—and get an earful and a heartful.

Taking his first location stand in many years, Paul Whiteman is all set to go into the Hotel New Yorker October 1.

At the mid-point between the two World's Fairs, Casa Manana in Fort Worth, Texas, has become a familiar half-way mark to continent crossers. The Summer Revue opened July 21 with the strains of "Casa Manana Marches On," theme of the 1939 production. Russ Morgan and his orchestra provided music, with Frances Langford, singer of the air, starred. Besides these offerings, Hyman Maurice directed a seventeen-piece band. Five hours of star-lit music, entertainment and dancing. And this lasts until Labor Day. On August 4 Abe Lyman added his entertainment remaining until the end of the month when he jumps to Chicago for the August opening of Chez Paree.

In the Essex House, New York City, Frankie Masters and his "Bell-tone Rhythm Orchestra," taking over from Bill McCune, are playing for dancing at dinner and supper nightly except Mondays. This means more than meets the eye. For Marian Frances sings; the Masters' Voices Glee Club favors; Jay Matthews trumpets, and Buss Dillon left-hands his drum in imitation of Bill Robinson's dancing feet. Then there's the bell-tone rhythm—a series of single notes struck with bell-like incisiveness and building into chord-clusters. Each player has his own individual color organ in miniature, for his stand is equipped with a tiny spotlight, which he manipulates to obtain effects to accentuate his music. Masters is orchestra director, singer and master of ceremonies. (Previous to his Essex House engagement, went to Beverly Hills Country Club, Newport, Ky., July 7, for a fortnight and then to Baltimore on the 22nd for a six-week hang-out at The Summit.) At the Essex House the popular Arthur Murray Dance House continues every evening, except Mondays, between 9:30 P. M. and 10:30 P. M.

Cab Calloway who walled himself to fame has put all that behind him now. Instead he shuffles softly, features wispy ballads, simple melodies, heart-stirring songs of Sister Tharpe. On his theatre tour, starting in September, after a record-breaking run of one full year at the Cotton Club, New York, there will be no more hi-de-hoes!

True, there will be "The Ghost of Smokey Joe" on his program, a number from the current Cotton Club revue, in which a few throaty notes are reminiscent of his old style, but then comes the gently rhythmic ballad, "Got No Time," in which his soft-shoe routine forms a lithe-some background.

He'll tell you that he's been fed up with that hi-de-ho stuff for a long time. Wants to stop it before his audiences feel the same way. Now he's emphasizing melody, getting such star instrumentalists as Chu Berry and Cozy Cole, and tuning up even a few waltzes. Illustrative of his new mood is the hit-to-be, "The Jumpin' Jive." It displays few vocal acrobatics and it has a melody.

Duke Ellington and his orchestra played theatres in Baltimore, Akron, Youngstown and Milwaukee until July 24 when they opened at the Ritz-Carlton in Boston. Following this engagement they were scheduled to go on the air from a Loop hotel in Chicago this autumn. They will be presented in a legitimate theatre on Broadway in one of three vehicles being considered by Duke's representatives, the William Morris Agency. The Negro maestro himself has had a hand in all three works, being the actual composer of one of them and the collaborator in the others.



All of them, one a fleeting history of the Negro people, one the story of a Pullman porter, one called "Cock o' the World" are excellent mediums for his special talents.

"Performers for Their Majesties, the King and Queen," might well accompany write-ups of Meyer Davis and his orchestra. For they played for King George VI and Queen Elizabeth during their visit to the United States. Items on the program were "Alexander's Ragtime Band," "Rhapsody in Blue," "Kiss Me Again," and "Indian Love Call," played during the reception and luncheon in the Federal Building at the World's Fair.

Jimmy Dorsey jammed 2,000 people into the Outdoor Gardens of the Meadowbrook (seating 1,000) at his swing concert to raise money for a waiter run over by a Jersey police car. Bing Crosby, Benny Goodman, Artie Shaw, Connie Boswell and many other directors kept the wires hot with telegrams of sympathy. But Jimmy is proudest of the message of appreciation from Rabbi Max Raisin of Paterson. The waiter is a member of Rabbi Raisin's congregation. After one month's stay at the Outdoor Gardens, Dorsey had his stay extended from six to ten weeks. October 12 he takes over the stand at Palmer House, Chicago.

The Windy City blows reports our way of a hilarious season. Johnny (Scat) Davis found his baton waiting at the Blackhawk Cafe in Chicago where he replaced Jack Teagarden July 26, after the latter's eight-week run there. Jack spreads out for a general tour of one-nighters and theatre dates. Phil Levant and his orchestra were held over in the Bismarck's Walnut Room until well along in July. The Panther Room of the College Inn resounds nightly with jitterbug ju-jitsuing refereed by Bunny Berigan. Milt Herth holds forth in the LaSalle's Blue Fountain Room. At the Edgewater Beach Lawrence Welk rings that welkin. The stand at Palmer House, Chicago, belongs to Joe Reichman (who started out in this very city to be a lawyer) until Tommy Dorsey takes it over October 12.

Down in Dixie Phil Harris was engaged on the 27th of July by Manager Lou Lemler for the Hawaiian Blue Room of Hotel Roosevelt, New Orleans, following Bill Bardo. Beginning August 17 Harris played a week at Hotel Adolphus Century Room, Dallas. Buddy Rogers started another two weeks on July 26 with his new band at Cavalier Hotel, Virginia Beach, after directing at Peabody Hotel, Memphis. Art Kassel at the Showboat, Fort Worth, until July 28, opened the following night for a fortnight at Sylvan Beach, La Porte, Texas. Don Bestor and his live-wire orchestra went into the Claridge in Memphis on July 24. Glenn Gray opened August 5 at Cavalier Beach Hotel, Virginia Beach. Glenn Miller heads for Hipp Theatre, Baltimore, week starting September 1 and leads on with dates at Par, N. Y., and Shea's, Buffalo.

In Kansas City, Mo., Hotel Muehlebach engaged Charlie Agnew on July 7 for a fortnight. On July 25 came Boyd Raeburn, after opening the Markham Hotel roof at Gulfport, Miss., for the summer. Beginning August 9 Hotel Muehlebach signed up Don Bestor for two weeks. Starting September 6, Blue Barron will take in two weeks at the same hotel, before returning to New York's Hotel Edison.

In New York, Cafe Society thronged to hear Jack Sherr and his orchestra when they began an engagement in Sky Garden, Hotel St. Moritz, on July 26. Master of eight instruments, his versatility was a nice balance for Yvonne Bouvier, beautiful French songstress singing in Sky Gardens. Collette and Barry appeared also nightly, and the ensemble was rounded out with singing by Angela Veles (also accordionist) and Peggy Adams.

Replacing Stuff Smith and his swing band currently featured there, Little Jack Little filled the stand at Hotel Edison starting the week of July 18, and doubling at Brighton Beach. His "bolero styled orchestra" gets a tempest of applause wherever it is booked. His stay at the Green Room will no doubt be a long one.

Charlie Baruel cut his Playland stand short (taken over by Bill McCune) to take advantage of theatre and ballroom calls. He opened the last week in July for a fortnight at Meadowbrook Country Club, Cedar Grove, N. J.

Richard Himer wound up at the Paradise Restaurant in early July, Emery Deutch taking his orchestra there on July 26. Deutch has been signed up for Victor Bluebird records by Leonard Joy.

Medical Arts Hospital signed George Hall out July 23 (before hospitalisation he had had an engagement at Kenneywood, Park, Pittsburgh), when his band gave a week at Palisades Park. Dolly Dawn had batoned for him in his absence. . . .

Howard Woods and his "Celestial Music" have stayed at the Village Barn a good long time, and will continue via Mutual to air their music. . . . Only July 1 Nat Brandwynne and his orchestra opened the Merry-Go-Round of the Ritz-Carlton Hotel, using the same orchestra which did so well and stayed so long at the "Casino-in-the-Park" of New York's Essex House. This is the first time the room had had an orchestra of more than three or four pieces to entertain guests. . . . Eddy Duchin and his band week-ended at the Strand (July 22), after a one-night tour. Otherwise he's been spending a good part of his time in Yankee Stadium. He returns to his regular stand at Hotel Plaza's Persian Room, mid-September. . . . Larry Clinton's orchestra stayed until July 25 at the Park Central Hotel, New York. . . . The seasonal closing of the Hotel Astor roof garden has been postponed until October 1, according to the announcement of Robert K. Christenberry, vice-president and general manager. Ben Bernie, his orchestra and a revue began an engagement on the Astor roof garden on July 3.

Opening a six weeks' engagement on July 13 on the Starlight roof of the Waldorf Astoria, New York, Guy Lombardo and his Royal Canadians played for dinner and supper dancing (alternating with Xavier Cugat, who otherwise played in the Sert Room). Lombardo's orchestra succeeded Eddy Duchin and his orchestra. . . . Beginning July 21 at the Strand, Duchin and orchestra were the chief figures in the "in person" show the Strand is putting on as a companion piece to "Each Dawn I Die," co-starring James Cagney and George Raft. Durelle Alexander, songstress; Lew Sherwood, trumpeter; Sidney Worth, romantic singer; Johnny MacAfee, popular baritone; Bob DuPont, in a continental novelty act, and Lynn Royce and Vanya, "sophisticates of satire," contribute the balance of the program.

Jan Garber left the Hotel New Yorker on July 17 for the Tobacco Festival at Wilson, N. C. Shep Fields followed him into the Ice Terrace of the New Yorker, with a celebrity-besprinkled audience on hand to greet him. The "rippling rhythms" that brought him fame are no longer so prominent, but his style is distinctive, producing sophisticated and smoothly-flowing dance music. Fields presents a new singer, too, Claire Nunn, who is worth all the publicity she gets.

August 1 saw Ernie Holst blowing out of the Glass Hat of Belmont Plaza Hotel. Basil Fomeen breezing in. . . . Harry James fortnighted it at Steel Pier, returning to Roseland Ballroom August 10. Early in September he answers Chicago's call at Hotel Sherman.

Along the Atlantic Coast we find Jack Jenney engaged at Steel Pier, Atlantic City, early in July and on the 20th opened for an indefinite stand at Roadside Rest, Oceanside, L. I.

Teddy Powell made his conducting debut by leading his own orchestra at the opening on July 22 of Donahue's in Mountain View, N. J. Powell will have five broadcasts on Mutual every week for the seven weeks he is there. A protégé of Abe Lyman, he is noted for his arrangements as well as composer of "Boots and Saddles" and other hits.

Ruby Newman and his band have been packing the Casino in Magnolia, North Shore rendezvous, where he was engaged July 17. Frank Fishburne, manager, vows he will have only name bands hereafter. Two innovations which Newman introduces, his Viennese Waltz Nights on Monday, and his engagement of artist socialites (such as Nancy Bertelsen, deb singer, and Peggy Parker, dancer), are eminently successful.

Rita Rio was at Brighton Beach the week of July 15.

This side the Mississippi we find Dick Barrie, on July 17 beginning an engagement of two weeks at Kenneywood Park, Pittsburg. . . . Del Courtney and his Hollywood dance orchestra had his contract at Bear Mountain Inn extended for another eight weeks. This will keep him in the sky-fields until after Labor Day. . . . Cleveland's Euclid Park enjoyed Lou Breese on the 22nd of July, getting him for a return engagement. Herbie Holmes took over the following seven nights. . . . Eddie DeLange played the week of July 14 at Cedar Point on Lake Erie, Sandusky, Ohio. . . . Emerson Gill has two weeks with options at Mission Inn, near Pittsburg, following his run at West View Park there. . . . Boyd Raeburn's orchestra opened the Markham Hotel roof at Gulfport, Miss., for the summer. . . . Buddy Fisher and his orchestra played the Paramount Theatre, Hammond, Ind., July 23; Milwaukee Athletic Club, July 26; Bryn Mawr Country Club, July 29, and a theatre engagement in Saginaw, Mich., beginning September 10. . . . At the Pines, Pittsburgh, Maurice Spitalny took over August 4. . . . Carl Lorch returned August 9 to Schroeder Hotel, Milwaukee, for an indefinite stand. . . . Al

Kavelin had a fortnight in July at Enna Jettick Park, Auburndale, N. Y. . . . August 5 through 19th Les Brown and his orchestra functioned at Iroquois Gardens, Louisville, Ky. The band took a date on the fly (Vermillion, Ohio) en-route to their opening at Syracuse Hotel, August 25.

Heading westward, the news is that Pat Kennedy, one-time warbler with Ben Bernie, with his own band, opened up at the Nicollet Hotel, Minneapolis, in July. . . . Ray Noble opened at Ellitch's Gardens in Denver on July 10, then on to Fort Worth, Texas (July 20, Casa Manana). . . . Winding up their theatre bookings The King's Jesters and their orchestra went into the Broadmoor Country Club in Denver, Colo., for an indefinite stay, opening July 26. . . . Starting on July 19, Jimmie Livingston took in two weeks at the Roof Garden, Arnolds Park, Iowa.

In California we find the Milt Herth Trio, having pulled up stakes at the Blue Fountain Room of Hotel LaSalle, Chicago, opening July 10 at Victor Hugo's in Hollywood. . . . July 17 Orrin Tucker opened at the Coconut Grove, Los Angeles. . . . On August 10 Benny Goodman began a four-week stretch at Victor Hugo's. . . . Free concerts at San Francisco's Golden Gate Exposition had Benny Goodman, followed by Ted Lewis, starting July 28. . . . You don't have to leave the state, either, to hear Freddy Martin who opened August 8 for a five-week stretch at Catalina Island. . . . Artie Shaw wound up some movie music making and headed (with a few stop-off engagements) for the Ritz-Carlton Hotel, Boston, where he is taking a fortnight begun August 18. Ken Baker took over his engagement at Palomar Ballroom, Los Angeles, some weeks

earlier, remaining for a fortnight when Will Osborne replaced him.

Gallivanting orchestra is Jimmie Lunceford's. Going on one of the most extensive tours ever engaged in by a swing orchestra, they will sail on August 24th for scheduled appearances in Switzerland, Belgium, Holland, Denmark, Sweden, Norway and France. As second in all-time swing band popularity, Lunceford's band was the vote, in a survey undertaken by the Federal Theatre of the Air. Duke Ellington's band was the only one topping his.

News Nuggets: Roy Eldridge was presented on July 22nd with the National Swing Club trophy via N. B. C. Reason given: Greatest trumpet player in America. . . . Kay Kyser and all members of his orchestra signed up to star in a new screen musical, David Butler, director. . . . Jack Flynn, formerly with N. B. C. and until recently manager for Russ Morgan, has joined the William Morris Agency band department. . . . Doc Cheatham, first trumpeter of the Cab Calloway band, having retired to his home in Nashville because of illness, has been replaced by Mario Bazzu, formerly with Chick Webb.

Growing popularity of "blues over swing" was brought out recently by the appearance of Woody Herman at the Paramount, New York, and he now has been booked into the Fox in Philly, the Capitol in Washington and the Hippodrome in Baltimore. If sale of records is an indication of rising popularity—as it always seems to be—then Woody Herman's band will bear watching. His first three releases, "Woodchoppers' Ball," "Blues Upstairs—Blues Downstairs" and "The Sheik" are skimming off the recorders like leaves in a whirlwind, and even that's not fast enough.

## HERE, THERE AND EVERYWHERE

THE annual meeting of the Southern Conference of Musicians was held in the President Hotel, Kansas City, Mo., on June 10 and 11, directly preceding the Convention. Forty-four delegates represented thirty-three locals, the largest attendance since the conference has been organized. Those affiliated since the last meeting are Locals 502, Charleston, S. C.; 331, Columbus, Ga.; 316, Bartlesville, Okla.; 532, Amarillo, Texas; 273, Fayetteville, Ark.; 392, Helena, Ark.; 199, Newport News, Va.; 568, Hattiesburg, Miss.; 435, Tuscaloosa, Ala., and 80, Chattanooga, Tenn.

The Conference was entirely constructive and dwelt extensively on legislative problems as well as the difficulties caused by the coin phonograph machine. President Joseph N. Weber represented the Federation, attending the Southern Conference for the first time, and gave as usual a most comprehensive address in which he stressed the many problems facing the professional musician of today. Guests who addressed the Conference were Vice-President C. L. Bagley, Executive Officer J. W. Parks, and Frank Field, fraternal delegate of the New England Conference.

R. L. Lesem of Memphis was re-elected President; E. E. Stokes of Houston, Vice-President, and Herman Steinichen of Atlanta, Secretary-Treasurer. The mid-Winter meeting will be held the third Sunday in February, 1940, in Houston, Texas.

Local 2, St. Louis, Mo., reports that Representative John J. Cochran has been an ardent supporter of the musicians in the United States Congress. Upon receiving a telegram from President Meyers sent from the Convention regarding the WPA music project, Mr. Cochran made the following remarks upon the floor of the House:

Mr. Speaker, no group has suffered more in recent years than the musicians of the country. There was a time when their services were very much in demand. With the passing of the legitimate playhouses followed later by a policy to discontinue the orchestras in the moving-picture theatres the musicians found themselves without means of making a living for themselves and families.

We find in the pending bill paragraph (b) of Section 25 the following language:

"After August 31, 1939, for the operation of any project sponsored solely by the Works Progress Administration."

That language means that, after that date, unless a State or a subdivision of a State sponsors the music project, these worthy citizens will find themselves deprived of an opportunity of following their vocation as they have in the past

on WPA projects. It must be admitted that the great majority of the trained musicians will be unable to secure employment.

I received this afternoon a telegram from Mr. Samuel P. Meyers, president of the American Federation of Musicians, of my city. I quote that telegram:

"St. Louis, Mo.,  
June 15, 1939.

"Hon. John J. Cochran,  
"House Office Building,  
"Washington, D. C.:

"The Musicians' Mutual Benefit Association, an organization of 1,100 citizens and taxpayers of the city of St. Louis and St. Louis County, request that you oppose the bill in Congress known as House Joint Resolution 326 and urge the Congress of the United States to continue the white-collar and Federal music project as it has been handled during the past several years.

"Passage of 326 referred to above will eliminate the white-collar project in metropolitan St. Louis because most if not all State and municipal governments are not interested in projects which do not produce material production, though the white-collar workers and musicians are entitled to the same consideration as any other worthy projects.

"SAMUEL P. MEYERS,  
"President, Local 2, A. F. of M."

As I cannot conceive of my city or the State sponsoring such projects I want to express the hope the committee in charge of the bill will accept an amendment that will permit this class of projects to continue.

The thanks of the Federation for his attitude are extended to Representative Cochran.

The semi-annual meeting of the Florida Conference of Musicians was held in Kansas City during the Convention on Thursday, June 15. Fourteen delegates represented eleven locals. The Conference laid plans for its legislative program in the next session of the Florida Legislature, many of its bills were stymied during the last session because of relief and budget problems. Those of mechanized music were also considered at great length.

The Federation was represented by Secretary Fred W. Birnbach, who advised the Conference that inasmuch as practically all their problems were being discussed on the Convention floor, it would be unnecessary for him to burden them with a speech. The mid-Winter meeting will be held in December in a city to be selected at a later date.

Phil McMaisters of St. Petersburg was re-elected president; Roy Singer of MI-

ami, vice-president, and Howard Kamper of Orlando, secretary-treasurer.

#### Constitutionally Speaking

The Constitution of the State of New York is older than that of the United States. We are reminded of this fact by research workers for the Federal Writers' Project of New York City. A New York State Constitutional Convention was held in White Plains, N. Y., five days after the Declaration of Independence. The Convention set up a substitute for the royal regime in the Province of New York. The Constitution was adopted, without submission to a popular vote, at Kingston, N. Y., in April of 1777, while the United States Constitution was not adopted until September 17, 1787.

We welcome to the columns of THE INTERNATIONAL MUSICIAN another new advertiser this month, the Progressive Musical Instrument Corporation of New York City. In another column will be found an advertisement from this reliable concern. We trust our members will give this corporation the same consideration they have in the past to our other advertisers. This company was formed twenty-five years ago. A. W. Landay is president.

#### Revolt of Col. Smith, Late of Red Mill

About 100 years ago, a man named Smith decided to do something about it. Although his campaign was confined to one announcement in the newspapers, he was the first Smith, according to researchers of the Federal Writers' Project of New York City, to set himself apart from the gray masses of Smiths that abound.

"NOTICE: Col. William Smith, late of Red Mill, Dutchess Co., informs his friends and the public that having moved to New York and finding so many of his name, to distinguish himself from them, has added between his name the letter 'M.'"

We are in receipt of our first copy of the *Music Master*, official monthly journal of Local 208 (colored), Chicago, Ill. The eight-page booklet contains a summarized report of the Kansas City Convention as well as the minutes of the meetings of the Local. The Local is to be congratulated on its fine publication, which includes a healthy number of commercial advertisements.

At the time of closing the forms for this issue, the Annual Convention and Trade Show of the National Association of Music Merchants, Inc., is in progress at the Hotel New Yorker in New York City. The convention is the largest and most successful in the history of the organization. A detailed report will be included in the September issue of THE INTERNATIONAL MUSICIAN.

Rochester, N. Y., Local 66 held its annual picnic in Eiser's Grove, Buffalo, N. Y., on July 9. The members of the Local and their families enjoyed a fine program of athletic events as well as a band and orchestra concert. Food and beverages a-plenty were served and the event closed with a dance.

Guests included President Randall Caldwell and Secretary John Hassler of Buffalo, President Ernest Curto and Secretary Joseph Justiana of Niagara Falls, and President Gordon Cox of Batavia.

The surprise event of the picnic was the appearance of Buffalo's famous Sauerkraut Band, well known for its radio programs. Leonard Campbell, president of Rochester, played bass drum and President Randall Caldwell of Buffalo snare drum. Harry Waterhouse, secretary of the Local, submitted the following report on the concert, which was printed in the *Rochester Evening News*:

"The cows in the neighboring pasture were charmed by the music. The whole herd walked slowly over to the fence, looked over and listened quietly and walked away, more contented after the band had finished," said Harry.

"I'll bet the owner of those cows got a fine batch of milk Sunday night."

#### ARTHUR HAYS

Arthur Hayes, treasurer of Local 20, Denver, Colo., at the time it was organized in 1890 and later president of the organization, died in Denver on May 25 as a result of an automobile accident, at the age of 85. Brother Hayes was treasurer of Local 20 at the time Joseph N. Weber served as its secretary.

He was regarded as a distinguished pianist, and had taught in Denver for a number of years. He frequently spoke of having played the trombone with an orchestra conducted by Richard Wagner (famed composer) when a mere boy. He made several appearances on Broadway; was a member of the first orchestra to play in the Tabor Grand Opera House, also at Ellitch's Gardens, and later played

in various picture shows on Denver's White Way (Curtis Street).

He is survived by relatives in England, Massachusetts and Minnesota.

#### ERNEST LANGE

Ernest Lange, for the past twenty-five years a resident of Springfield, Ill., and orchestra leader of the Orpheum Theatre, passed away at St. John's Hospital on June 5, 1939, age 59 years.

He had been a member of the St. Louis Symphony Orchestra prior to his musical affiliations in Springfield. At the time of his death he was a member of the Executive Board of Local 19, A. F. of M., and representative of the Local with the Springfield Federation of Labor. He will long be remembered by many vaudeville performers and traveling musicians who always had a good word for "Ernie." Members of the Orpheum Theatre orchestra attended him to his final resting place and he was given a military funeral for he was a veteran of the Spanish American War.

#### JACQUES BLUMBERG

Jacques Blumberg, concert master and assistant conductor of the Kansas City Philharmonic Orchestra, passed away in that city on July 3, 1939.

Born in St. Louis in 1886, Jacques Blumberg started playing when a small boy and at the age of 16, played first violin in the St. Louis orchestra. He then went abroad and studied in Brussels under Eugene Ysaie and Cesar Thompson at the Royal Conservatory, later becoming assistant under Ysaie. While there he won a prize violin in recital, the first American to win that honor.

Returning to St. Louis, he again became a member of the St. Louis Symphony and played with it for six years. Mr. Blumberg then went to Kansas City where he opened a studio and joined the present Philharmonic Orchestra in 1933. He was assistant to Karl Krueger, the conductor, and played in the first violins as assistant to the concert master.

Mr. Blumberg became ill about a year ago and at the end of the last orchestra season, went into a hospital where he died, after an extreme illness of two months, on Monday, July 3, 1939.

A man of charming personality, and fine musical background he will be missed in his community as a fine character and musician.

#### HUGH BACH

Hugo Bach, 70, cellist and band director, died at his home at 1218 West State St., Tuesday night, July 4, after an illness of more than a year.

Mr. Bach, son of the late Christopher Bach, Milwaukee composer, was widely known in musical circles. He succeeded his father as director of the Bach Orchestra, one of Milwaukee's first symphony orchestras, which offered Sunday concerts at the West Side Turnhall for many years.

In succeeding years he served as leader of the Milwaukee Park Board Band; as conductor of the Pabst Theatre orchestra, and as conductor of the WPA sponsored Wisconsin Symphony Orchestra. He resigned from the Wisconsin Symphony Orchestra in 1937 because of illness.

At one time he was cellist with the Minneapolis Symphony. He received his instructions on the cello from Ernst Reyer, then studied under Bernhard Scholz, and Eicheim, the latter a pupil of the great violoncello player and composer, George Goltmann. Mr. Bach had played cello solos in the leading churches in Milwaukee and was the first to organize a large orchestra for movies at the Butterfly when it opened. Mr. Bach's Milwaukee Park Board Band is well known locally, furnishing concerts to the local public for thirteen years. He was director of the El Wakodis Temple Band of the Dokey organization. This band, under his direction, won first prize in international competition several times. He also organized the Bach Solo Quintette, and was the owner of one of the largest libraries of music in this part of the country.

Mr. Bach was a member of the old Milwaukee Musicians' Union which later affiliated with the A. F. of M., as the Milwaukee Musicians' Association, of which he was a charter member. He joined the Union in 1885.

#### WILBUR W. SHIFFLET

Wilbur W. Shifflet, president of Local 92, Walnut, Ill., died in that city on July 9 as a result of injuries sustained in an automobile accident. Details have not been received at the time of this writing.

#### I. N. SODAHL

I. N. Sodahl, charter member of Local 18, Duluth, Minn., and its treasurer for seventeen years, passed away in Duluth on July 25 at the age of 72. He was one of the best known choral directors of the Northwest, who was knighted by King Haakon of Norway two years ago. He suffered a heart attack.

Mr. Sodahl had been in good health until he was stricken, when he was taken to the hospital. He made his last public appearance as director of a joint chorus of Norwegian and Swedish male singers at a civic celebration in honor of Crown Prince Olav and Princess Martha of Norway at Lief Erikson Park in mid-June.

#### Active Fifty Years

For half a century Mr. Sodahl had been a leader in the development of Duluth's musical life. He was known as the "grand old man" of the Duluth Symphony Orchestra and had been conductor of the Normanna Male Chorus since it was founded in 1890. His passing recalls the fact that the founders of Duluth's two best known choral groups have died during this year. Recently, Charles Helmer, founder of the Duluth Male Chorus, a Swedish group of singers, died after a short illness.

In 1938 Mr. Sodahl was elected the thirteenth member of the Duluth Hall of Fame, a distinction voted him by the community for his long service in local musical circles. His photograph now hangs in the Hall of Fame corridor in the city hall.

It was on December 26, 1938, that Wilhelm de Morgenstjerne, Norwegian minister to the United States announced at Washington that King Haakon VII had designated the Duluth musician as a knight of the Order of St. Olaf, first class, in recognition of his long leadership in musical advancement in Duluth and the Northwest.

#### Born in Norway

Born on October 25, 1866, a short distance north of Trondheim, Norway, Mr. Sodahl showed a musical bent as a youngster at school. He was the son of an offi-

cer in the Norwegian Army and received his first education in the military schools of that country. He studied music through his school years and was a member of the military band of Norway until he came to this country when twenty-three years of age.

Shortly after his arrival in America in 1889 he came to Duluth and almost immediately he was made a member of the orchestra on the opening night of the Temple Opera Theatre that fall. He organized the Normanna Male Chorus a year after he came to this city. He assembled several men in his home for this first gathering and the choral group has continued up to the present time. The chorus made a tour of Northern Europe in 1923.

It was during his European tour that Mr. Sodahl was made an honorary member of the Norwegian Royal University Chorus. Because of his long activity in Duluth musical circles, he was made an honorary member of the Matinee Musicale and the Duluth Musicians' Association. He was a charter member of Nortun Lodge, Sons of Norway, and for many years served as director also of the Nordens Dotted Ladies' Chorus of Duluth and until several years ago was director of the One Hundred and Twenty-fifth Field Artillery Band. He organized this local military unit shortly after the World War and he held a warrant officer rank in the National Guard until he was retired in 1929 because of his advanced age.

Mr. Sodahl had been a member of every symphony orchestra in the city during his half-century of residence here and played with the present orchestra during the 1938-39 season. He was a violinist and was a member of the Musicians' Union for fifty years.

He had lived with his family at 1615 Jefferson Street, and is survived by his widow; one daughter, Edel Sodahl Linde, who is herself one of the best-known musicians in Duluth, and two sons, Erling and Lief, both of Duluth, and one grandchild.

## OFFICIAL PROCEEDINGS

Of the Forty-fourth Annual Convention of the  
American Federation of Musicians

### OPENING SESSION

MUNICIPAL AUDITORIUM, KANSAS CITY, MISSOURI

Hotel Muehlebach,  
Kansas City, Mo.,  
June 10, 1939.

President Weber calls the meeting to order at 10:00 A. M.

Matters of general interest to the Federation are discussed and laid over for further consideration.

The Board considers a letter from the National Music Council requesting the affiliation of the American Federation of Musicians.

The Board refers the matter to the President with full power to act.

The Secretary lays before the Board the matter of eleven musicians who illegally joined Local 556, Bristol, Va.-Tenn., as they reside closer to Local 136, Charleston, W. Va.

The Board holds that the memberships in Bristol, Va., must be cancelled and the applicants must either join Local 136, Charleston, W. Va., or acquire conditional membership in the American Federation of Musicians.

The Board considers charges against Local 452, Pittsburg, Kan., for gross violations of the laws of the Federation by illegally accepting members and issuing transfer cards.

The evidence in the case is read, including the applications of members who did not reside in Pittsburg but gave false addresses, many who did not sign these applications, and transfer cards issued to members immediately upon acquiring membership, although not entitled to transfers until they were members for six months.

Statements from Harold C. Blanchard, Al. Smith and Warner Oetting, who testified they never resided in Pittsburg but had friends send in applications and received cards by mail within two days, are read.

The Federation had previously advised the local that its activities were illegal and should be discontinued immediately but in spite of that the local continued its violations.

Jack Russell appears and states that he signed all six applications for his orchestra (the applicants did not reside in Pittsburg) and President Scalet immediately gave them six membership cards and six transfer cards pre-dated six months.

President Frank Lott of Local 34, Kansas City, Mo., appears and states that Local 34 had warned Local 452 that it was violating the laws of the Federation in accepting applicants, who reside in other jurisdictions, to membership.

Secretary Mannoni admits they accepted some of these applicants. He states they have approximately seventy resident members out of a total of 150 members. He admits that the Board of Directors has in the past failed to act on applications for membership as provided in the by-laws of the local. The local has approved all acts of the secretary by accepting and approving his reports at the local meetings.

The local is found guilty and is directed, upon order, to pay to the Treasurer of the Federation all moneys illegally collected. Failure to do so or a repetition of the offense to result in immediate revocation of the charter by the Federation.

The Board adjourns at 5:30 P. M., subject to the call of the chair.

On motion, the time limit for sessions, effective June 13, was set as follows:

A. M.—9:30 to 12:00 Noon,  
P. M.—2:00 to 5:00 P. M.

On motion, the time limit for introduction of resolutions was set at fifteen minutes after the close of the Wednesday morning session and the President authorized to accept same in or out of sessions.

Introduction of resolutions follows.

Delegate Frank Peila is called home from the Convention due to the fatal injury of his son-in-law, Robert Love. A resolution of sympathy is adopted by the Convention.

The Convention considers an appeal of Julius Cohen from the action of the International Executive Board in denying his appeal from an action of Local 802 in fining him \$1,000.00 and expelling him from membership.

The appeal is read.  
On motion, the appeal of member Cohen is denied by unanimous vote.

Announcements are made.

On motion, recommendations in officers' reports on changes in laws are referred to the President for assignment to the proper committees.

The session adjourned at 5:50 P. M.

## SECOND DAY

### MORNING SESSION

Kansas City, Mo.,  
June 13, 1938.

President Weber calls the meeting to order at 9:30 A. M.

The following communication is read and ordered spread on the minutes of the Convention:

Waco, Texas.  
June 12, 1938.

Fred W. Birnbach, Secretary,  
American Federation of Musicians,  
Hotel Muehlebach, Kansas City, Mo.

On account of illness long standing I am unable to attend the Convention. Hoping you will have a nice attendance. Regards to all the gang.

L. N. GRIFFIN,  
Local No. 306.

The Committee on Measures and Benefits reports through Chairman Ringius:

#### RESOLUTION No. 16

All advertising material, window cards, etc., furnished by Licensed Booking Agents or sold to promoters shall bear the Union Label. In any instance where the Booking Agents fail to provide the Union Label, the License of said Booking Agent shall be revoked.

FRANK A. MALAMBRI,  
Local No. 265.

The Committee report is unfavorable and the Convention concurs.

#### RESOLUTION No. 23

Whereas, All Locals of the A. F. of M. are put to expense in excess of proceeds received in policing territories where mileage is a factor on all single miscellaneous engagements; and

Whereas, As it now stands the A. F. of M. receives from said policing in proportion to the effective way in which all Locals police their territories; and

Whereas, The A. F. of M. will receive additional revenue because of better policing of territories;

Now, Therefore, Be It Resolved, That the present disposition of the 10% collected on miscellaneous traveling engagements be amended to the following extent: that on all miscellaneous engagements where tax is collected on the basis of a single engagement scale of the local, that the disposition be as follows:

- 50% Refunded to the Local.
- 30% Refunded to the Musicians.
- 20% Retained by the A. F. of M.

EDGAR E. LAWRENCE,  
Local No. 680.

M. O. LIPKE,  
Local No. 610.

F. J. RENARD,  
Local No. 205.

An unfavorable report of the Committee is concurred in by the Convention.

President Weber makes a lengthy explanation of the fiscal policy of the Federation to the Convention.

The Credentials Committee submits the following supplementary report:

June 13, 1938.

Supplementary report of the Credentials Committee:

We find that the following locals' credentials and per capita are in order and their delegates are entitled to be seated in this Convention: 28, 90, 477, 491, 506, 540, 798.

Delegate of No. 392 must see the Treasurer at once.

LEON KNAPP,  
Chairman.  
REAGAN CAREY,  
Secretary.

The supplementary report is unanimously adopted by the Convention.

Chairman J. W. Gillette reports for the Committee on Law.

#### RECOMMENDATION No. 1

The following is recommended to you to be enacted into law for the purpose of ending certain unfair competition among traveling bands:

"No member of the Federation can either personally or through any agency on his behalf, enter into an agreement with an employer in consideration of an engagement offered to him by such employer, under which the employer participates or has an interest in future earnings, commis-

sions, or any substitute thereof, while the member is in his employ, or after the termination of such engagement with such employer. Neither is such member on his own behalf or through an agency permitted to offer the employer rebates, gifts, or any substitute thereof, in consideration for securing such engagement. No member of the Federation is permitted to render services on any engagement except under such conditions."

The above has been enforced as an order issued by the President's office up to the date of the opening of this Convention.

The Committee amends the report by deleting the word "except" in the third from last line and reports the recommendation favorably.

The Convention concurs.

Mr. George Masterston, assistant to President Coe of the United Association of Journeymen Plumbers and Steamfitters of the United States and Canada, addresses the Convention and extends the fraternal greetings and good wishes of his organization to the American Federation of Musicians.

Brother A. V. Lundgren, member of Local 207, Salina, Kan., and president of the Kansas State Federation of Labor, is introduced and addresses the Convention. He offers the good wishes of the organized labor movement and stresses the necessity of musicians' locals being affiliated with their respective Central Labor Unions and State Federations of Labor.

President Weber advises that the musicians play an important part in a great many State and Central bodies. He explains the many efforts the Federation has made in California, Oregon, Washington, Wisconsin and Pennsylvania, stating the Federation is ever ready to aid in a defense of labor's rights. He urges all locals to affiliate with their State Federation and Central Labor Unions.

The Law Committee continues its report:

#### RECOMMENDATION No. 2

Misunderstandings often develop in reference to engagements played by traveling orchestras. These laws provide that all engagements of one week or more played by an orchestra or members outside of the jurisdiction of their home local, and played in public dance halls, etc., are considered traveling engagements. These laws also provide that a week consists of six or seven days, and furthermore, that the first six or seven days of such engagement, which may begin on any day of a week, constitutes the first week of same. Moreover, if a traveling orchestra plays an engagement in the jurisdiction of a local, it cannot accept miscellaneous engagements either in or outside of said jurisdiction.

These laws were sufficient during a considerable period but changes in conditions necessitated changes in law in reference to traveling orchestras. Formerly traveling orchestras were often employed to play six or seven days a week to play more or less permanent engagements in the jurisdiction of a local and during such engagements services during six or seven days were exacted from them. They played the same number of days each week, and this number strictly conformed to the rules of the Federation as to the days which constitute a week's engagement.

At the present time, however, in many instances and more especially on engagements played in dance halls, the playing days of such orchestras are cut to five per week. This places orchestras playing such engagements in the position, even though they remain longer than one week in a local jurisdiction, that they are not playing traveling engagements, as they continuously play less than six or seven days per week and therefore they are not subject to the depositing of transfer cards with and paying of dues to the local in whose jurisdiction they play.

In addition to this we have orchestras which locate in the jurisdiction of a local to play regularly for a lesser number than five days per week, and do so for considerable periods. For the reason that such orchestras locate in the jurisdiction to play such engagements, they ought to be obliged to deposit their transfer cards with the local and pay dues to same. It also often occurs that a traveling orchestra returns to its home jurisdiction and while at home accepts miscellaneous engagements which are rather out-of-town

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engagements, but does so under the guise of a traveling orchestra. Inasmuch as a traveling orchestra as soon as it returns home becomes a local orchestra, it cannot for the purpose of playing out-of-town engagements accept such as a traveling orchestra, and thereafter more often than not be placed in competition with other members of their local.

In reference to what constitutes a week insofar as traveling orchestras are concerned, the International Executive Board held that

"A week consists of five, six or seven days."

If the Convention agrees to the above, then several changes in the laws must be made. For instance, Section 10 of Article XIII, page 138, the first three lines of which read:

"Only dance engagements of not less than one week," etc.

should be changed to read as follows:

"Only dance engagements of less than one week which may consist of five, six or seven days, as the case may be," etc.

Section J of Article XIII, page 142, which reads as follows:

"Traveling dance orchestras which accept permanent engagements," etc.,

should be changed to read as follows:

"Traveling dance orchestras which accept permanent engagements of five, six or seven days per week, as the case may be, in the jurisdiction of a local," etc.

A favorable report of the committee is concurred in by the Convention.

#### RECOMMENDATION No. 3

If the Convention agrees that for a traveling orchestra a week should consist of five, six or seven days, and agrees that a traveling orchestra does lose its status as such if during its tour it plays less than five, six or seven days during some weeks, and furthermore that if a traveling orchestra returns home it cannot accept out-of-town engagements under the guise of a traveling orchestra, and moreover if members of an orchestra which locate in the jurisdiction of a local for a considerable time (which we may consider to be two weeks or more), that then they should be obliged to deposit their transfer cards in a local and pay dues to it; then it would, of course, become necessary that the Convention enact the following or a similar law:

"A traveling orchestra, which during its continuous tour, has broken weeks, that is, plays engagements of less than five or six days during same does thereby not lose its status as a traveling orchestra. However, if during such tour, a traveling orchestra returns to the jurisdiction to which all its members belong and leaves the jurisdiction to play engagements elsewhere during more than one day but less than five days during any one week, then same constitute out-of-town engagements and must be played in full conformity with local and Federation laws governing same.

Furthermore, traveling cards can only be used by members of traveling bands if they play bona fide traveling engagements. Their use on single miscellaneous out-of-town engagements under the guise of playing traveling engagements is prohibited.

"A band or orchestra locating in a jurisdiction more than one week for the purpose of playing engagements in same from two to four days per week, are termed 'location' orchestras, and they must deposit their transfer cards with the local in whose jurisdiction they play the engagements, and pay dues to same."

The report of the Committee is favorable and the Convention concurs.

#### RECOMMENDATION No. 4

If the above is agreed to, then an additional paragraph must be added to the five stipulations of Article XIII on page 118, which contains the five examples governing every agreement in reference to the 10 per cent surtax. This paragraph to read as follows:

"6. An orchestra on location must charge the price of the local wherein playing, plus 10 per cent."

The favorable report of the Committee is adopted.

#### RECOMMENDATION No. 6

In reference to engagements in neutral territory, I also beg to advise you that

the collecting of taxes from members playing such is beset with such difficulties as to make same negligible, and therefore it appears advisable that you consider the following addition to the law:

"No Federation tax or surcharge applies to engagements played in neutral territory."

The Convention concurs in the favorable report of the Committee.

#### RECOMMENDATION No. 7

Article XIII applies to orchestras and Article XIV applies to bands only. However, in both Articles, orchestras and bands are mentioned, therefore same should be amended by striking the word "orchestra" from Article XIV and the word "band" from Article XIII.

The report is favorable and is adopted.

#### RECOMMENDATION No. 8

The Louisville Convention decided that a local may accept members of another local to full membership. The purpose of this law has been misconstrued by locals as entitling them to accept members of traveling bands or out-of-town orchestras as full members. Through this, locals financially profit through collecting of initiation fees, but the traveling bands or such as play out-of-town engagements escape the necessity of charging the surtax which otherwise would apply to their engagements, and the Federation loses a revenue, to which under the law, it is entitled.

For this reason I would suggest that you take under consideration the following law:

"A local may confer full membership on a member of another local even though he resides in such other local's jurisdiction. However, it cannot confer membership upon members of traveling bands except in strict conformity with the laws of the Federation regulating the conditions under which traveling bands may or must join a local, neither can a local confer membership upon other bands and orchestras, composed of members of another local or locals who play engagements in its jurisdiction."

The Committee report is favorable and the Convention agrees.

#### RECOMMENDATION No. 9

Section 12 of Article IX, page 54, and the addenda thereto, read as follows:

"No local shall permit contracts to be made by its members for a period exceeding one year."

(This section shall not be so construed as to prevent any local, through its authorized officers, from entering into trade agreements for a period not exceeding three years, if such agreements shall be proven advantageous and shall receive the sanction of the Executive Board of the American Federation of Musicians.)

As this law provides that a local cannot permit that its members make contracts for a period exceeding one year, and the note thereto (in parentheses) provides that the authorized officers of a local may enter into trade agreements for a period not exceeding three years, it was construed that this carries with it the right of a local to also permit its members to enter into three-year agreements. Such construction of the law was plainly erroneous. However, a local should have the opportunity to permit its members to make agreements for a period not exceeding three years provided it explains its reasons for so doing to the International Executive Board and secures its approval.

If the Convention agrees, then I suggest the following law:

"No member of the Federation shall contract for a longer period than one year, provided that a contract may be made for a period not exceeding three years if and when approved by the International Executive Board. The Federation or a local thereof may make a trade agreement for the engagement of members not exceeding three years. However, if same is made by a local it must be approved by the International Executive Board."

The Committee report is favorable. The Convention adopts the report.

#### RECOMMENDATION No. 10

Paragraph K, Section 10, Article XIII, page 143, reads as follows:

(Continued on Page Eighteen)

# International Musician

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### IMPORTANT CHANGES IN LAWS

AMONG the important changes in the By-Laws adopted by the 44th Annual Convention at Kansas City, Mo., were the following:

1. In addition to the information formerly required in contracts, the contractor or leader must submit additional information to Locals as per the following laws:

He must state in his contract the minimum amount to be paid to each individual side man, based upon the minimum Local scale.

In addition to furnishing the foregoing information, a contractor or leader, as the case may be, must, before the engagement is played, inform the Local in whose jurisdiction the engagement is played the amount collected as to transportation charges and a point from which the transportation charges are made, and the exact and correct amount of percentage which will be paid to an agent or agents as compensation for booking the engagement.

If the engagement is booked by a licensed booking agent, said booking agent is equally responsible with the leader or contractor in filing the contracts containing the full information enumerated in the above paragraph prior to the opening of the engagement.

2. Members are prohibited from entering into an agreement through which any employer can participate in his future earnings, commissions or any substitute thereof, as per the following law:

No member of the Federation can either personally or through any agency on his behalf, enter into an agreement with an employer in consideration of an engagement offered to him by such employer, under which the employer participates or has an interest in future earnings, commissions, or any substitute thereof, while the member is in his employ, or after the termination of such engagement with such employer. Neither is such member on his own behalf or through an agency permitted to offer the employer rebates, gifts, or any substitute thereof, in consideration for securing such engagement. No member of the Federation is permitted to render services on any engagement except under such conditions.

3. Traveling dance orchestras accepting a permanent engagement in the jurisdiction of a Local cannot play a miscellaneous engagement within five days before playing or within five days after completion of said engagement, viz.:

Section 13-A. Traveling orchestras (for rule governing Traveling Dance Orchestras, see paragraph J, Section 10, Article XIII) or members thereof, after entering the jurisdiction of a Local to fill a permanent engagement cannot accept miscellaneous engagements. Neither can such orchestras, before they enter a jurisdiction to play a permanent engagement, contract for miscellaneous engagements to be played by them in said jurisdiction within five (5) days before the opening date of, during, or within five (5) days after their permanent engagement, and while in the jurisdiction cannot negotiate or contract for miscellaneous engagements to be played by them in the same jurisdiction at some later date.

4. Traveling bands locating in the jurisdiction of a Local for the purpose of soliciting and booking engagements outside of the jurisdiction are required to register their names, the name and number of the Local to which they belong and their residence to the Secretary of the Local in whose jurisdiction they have established headquarters, viz.:

Members of traveling bands establishing headquarters in the jurisdiction of a Local for the pur-

pose of booking engagements outside the jurisdiction of said Local shall be required to register their names, show their A. F. of M. Membership Cards, and list their local addresses with the Local in whose jurisdiction they have established headquarters.

5. The Convention established the following minimum price for engagements played by traveling orchestras in neutral territory:

Engagements played in neutral territory, for which the Federation does not maintain a price, may be governed by Locals whose members play same. Single engagements played in neutral territory by traveling bands must be charged for and paid at the price of no less than \$5.00 per man, each; leader, \$6.50.

6. The following law prohibits traveling orchestras from remaining in the jurisdiction after completing an engagement for the purpose of soliciting another permanent engagement:

A traveling orchestra may not remain in the jurisdiction of a Local wherein it has just concluded an engagement and while so remaining solicit another permanent engagement in said Local.

7. The following law applies to bands or orchestras accompanying political candidates on a tour throughout their home state:

Bands or orchestras accompanying political candidates throughout their state, shall be exempt from paying a tax to each Local jurisdiction they visit. However, they shall pay a Local tax (if there is any) to the Local from which the engagement emanates.

8. Members are prohibited from giving free auditions in the jurisdiction of any Local without the consent of said Local through adoption of the following law:

No member of the A. F. of M. is permitted to give or offer to give a free audition in the jurisdiction of any Local of the A. F. of M. without first obtaining the consent of the Local in whose jurisdiction the free audition is intended to be given. This also applies to recorded auditions.

9. The following change in tax for traveling orchestras playing commercial radio engagements over radio networks was adopted:

Traveling orchestras entering the jurisdiction of a Local to play any COMMERCIAL radio engagement over a radio network with or without at the same time playing another engagement in the same jurisdiction in hotels, restaurants, cafes, or any other places must pay a tax of 50 per cent. figured from the price of the Local in whose jurisdiction the engagement is played. The full amount to be collected by the Local and forwarded to the International Financial Secretary-Treasurer weekly. Seventy-five per cent. of the amount collected to be returned to the Local and 25 per cent. to be retained by the Federation.

10. The law concerning weekly engagements of traveling orchestras was changed so that any engagement of five, six and seven days a week is considered a weekly engagement and members playing same are required to have traveling cards, deposit transfers with the Local beginning the second week, pay a 10 per cent tax and comply with all other laws covering traveling orchestras playing permanent engagements in the jurisdiction of another Local.

11. LOCATION ENGAGEMENTS. All permanent engagements from two to four days per week are under a new law adopted by the Convention, termed location engagements, and members playing same must deposit their transfers and pay dues to the Local in whose jurisdiction the engagements are played.

12. A specific law covering notices between leaders and members of traveling dance orchestras was adopted and reads as follows:

All contracts between leaders and members of traveling dance orchestras wherein a specified number of weeks is not named can be cancelled by either party giving two weeks' notice to the other.

13. Contracting leaders, members or bookers acting on behalf of same are prohibited from entering into contracts with employers by which they assume any portion of the employers' tax through the following law:

The making of any contract or agreement by a leader, contracting member or, on his behalf, booker or personal agent of a band or orchestra assuming liability for the payment of taxes under Federal or State Social Security legislation which should be paid by the person or party for whom musicians' services are rendered, is prohibited.

14. Remote control broadcasts must include a suitable announcement that the broadcast is made through the courtesy of the American Federation of Musicians, by adoption of the following law:

Every remote control broadcast made by members of the A. F. of M. must include a suitable statement that the broadcast is made with the consent of the A. F. of M.

15. The length of time that a traveling orchestra must remain in the jurisdiction of a Local while playing a traveling engagement before becoming members of the Local Union was increased from nine months to twelve months.

When an orchestra has fulfilled these requirements and become a full member of the Local at the expiration of twelve months, it immediately ceases to be a traveling orchestra and enjoys all the rights and benefits of the Local.

16. A Local is prohibited from conferring full membership on a member of another Local except as an individual by the adoption of the following law:

A Local may confer full membership on a member of another Local even though he resides in such other Local's jurisdiction. However, it cannot confer membership upon members of traveling bands except in strict conformity with the laws of the Federation regulating the conditions under which traveling bands may or must join a Local, neither can a Local confer membership upon other bands and orchestras, composed of members of another Local or Locals who play engagements in its jurisdiction.

17. The following law covering the length of contracts and trade agreements was adopted:

No member of the Federation shall contract for a longer period than one year, provided that a contract may be made for a period not exceeding three years if and when approved by the International Executive Board. The Federation or a Local thereof may make a trade agreement for the engagement of members not exceeding three years. However, if same is made by a Local it must be approved by the International Executive Board.

18. The prices and conditions governing electrical transcriptions, which read as follows:

NOTE: Electrical transcriptions for sponsored programs in which commercial continuity, including announcements, etc., is part of the record.  
 For each 15-minute program ..... \$18.00  
 Time for rehearsing and recording each program not to exceed one (1) hour and 15 minutes.  
 Each half-hour program ..... 24.00  
 Time for rehearsing and recording each program not to exceed two (2) hours and 30 minutes.

were clarified by adding the following paragraph:

Two 15-minute programs cannot be recorded in lieu of a half-hour program. Each program, whether it be a half-hour or 15 minutes, is to be considered as an entity in itself.

19. The prices for phonograph recordings were changed to read as follows:

**PHONOGRAPH RECORDINGS**  
 For three (3) hours recording, not more than four (4) 10-inch master records to be made. \$30.00  
 For three (3) hours recording, not more than three (3) 12-inch master records to be made 30.00  
 For each additional 10-inch master record, per man ..... 7.50  
 (Three-quarters of an hour to be permitted to record and rehearse same.)  
 For each additional 12-inch master record, per man ..... \$10.00  
 (One (1) hour to be permitted to record and rehearse same.)  
 Contractor to receive double price.

For recordings of symphony orchestras on 10-inch or 12-inch master records and the number thereof to be made, the price and conditions shall be as determined in each case by the International Executive Board.

20. The following law prohibits members from making phonograph recordings containing commercial announcements:

Members of the Federation are not permitted to make phonograph recordings which contain commercial advertisements, nor are they permitted to make recordings to be used by or for actors as accompaniment for or in connection with their performances anywhere except with the consent of the International Executive Board.

21. The law covering imported members of symphony orchestras was amended so that members imported with the consent of a Local to play symphony orchestra engagements may apply for full membership after they have played such engagements for three consecutive seasons, and the Local is required to accept their applications for full membership at the expiration of the third season.

22. A law was adopted which requires a registration fee of \$5.00 for each guest of each delegate (exclusive of wife and child) to the Conventions of the Federation. This fee is to be paid at the time of registration with the Local Committee and is to be turned over to the host Local for the purpose of assisting in deferring the expenses of the Convention.

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SWIFT SHADOW

Let it be hushed forevermore,  
As the fires of a burned out meteor.  
Bury it well and deeply under  
The sod, the rain and the crashing thunder.  
Let it forever be lost untraced,  
A forgotten echo—silent—erased.  
Let it all be forgotten and pass  
Like a bird's swift shadow over the grass.  
There shall be nothing to mark the hour  
But the brightness gone from the daffodil flower.

—HANNAH MYRICK in *Driftwood*.  
(Montpeller)

(By Chauncey A. Weaver)



Chauncey A. Weaver

So swiftly the years do come and go one can hardly be accused of becoming too precipitate in looking forward to June, 1940, and to Indianapolis—the locus and situs of the 45th Annual Convention of the American Federation of Musicians.

Indianapolis—118 years ago was a lone cabin in a virgin forest. Today it is a teeming metropolis of 400,000 people—the physical, political, economic and cultural capital of the Hoosier commonwealth.

Indianapolis is the largest city in the world not located on navigable water. Fort Benjamin Harrison is the third ranking military post in the United States.

Wide diversity of manufacturing resources; mercantile establishments, fine hotels emphasize the city's attractiveness for convention purposes.

Nearly every foot of soil in the state is invested with historic interest. The names of great statesmen, soldiers, poets and representatives of other fields of culture are inscribed on countless pages.

The first A. F. of M. Convention was held in Indianapolis in 1896, and the eighth in 1903. Local No. 3 celebrates the fiftieth anniversary of its founding next year. The location, from the national standpoint, is central. We predict a notable gathering and triumphant event.

Who originated jazz? Please do not all speak at once. Boston, hub of American culture, claims the distinction for one of her own distinguished citizens. This particular "cit." is none other than our long-time friend and widely known Federationist, W. A. Barrington-Sargent, commonly known by the monosyllabic name of "Bill."

We glean this information from a recent edition of the *Boston Post*, which devotes several columns to the story and incidentally throws many interesting sidelights on the star of the drama.

The subject of our sketch was born in Irasburg, Vermont. Now 79 years of age and still going strong. Perhaps a tincture of New England granite was instilled into his veins which accounts for his sturdiness and longevity.

Before discussing the jazz product he is alleged to have paternalized, let us glance at the chronology of musical activities which the story unfolds:

His father, a tuba player, enlisted in the Civil War in 1862 and "Bill" and his mother removed to Washington, D. C. The Washington atmosphere of that period was rife with martial airs which made the boy's blood tingle. After the war the family returned—first to Albany, N. Y., and then to Keene, N. H.

At the age of eight years he was playing church organ at Albany.

Ten years he served as enlisted bandmaster of the Irish Ninth Regiment, M. V. M. Band—later merged with the 101st Massachusetts National Guard.

He has been bandmaster for over 62 years.

He has instructed bands of all sorts and sizes.

He played weekly concerts at Braves Field for one season, using 150 men. For several years he conducted a 100-piece band for the opening week of the National Music Festival. He conducted the bands at the Metropolitan Park circuit for 25 years. He was cornet soloist for ten

years. For two years he was president and manager of the Peoples' Symphony Orchestra.

The name "Hi Henry's Minstrels" may not mean much to the present generation but there was a period in which they filled every opera house and had a nationwide reputation as a show worth going to see. Bill was for several years a member of that band.

In 1905 our friend came to Boston where his capabilities as bandmaster and composer and arranger were speedily recognized and he has been busy ever since. Now, after 61 years of musical experience, he is still wielding the baton before the Commonwealth-Federal Band which twice a week on Boston Common attracts multitudes to hear the music which Bill and his players know so well how to produce.

As delegate to national conventions of the American Federation of Musicians for nearly a quarter of a century his whitening hair is familiar and his acquaintance wide.

And now a word as to the "jazz" music which Bill is alleged to have originated.

The *Boston Post* embellishes its story with a reprint of the E-flat cornet part of "Keep On Hummin'"; Darkies Eccentric Dance. This was the introduction. As we read the score we find the graceful syncopation which Bill knows so well how to write. We can readily see how the pedal extremities of crowds of listeners were stirred and how countless voices fell into the rhythm until the end. Personally, we hate the name of "jazz" but we hail our old friend Bill Barrington-Sargent as bandmaster, composer and arranger, whose contributions we were glad to play in the old days, and who has done his full share to enrich the musical cultural annals of New England through a long and notable lifetime.

After thirty years of membership in Local No. 5, Detroit, the last seventeen of which were spent in a hospital, and the concluding seven as a paralytic, incapable of moving a finger, Carl Welkenbach recently passed away. Throughout this long and hopeless period he was the personification of cheerfulness. He came from a musical family. He was a drummer in the years of his musical activity. The *Detroit Keynote* pays Carl a fine tribute as one whose blighted hopes seemed powerless to depress his buoyant spirit.

There is a saying: Over the Hill to the Poor-House; but why the hill?  
—Chicago *Intermezzo*.

So that we will more keenly appreciate the restful atmosphere when we arrive.

Thank God, we have a Supreme Court! —Senator McCarren of Nevada.  
But have we?

The Nazi authorities have purchased 6,000 pianos for military camps. Mendelssohn concertos, however, are still barred.

Are you fond of aviation?  
Would you like to sail real high?  
Get on board an Iowa cornstalk,  
And you soon will reach the sky.

We are in receipt of a copy of the *Music Master*, official organ of Local No. 208 (colored), Chicago. It is an eight-page periodical and appears monthly. It points with pride to the fact that there are thirty-four colored Locals in the Federation, and that twenty-eight of these were represented at the Kansas City Convention. Headquarters of Local No. 208 are located at 3934 South State Street. Twenty-eight new members have been added since the first of the current year.

As a fine Fourth of July gesture Local 802's Official Journal published the Declaration of Independence. Too bad the dear old document receives such scant consideration throughout this land of the free and home of the brave during other portions of the year.

The City of Richmond, Calif., recently celebrated music week. The occasion was featured by a concert—program conducted by Director Gay Gargas, secretary of Local No. 424, and who served as delegate to the recent Kansas City Convention. The *Richmond Independent* displayed a fine picture of the orchestral group on the first page. As the Golden State is rich in picnic locations we have no doubt that "a fine time was had by all."

"Temperamentalism" has long been heralded as an artistic idiosyncrasy—especially in the realm of music. There are times when it is bodesome, indefensible, pure affectation. The only time when it can be glossed over as pardonable is when the manifestation seems predicated upon some sound principle and adhered to at all times and under all circumstances. The *Cleveland Musician* carries the following interesting story about the far-

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famed and incomparable Arturo Toscanini:

Arturo Toscanini's cardinal principle has always been that art must come first. In London, he lived up to it even to the point of turning down an offer of presentation to King George and Queen Elizabeth.

At Queen's Hall, where the royal pair attended Toscanini's Beethoven concert, King George asked the conductor to come to his box during the intermission. Ordinarily such a royal request is viewed as a command, but the maestro simply replied that it would interfere with his work. The King sent another message: "Please tell Signor Toscanini I fully understand and sympathize."

George's attitude was different from that of ex-King Ferdinand of Bulgaria when a similar situation arose at a Vienna concert conducted by Toscanini in 1935. When Ferdinand got Toscanini's refusal to see him, he thought the conductor did not understand who sent the invitation and dispatched a second one. But Toscanini sent back an ultimatum: "Not even for a king can I break my rule of seeing anybody during a concert."

Here is an exhibition of temperament which is easy to pardon because of the sickening exhibition which so many portray when fortune makes it possible to invade "the fierce white light which beats about a throne." In this respect Toscanini has set a worthy example.

In discussing national convention procedure, the *New Orleans Prelude* (Local No. 174), observes:

Little can be done about the resolutions, but something can be done about long-winded talks, about which delegates complained. A rule that anyone talking upon any subject to confine his arguments to ten minutes would solve this and, after all, anyone who cannot say all he has to say on a subject in ten minutes should retire from the A. F. of M. and run for Congress.

From the days when Aristotle and Socrates unloosed their oracular utterances in the Athenian shades to the multitudes who passed their way, down to our own time—no yardstick has been discovered capable of successfully limiting the evil—if it is an evil—of which the *Prelude* complains. Long pent-up loquacity is liable to burst its confines. After all is said and done is it not better that every delegate should be able to say at the convention adjournment hour that freedom of speech was at no time throttled. Freedom in debate is the lifeblood of American institutions. Incidentally, we shall allow be opposed to any limitation which would stifle or suppress Delegate Pipitone from saying what he wants to say on the floor of a national convention of the American Federation of Musicians.

Cincinnati is in the midst of an exhilarating summer whirl of opera, with a schedule of thirty-six performances, at the beautiful Zoological Gardens. The series opened with "Mefistofele," and closes with "Mignon." Standard operatic favorites were scheduled between. A fine symphony orchestra of Cincinnati musicians furnished the harmonic background, and a city noted for its appreciation and support of music at its best will score another successful season.

The canning season is on and in some quarters music is thus being utilized.

Over in London a mob of females trampled over Toscanini in order to clasp a movie actor in their arms. Perhaps they wanted to examine his alimony scorecard.

Pittsburgh musicians, Local No. 60, are having a grand picnic the twenty-first of this month. We hope it does not rain.

The *Denver Musician* reports the passing of Arthur Hayes. He was at one time president of Local No. 20 and was an official colleague of Joseph N. Weber, who in the early days of his career was an active figure in the musical affairs of that Rocky Mountain section. Brother Hayes was a fine pianist and had the distinction of once having played trombone in an orchestra conducted by Richard Wagner.

Our idea of a very fine tribute to a bunch of musicians is one from the distinguished Conductor Howard Barlow paid an orchestra composed of members

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of Local No. 40 and published in the *Baltimore Musician*—reading as follows:

My Dear Mr. Huber:  
In all the twenty years that I have been conducting orchestras I have never had such a wonderful experience as last night. The beautiful enthusiasm, the whole-hearted co-operation, the unbounded willingness, and the priceless ingredient of emotional expression which your orchestra gave me in our all too brief association was something that I will never forget.

Your own hospitality even exceeded the tradition which is so closely associated with our people who are fortunate enough to live in what we call the South.

If it is not imposing on your kindness too much, could I ask you one more favor? It is this. When next you have the opportunity, will you express my feelings to the orchestra and tell them that, though I had to acknowledge the applause myself, I know that most of it was meant for them and in my heart my applause for them was a million times louder than that of the audience.

Thanking you, the orchestra and the people of Baltimore for an unforgettable twenty-four hours, believe me,  
Faithfully,  
HOWARD BARLOW.

The recent Indiana State Conference was held at Anderson; Local No. 32, host. Sixteen locals were represented by thirty-two delegates. Mayor Baldwin welcomed the visitors. At the noon hour a fine lunch was served. During the afternoon session assistant to President Weber, G. Bert Henderson, gave the delegates a comprehensive review of what is going on throughout the Federation field under the direction of the President's office, covering radio, recordings, theatres, motion pictures, bookers' licenses and other matters with which Brother Henderson is in intimate touch.

Field Agent Henry Pfizenmayer gave interesting information about the territory which he covers, and reported a distinct revival in the theatrical business.

The conference went on record favoring the Indiana adoption of the Tennessee State Band Law which is now in the experimental as well as agitative stage in the latter state.

The conference elected the following officers:

President, Harry Geiss of Elkhart; Vice-President, J. Davis of Hammond; Secretary, A. Hammerschlag of Indianapolis; Treasurer, Fay Bloss of South Bend; Executive Committee: R. Covington of Anderson, E. Souders of Muncie and Oliver Payne of South Bend.

The Anderson Local officers and members gave the visitors a cordial welcome.

The 1940 campaign will be a hot one—with so much government money to burn.

Take him all in all the Weather Man is doing a very creditable job this year. Perhaps, he, too, is looking for a promotion.

The Pendergast cell at Leavenworth is said to be air-cooled.

# PEDAGOGICS

## What Is 'Natural' and 'Unnatural' Playing?

By M. GRUPP

Internationally Known Specialist in Teaching Natural Wind Instrument Playing  
(Copyright, 1939, by M. Grupp. All rights reserved.)



M. Grupp

I have advised wind instrumentalists, in my last article, what to do when they become dissatisfied with their playing, and, in addition, notice that they are losing their usual form (slipping) for some reason or other. And, I have also explained why only one wind instrumentalist out of thousands plays naturally. In this

article, I will answer the following questions, which I am usually asked by mail and otherwise.

**Q.** What, exactly, is the basic theory of your system of teaching natural wind instrument playing?

**A.** It is based on the theory that wind instrumentalists can play perfectly only when using their breathing, tongueing, and lip muscle apparatuses, etc., in their own individual, natural manner while playing, which is only possible to achieve without the interference of those organs and muscles that are not involved with the natural controls of the physical apparatuses employed in wind instrument playing.

**Q.** What is unnatural playing and its results?

**A.** Unnatural playing is that which is caused by the interference of organs and muscles, which are not employed in wind instrument playing, with those that are employed. These interferences hinder the ones necessary to play with, from functioning naturally and thus cause all the wind instrument player's known difficulties, such as breath control, tongue attack, lip control, flexibility, endurance, tone, range, technique, etc., and due to all these difficulties, he acquires playing complexes. In addition all this often results in mouth-piece over-pressure; weak, swollen, sore, split, lost lips; loss of confidence, mouth-piece and lip mania.

**Q.** What, exactly, is mouthpiece and lip mania?

**A.** An idea created by those players who attribute all their playing difficulties to their mouthpieces and lips, when in reality it is the fault of their unnatural systems of employing their physical apparatuses while playing.

**Q.** How can a player whose playing is hindered by some of these difficulties overcome them?

**A.** The surest way to overcome these difficulties is to adopt the "natural" system of playing. This will eliminate those unnatural physical interferences. In the case of a player disregarding the above necessary eliminations, he is unlikely to succeed in eliminating his playing difficulties, and, he is thus countenancing the shortening of his playing career.

**Q.** Is it necessary to change a student's embouchure, or is his general playing ability upset in the least while he adopts this system of natural playing?

**A.** No, not in the least. On the contrary, a student notices improvement in his playing as soon as he begins adopting this system.

**Q.** Does this system of natural playing improve all types of wind instrumentalists?

**A.** The adoption of this system will overcome the slightest or the most obstructive playing difficulties and improve the symphonic, as well as the modern player, regardless of his general playing ability, age, number of years he has been playing, or number of years these difficulties have been a hindrance to him. More on this subject in my next article.

## COMPLETE COURSE IN HARMONY

as taught by

JULIUS VOGLER and JOSEPH HAGEN

### LESSON FIVE

#### INVERTED CHORDS—(Continued)

The second inversion of the triad is formed by having the fifth of the fundamental in the bass.

#### EXAMPLE 1

Second Inversion of the Triad in Various Positions



#### DIRECTIONS FOR EXERCISE 1

Write triads and second inversions of triads based on the Fundamentals indicated. Write triads in the third, fifth, seventh and eighth measures, and second inversions of triads in the measures marked X.

Since the chord in the first measure is given, the first chord you are to write will be the second inversion of the triad in the second measure.

**Q.** What kind of a chord are you to write now?

**A.** The second inversion of the triad.

**Q.** How is this chord formed?

**A.** By having the fifth (of the Fund.) in the bass. Write fifth in the bass.

**Q.** Of what other intervals does this chord consist?

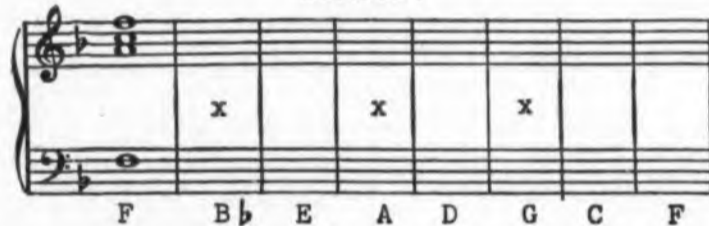
**A.** An eighth and a third of the Fundamental. Write eighth and third.

**Q.** What intervals is the best to double? **A.** The eighth. Write the eighth.

Write the number of the degree under the Fundamental.

Double in the prime or the octave as occasion requires, observing the rule of chord connection as before. When in doubt, refer to Directions for Exercise No. 1.

#### EXERCISE 1



**N.B.**—For practice, follow the same procedure in the key of D Major; but have the chord in the first measure start from the third position (F sharp in the Sop.); and in C Major, but have the chord in the first measure start from the fifth position (G in the Soprano).

If these suggestions are carried out, the student will be greatly benefited. (Use separate paper.)

A chord of the seventh is formed by having the octave of the Fundamental in the bass and consists of the eighth, third, fifth and seventh (of the Fundamental).

In order to readily distinguish a chord of the seventh or any of its inversions from a triad or inversions of a triad, we will place the figure seven (7) above the staff when forming a chord of the seventh or any of its three inversions. This method of figuring a chord would not be necessary at all, were we to write the various chords in full as we proceed for one could readily recognize the chord without the figure; but since, when harmonizing a melody we invariably write the bass first, and the remainder of the chord afterwards, the figuring as above suggested will serve as a remainder when filling in the balance of the chord.

#### EXAMPLE 2

Chord of the Seventh in Various Positions



The interval best suited for doubling in major or minor chords of the seventh is the eighth, the next best the fifth, and the least desirable the third, especially if it be a major third because this weakens the effect of the chord. The seventh should not be doubled. The interval best suited for doubling in a Dim. chord of the seventh is the third, the next best, the eighth. The diminished fifth as well as the seventh should not be doubled.

**N.B.**—To give practice in doubling intervals of the chord of the seventh, exercise Number Two is written in five parts which are named as follows:

The highest part—soprano, the next—alto, the next—first tenor, the next—second tenor, the lowest—bass.

**N.B.**—When doubling use the eighth, even if it has already been doubled. See Exercise 2, first measure.

#### DIRECTIONS FOR EXERCISE 2

Write chords of the seventh (based on the Fundamentals indicated) in every measure except the first and eighth, in which write ordinary triads.

Since the chord in the first measure is given, the first chord you are to write will be a chord of the seventh in the second measure.

**Q.** What kind of a chord are you to write now?

**A.** A chord of the seventh.

**Q.** How is a chord of the seventh formed?

**A.** By having the octave (of the Fund.) in the bass. Write octave in the bass.

**Q.** How is this chord figured? **A.** 7. Write 7 above the bass.

(Continued on Page Fifteen)

## Be It Ever So Humble There's No Music Without Rhythm

By CLARENCE WARMELIN

President, Warmelin Woodwind School

IT would seem that there is no room to add further enlightenment to the age-old argument of the difference in the playing abilities of the symphony musician and the dance man, but, nonetheless, it is a perennial subject that is constantly having fresh fuel heaped on its fire. Perhaps the constant inflow of new individuals into the field of music has something to do with it. Inevitably unaware of all the discussion, the debates pro and con, and the grounds advanced for the beliefs of the advocates of both schools, they seize on the subject as one that is something new in music. Truth to tell, it is about as new as Columbus' discovery of America.

Before we take a stand on this question, let us admit that the dance man and the symphony musician are dealers in rhythm. It is easy to overlook that point, until you remember that music isn't music unless it has rhythm. And, lest anyone think that my choice of words indicates a discrimination in favor of the symphony performer by speaking of him as a musician, whereas I refer to the dance specialist as a "man," let him dispel that belief. Both are musicians. The only difference lies in their fields.

Boiling down the eternal question of this musical debate, it narrows to this proposition: can a competent dance musician step into a symphony organization and interpret a composer's work in that field as capably as would a musician who has done nothing other than symphony work. The other half of the proposition is, of course, the reserve side of the coin—is a symphony musician equal to turning out the kind of dance job that the seasoned dance man in the same chair would produce?

The answer to both questions is "No." Regardless of all the verbal bricks that may be hurled in my direction by those who might disagree, it is still true that I am right. If either type of musician who is inclined to argue the point will only be honest about it, he will concede that it is as impossible for a musician to be a jack-of-all-trades as it is for a blacksmith to be a watchmaker in his spare time. If the reverse were possible, all blacksmiths would take on watchmaking as a sideline.

Of course, the matter is not as simple as all that. Rather, it is as complicated as the system of interlocking directorates in our big American business corporations. Each field has something that is found in the other, and each is dealing in a common commodity—music—but their modes of expression are as different as black and white. You men who work in the dance field are well aware of the liberties accorded you that do not exist in the symphony field. You know that there is permitted to you a range of interpretation that, by the nature of symphony music, could not be tolerated in an organization devoted to performing classical music. It is fundamental that the success of any dance band is based on the personality of the performance of each member thereof, all of them welded together in the output of the band as a whole. On the other hand—and this is not as radical as it may sound—the ability to rise to classical heights of a symphonic organization rests on the ability of its members to stick to their musical guns and subordinate their individuality for the purpose of rendering the music as the composer wrote it and as the conductor interprets it. Both groups merely start from a common desire and achieve their goals by different roads.

Because this is a fast-moving world, and music takes on as much speed as the other activities of humanity, some people get the idea that dance music is a brand-new concoction of the note-builders. Nothing could be further from the truth. True, this is the day of "swing" and "hot choruses" and other contemporary forms of this particular branch of our art. But the Castles were making dance history before a lot of the dance musicians of today were born. And were the Castles pioneers? Not by several thousand years, as the classical Greek forms of the dance show. Even though they "had a name for it," did the Greeks invent dancing? Well, it is very likely that the savages of darkest Africa, or even our own Americans in the dim ages long gone, never heard of the Greeks, but the first white men to

peer over a bush found the dusky natives stomping, wheeling and turning to the rhythmic beat of a tom-tom, or a stick wielded on a hollow log. There it is again—that rhythm. It was part and parcel of mankind's earliest attempts at music, and it is an inevitable component of the music of 1939.

The side-by-side position of the symphony orchestras and the dance bands in the music field has inevitably tended to bring about an intermixture of their product. This is due in large measure to the work of modern composers, who have recognized the merits of both, and who, in the interest of more and better music, have made the effort to consolidate the divergent branches as much as possible. Thus, in the top-notch dance bands of today, we find oftentimes more than a mere outline of a personnel and an ability to reach out into the symphonic field for some of its efforts. Here we have something more than just a desire to prove that the band is not running on a narrow-gauge track. Instead, it is proof of definite recognition of the sweep and grandeur that is the heart and soul of the other fellow's way of doing things. Then it becomes only a matter of the mode of adaptation of symphony into swing. The fact that it is being done is proof of the merit of the idea.

The same is true in the other direction. Today's composers in the classical field are fully aware of the original lilt and modern freshness of dance music, with the result that they are incorporating something of its style into the more pretentious heavy numbers coming off the presses today. There is nothing cheap or illogical about it. Music has every reason and every right to advance, and there is no law, man-made or otherwise, that prevents a new symphonic work from showing something of the vogue that has brought dance music to its greatest heights.

But the shoemaker should stick to his last, and the individual musician had better make up his mind as to what he wants to do most—and then do that and nothing else. The symphony performer and the dance musician have one thing in common—rhythm. After that their roads diverge, and all the wishing in the world cannot make it otherwise. Each is a stylist, but a stylist of a different school. The farther he goes along his chosen line, the more he will recognize this to be the truth, and the longer he follows this line of attack the less he would have it otherwise. A man has a right to be proud of what he does, and the symphony musician would be a poor stick if he did not have a little inherent jealousy as to his mode of expression. The dance man, finding in his work an outlet for a certain personality that lends itself naturally to the thing that he is doing, likewise needs that spur that takes the form of an opportunity to bask in the spotlight occasionally.

These things are good for music. They don't just happen—they come about through natural laws. The public is made up of all kinds of individuals, and they want all kinds of music. This does not mean that they are narrow in their appetites, for the patron of a symphony concert this evening is just as liable, tomorrow night, to be found dancing to the music of a swing band that knows how to "go to town" and stay there.

If the symphony musicians, on the one hand, and the dance musicians on the other, feel that there is a wall between them, let them get over the notion. They can easily reconcile their differences, because those differences exist only in their minds. The thing that they must recognize, though, is that they are expressing themselves through different mediums, and each should by all means respect the other as a brother artist who is employing every effort to hold high the torch of their joint art—an art that is not just something of today, but which is as old as mankind, and which in the ages gone by and to come has had and will have others with the same praiseworthy desire—more and better music.

## COMPLETE COURSE IN HARMONY

as taught by JULIUS VÖGLER and JOSEPH HAGEN

(Continued from Page Fourteen)

- Q. Of what other intervals does this chord consist?  
 A. A third, fifth and seventh of the Fundamental. Write third, fifth and seventh.  
 Q. What interval is it best to double? A. The octave. Write the octave.  
 Write number of degree under Fund.

Double in the prime or in the octave as occasion requires, observing the rule of chord connection and voice progression.

When in doubt, refer to the Directions for Exercise No. 2.

N.B.—Do not have the bass skip twice successively in the same direction in this exercise.

### EXERCISE 2



For practice, follow the procedure as suggested for Exercise No. 1, and have the chords in the first measures start from the third and fifth positions respectively. (Use separate paper.)

### FIRST INVERSION OF THE CHORD OF THE SEVENTH

The first inversion of the chord of the seventh is formed by having the third of the Fundamental in the bass. (Figure the chord 7.)

### EXAMPLE 3



### DIRECTIONS FOR EXERCISE 3

Write triads in the measures marked X, and first inversions of chords of the seventh in all other measures. Base all chords on the Fundamentals indicated. Since the chord in the first measure is given, the first you are to write will be the first inversion of the chord of the seventh in the second measure.

Proceed in this manner.

- Q. What kind of a chord are you to write now?  
 A. The first inversion of the chord of the seventh.  
 Q. How is this chord formed?  
 A. By having the third (of the Fund.) in the bass. Write third in the bass.  
 Q. How is this chord figured?  
 A. 7. Write 7 above the bass.  
 Q. Of what other intervals does this chord consist?  
 A. An eighth, fifth, and seventh of the Fundamental.  
 Write the eighth, fifth, and seventh. Write number of degree under Fundamental.

Double in the Prime or the Octave, observing the rule of chord connection. When in doubt, refer to Directions for Exercise No. 3.

### EXERCISE 3



For practice, follow the procedure suggested for Exercise No. 1 and have the chords in the first measure start from the eighth and fifth positions respectively.

Those who desire to have their lessons reviewed, write for particulars to  
 JOS. A. HAGEN, 70 Webster Avenue, Paterson, N. J.

## WHAT NEXT?

Louis Johnson, Assistant Secretary of War, says that an aircraft engine of "complete new design" has given perfect satisfaction after 3,000 hours of use and 150 consecutive hours of gruelling test. From J. Carlton Ward, general manager of the Pratt & Whitney division of United Aircraft, came the statement: "This is the most powerful engine that has ever passed a government test of 150 hours." He also said that while the new engine was almost exactly as large as the standard 400-horsepower engines in use now, it was "several times 400 horsepower."

The world's shortest air mail route was inaugurated when an autogiro made the first regular six-mile flight from the roof of the general postoffice building, Philadelphia, Pa., to Central Airport at Pennsylvania, N. J. Congress authorized the service in 1937 to test feasibility of using autogiros to facilitate air mail handling.

Round trips require about 10 minutes each, 35 minutes faster than a round trip by truck.

Instantaneous X-ray photographs, fast enough to "stop action" on a heartbeat, can now be made by physicians with the Dynex, developed by the Westinghouse X-Ray Co. A sort of "candid camera" among X-ray machines, the Dynex saves up its current for eight seconds in a bank of condensers, then lets it go all at once—to produce a powerful ray discharge which instantly prints a picture of the internal organs on a photographic plate.

The latest in mechanical shavers is a non-electric dry shaver which operates by pressing a lever on one side. It is made by an English company and is said to have sold several thousand in six months. It is being introduced in this country and will sell for \$20.

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## Embouchure Hints » »

### No. 4 in the Series

By William Costello

Instead of writing an article this month I thought my readers would be interested in a letter recently received from H. H. T., of Wellington, New Zealand. This boy is handicapped by living thousands of miles away and yet he is making definite progress. There are many students living within a radius of several miles who really



WILLIAM COSTELLO

want to "get somewhere," but just can't work up enough energy to do something about it. The letter reads in part:

"You will probably be surprised to hear from one so many miles from your country, but I thought I'd drop you a note to let you know I have improved 100 per cent under your system of playing. I have taken lessons from one of your pupils, Mr. Bob Reid, who is traveling in New Zealand at present. Bob sure can hit the high notes.

"I used to blow by twisting a part of of my lip under the mouthpiece, and could not get above G, or last any length of time. I met Bob and he told me of your system, so I thought I'd try it. I have changed my embouchure and have gotten excellent results. I can now hit high C and well over with a good tone. My upper lip has a lot of "red" and a little scar (harp lump) in the center. I find I am playing a little on the side and on the "red" of the upper lip, but if I use any other placement I don't get results and the lip protrudes into the mouthpiece (which, by the way is a Costello B and it suits me fine). Do you think it is o. k. to continue to play this way—my bottom lip is all right. I am having difficulty with my tongue, because I used to tongue the old method.

"I am 25 years of age and do dance work as a hobby. Previously after playing a job I went home with thick, sore lips, but now I feel as fresh at the finish as I do when I start. I feel that I am on the right track and thought I ought to let you know I am improving with your method. If you have a spare moment would you drop me a note and let me know if you have any studies that would explain the tongue and tell me what is wrong with my upper lip? In your opinion is it all right to continue playing a little on the side and on the "red" of the upper lip? . . . ."

I answered H. H. T. as follows:

"I was delighted to hear from you and to learn you are making progress. It is gratifying to hear of your success in this particular way and I'm glad to know Bob Reid is doing well. He is a splendid fellow and deserves the best.

"Concerning your own case, the suggestions I am offering you are based on your questions and the general outline of your troubles. First of all you must realize that changing your embouchure did not mean a great deal because you had everything to gain and nothing to lose. Any improvement would naturally impress you. Your good tone is a point in your favor. If my system is applied correctly a powerful tone is noticed at once. The scar you mention should disappear with correct playing and constant improvement. You will gradually learn how to apply your jaw properly as well as gripping the upper register by "thinning the red." Don't worry too much about that hard lump. It may have been caused by playing your old way, but I am inclined to think it will vanish completely as the mouthpiece forms its groove on the new formation.

"Playing a little on the side is perfectly all right if it is not overdone. Many good players get excellent results in just such a position. Surely no one will criticize you for playing this way, especially if good results are obtained. Exaggerated placements should be practiced a few minutes each day in order to strengthen the muscles in the right direction, but you must always return to the best playing position. If your adaptability is good, you can do much to help yourself. You may not be aware that the B mouthpiece is the type I use myself.

"I do not advocate your continuing to play on the "red" of the upper lip, but do not change all at once. If you can place the mouthpiece a little above the "red" on the upper lip, more power will be obtained. You may find it necessary to apply the jaw a little more, but I think it can be done. Your tongue should adjust

The  
**HAMILTON**  
**LINE**

THE FINEST  
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 STANDS AND  
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 YOU CAN BUY

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KRAUTH & BENNINGHOFFEN  
 HAMILTON OHIO

itself with the embouchure. Remember to grip well against the teeth, and concentrate on staying in position.

"You are a young man with many years ahead of you and I hope you will acquire sufficient knowledge of my system to enable you to teach it in later years. There are many thousands of players who are struggling with incorrect lip formations and need help on this all-important embouchure question." W. C.

Perhaps some of the points covered in the above letter will help you. If your problem is different, please do not hesitate to write me. It is requested only that a postage stamp be included with your letter, to partially cover cost of a reply.

## OFFICIAL PROCEEDINGS

(Continued from Page Eleven)

"All contracts with members of traveling dance orchestras wherein a specified number of weeks is not named, can be cancelled by either party giving two weeks' notice to the other."

Some locals held the law to mean that if traveling dance orchestras had accepted a single engagement with an employer, it could at all times give two weeks' notice to cancel same, as no specific weeks were named in the contract.

It is clear that the law was merely intended to cover notice between leader and members, and was not to be applied to contracts between employers and members.

For this reason I would suggest that the law be amended to read as follows:

"All contracts between leaders and members of traveling dance orchestras wherein a specified number of weeks is not named can be cancelled by either party giving two weeks' notice to the other."

The Convention concurs in a favorable report submitted by the Committee.

### RECOMMENDATION No. 13

In many instances leaders and bookers, to gain advantage in competition for engagements, entered into their contracts with employers a specification that they will pay the Social Security Tax, which otherwise should be paid by the person or party for whom the services are actually rendered.

The following suggestion enacted into law would regulate the matter insofar as our organization is concerned:

"The making of any contract or agreement by a leader, contracting member or, on his behalf, booker or personal agent of a band or orchestra assuming liability for the payment of taxes under Federal or State Social Security legislation which should be paid by the person or party for whom musicians' services are rendered, is prohibited."

A favorable report is submitted by the Committee.

Discussed by Delegate McMasters. President Weber addresses the Convention and explains the policy of the Federation in regard to the Federal Social Security and Unemployment acts and the enforcement thereof.

Brother McMasters again discusses the matter. President Weber makes a further explanation. The question is further discussed by Delegate Suber. President Weber explains the ruling of the Treasury Department to the effect that the leader of an engagement is not subject to the payment of the employers' tax.

Delegate Cluesmann discusses the recommendation. Treasurer Brenton addresses the Convention.

On motion, the Convention adopts the favorable report of the Committee.

### RECOMMENDATION No. 14

#### Electrical Transcriptions For Sponsored Programs

In connection with recordings for electrical transcriptions for sponsored programs, will say that the price for each 15-minute program, for which rehearsing and recording must not exceed one hour and 15 minutes, is \$18.00. For each half-hour program, time for rehearsing and recording not to exceed two hours and 30 minutes, the price is \$24.00. This raises the question whether a half-hour program can consist of two 15-minute programs. Some employers naturally construed it that way. However, they were advised that this was not the meaning of the law. A 15-minute electrical transcription program must be one entity, and therefore two entities of 15-minute programs cannot be made in a half-hour, as the half-hour program likewise must be an entity. For instance, if a sponsored program takes 15 minutes to go over the air, one hour and 15 minutes may be consumed to make its recordings, but if such a program consumes one-half hour to go over the air, then two hours and 30 min-

utes may be consumed in the making of the records.

In Article XV, page 161, we find the following law in reference to the matter:

Note—Electrical transcriptions for sponsored programs in which commercial continuity, including announcements, etc., is part of the record.

For each 15-minute program.....\$18.00

Time for rehearsing and recording each program not to exceed one hour and 15 minutes.

Each half-hour program..... 24.00

Time for rehearsing and recording each program not to exceed two hours and 30 minutes.

So as to avoid misinterpretation of this law I would suggest that the following be added thereto:

"Two 15-minute programs cannot be recorded in lieu of a half-hour program. Each program, whether it be a half-hour or 15 minutes, is to be considered as an entity in itself."

A favorable report of the Committee is, upon motion, adopted.

### RECOMMENDATION No. 15

#### Phonograph Recordings

The last Convention enacted the following law in regard to phonograph recordings:

"One session, not to exceed two (2) consecutive hours of 40 minutes' playing time in each hour.....\$24.00

Each additional playing time per half hour or fraction thereof..... 6.00

Contractor to receive double price."

And the following questions in reference to the law have forced themselves to the attention of the officers of the Federation and can only be properly answered through amendments to same. For instance, the law provides for price of \$24.00 for two hours' service. During these two hours, 80 minutes can be used for rehearsing and making phonograph recordings, the remainder of the time to be used for rest periods. This law resulted in no end of misunderstandings and protest. The reasons therefore are as follows:

As before said, 80 minutes' time of rehearsal or recording or both may be played. It is clear that if an orchestra has already been rehearsed, that is, has a repertoire, as is the case with many orchestras, it may not need any rehearsals, and hence the employer may use the entire 80 minutes for the making of records, whereas, an orchestra which has no repertoire would perhaps have to use the major portion of such time for the rehearsing of a record. Therefore, an employer naturally prefers orchestras which have a repertoire, as they can make a great number of records during the 80 minutes, compared with an orchestra which has to use some of their time for rehearsing.

This places orchestras which have rehearsed, and such which have not, in a position of unfair competition with one another in playing for phonograph recordings. The recorders themselves are at a disadvantage with one another through this law. Some may be able to procure rehearsed orchestras to make records, others may not, and naturally those that engage a rehearsed orchestra, as already said, have the opportunity to have many more records made during the 80 minutes than the recorder who is compelled to employ an orchestra which is not rehearsed, in other words has no repertoire.

Therefore, the proper solution of the question would be that we follow the same policy with phonograph recordings as we do with electrical transcriptions, and charge a certain sum for the making of each master record. I recommend, therefore, that the Convention consider the following:

Change stipulations appearing in Article XV, page 161, under the sub-caption "Phonograph" to read as follows:

#### Phonograph Recordings.

For three (3) hours recording, not more than four 10-inch master records to be made.....\$30.00

For three (3) hours recording, not more than three 12-inch master records to be made..... 30.00

For each additional 10-inch master record, per man..... 7.50 (Three-quarters of an hour to be permitted to record and rehearse same.)

For each additional 12-inch master record, per man.....\$10.00 (One hour to be permitted to record and rehearse same.)

Contractor to receive double price.

For recordings of symphony orchestras on 10-inch or 12-inch master records and the number thereof to be made, the price and conditions shall

be as determined in each case by the International Executive Board.

The Committee report is favorable.

Treasurer Brenton offers an amendment that after the words "Master record" the words "Original record" be inserted.

The amendment is adopted.

The recommendation as amended is adopted.

### RECOMMENDATION No. 16

In reference to phonograph recordings will further suggest the enactment of the following law:

"Members of the Federation are not permitted to make phonograph recordings which contain commercial advertisements, nor are they permitted to make recordings to be used by or for actors as accompaniment for or in connection with their performances anywhere."

The Committee report is favorable.

An amendment is offered to add the words "except with the consent of the International Executive Board."

The amendment is adopted.

The report as amended is concurred in.

### RESOLUTION No. 3

AMENDMENT to follow the word LOCAL on the eighth line, as follows:

"Said member can be restricted from playing other single or steady engagements that are not of Symphonic or Grand Opera nature without permission of the Board of Directors of said Local for a period not exceeding five (5) years."

ARTICLE XII, Section 4Q, would read as follows:

"A member, who in conformity with the laws of the Federation, accepts a Symphonic engagement in the jurisdiction of a Local other than to which he belongs, and said engagement covers several seasons, all of which together exceed a period of six (6) months, cannot, in the interim between said seasons withdraw his transfer card but must six (6) months from the day of deposit of his transfer card become a full member of the Local, said member can be restricted from playing other single or steady engagements that are not of Symphonic or Grand Opera nature, for a period not exceeding five (5) years, without permission of the Board of Directors of said Local. Excepted from this rule is a member who withdraws his transfer with the permission of the Local.

AUG. SCHWENDENER,  
Local No. 2.

Upon motion the introducer is given permission to withdraw the resolution.

### RESOLUTION No. 2

Whereas, The Congress of the United States recognized the need of a Social Security Program for the welfare of our citizens; and

Whereas, The administration of this Act is divided between the Social Security Board, an agency created by the Act, the United States Department of Labor and various state agencies; and

Whereas, The various state agencies operate under State laws, the provisions of which are not identical; and

Whereas, Musicians have been discriminated against by the Social Security Act by reason of the fact that much of their work is in interstate commerce, and the taxes paid by employers of eight or more persons during some part of one day in each of twenty different weeks in the calendar year are paid directly to the Federal Government without any part being paid to any State fund; and

Whereas, Benefits are paid only to those who have wage credits in the state against which unemployment compensation claims are made; and

Whereas, Many State laws contain provisions whereby employers can elect one state in which they will pay their contributions to Unemployment Compensation Funds, and take credit for such payments on their Federal tax levied under Title IX of the Social Security Act; and

Whereas, By so doing, musicians thus employed by traveling organizations can file claims against such liable state at the office of the State Employment Service in their own State;

Therefore, Be It Resolved, That the 44th Annual Convention of the American Federation of Musicians, instruct the Executive Board to make suitable provisions in the contract forms used by circuses, carnival and other traveling organizations so that our membership shall be protected;

And, Be It Further Resolved, That our legislative representative be instructed to work for an amendment to the Social Security Act, so that one or more employees will be covered by the unemployment compensation insurance, instead of the eight employees required at the present time.

PHIL. A. McMASTERS,  
Local No. 427.

A favorable report is adopted.

### RESOLUTION No. 5

Whereas, By reason of the precarious nature of the musical profession and the improvident character of many musicians, a countless number of members find themselves, at an advanced age, in distressing financial circumstances, in many cases dependent upon gratuities; and

Whereas, Through careful planning for the future the present generation may be spared a similar fate and be assured of at least a moderately comfortable old age; and

Whereas, This could be effected through a medium of forced saving to be administered through a central authority vested in the Federation and operating in a manner parallel to the Group Insurance presently in force;

Be It Therefore Resolved, That this Convention empower the International Executive Board to study the feasibility of an Old Age Pension scheme and if it sees fit, to create the necessary machinery for putting same into operation.

ISIDORE ASPLER,

Local No. 406.

EDOUARD CHARETTE,

Local No. 406.

Leave is granted to the introducers to withdraw the resolution.

### RESOLUTION No. 6

Whereas, Numerous hotels employing Federation orchestras countenance the engagement of non-member and also unfair orchestras for the miscellaneous engagements held in the said hotels to the detriment of our members; and

Whereas, The said hotels could, with facility, require that the lessees of its various ballrooms engage our members exclusively, a procedure which many hotels have failed to adopt; and

Whereas, By withholding the services of our orchestras from such hotels, the latter would be compelled to introduce a policy of closed shop in order to secure the said services;

Be It Therefore Resolved, That members of this Federation be not permitted to render services in any hotel wherein non-member or unfair orchestras are permitted to perform.

ISIDORE ASPLER,

Local No. 406.

EDOUARD CHARETTE,

Local No. 406.

The Committee report is unfavorable. Upon motion, the unfavorable report is adopted.

### RESOLUTION No. 7

Whereas, During the course of its business the American Federation of Musicians does, from time to time, designate places of amusement as unfair, and does accordingly cause their names to be placed on the National Unfair List kept for that purpose; and

Whereas, In recent years a practice has developed on the part of orchestra booking agents, whereby the latter conduct, as well the business of booking shows, acts and entertainers in general; and

Whereas, Certain orchestra booking agents operating on, the one hand, orchestras comprised of members of this Federation do, on the other hand, engage in booking shows, acts, etc., in such places of entertainment which have been declared unfair to our members; and

Whereas, Furthermore, the advertisements of such places announce the name of the said agents simultaneously and in conjunction with the names of the non-member orchestras, creating a false impression in the minds of the public that the said orchestra is a Federation unit; and

Whereas, Such agents have of themselves created a dual personality whereby one and the same agent is ostensibly fair to the Federation in his orchestra booking and yet is unfair in his booking of shows, acts and entertainers in thus making them available to places of entertainment which are on the National Unfair List, by conferring upon these places the benefit of their services and of the good name that these agents bear in the entertainment business, by thus conveying to the public the impression that these places are in good standing and by thus assisting these places and their unfair orchestras to operate successfully to the great detriment and injury of Federation members; and

Whereas, This function of booking agents is inconsistent and incompatible with their good standing in the eyes of the Federation; and

Whereas, The dealings of the Federation are based on good faith which does not permit of subterfuge nor does it recognize a fictitious splitting of a person or corporation into two separate entities, the one fair and the other unfair; and

Whereas, The *modus operandi* of such booking agents necessarily serves to provide good shows to unfair places of amusement, to enhance the reputation of unfair non-member orchestras, to bring business

(Continued on Page Seventeen)







Traveling members: Roy L. B. Pinter, Ike Bagon, Ralph Larson, Ray Thomas, Robert Walden, Don...

LOCAL NO. 162, BLOOMINGTON, ILL. Transfers issued: Fred Funk, Ried Baker, A. Weckl.

LOCAL NO. 163, COLUMBUS, OHIO New members: Patsy Tibery, Luciano Tibery, Robert...

LOCAL NO. 167, DALLAS, TEXAS Transfers issued: George Bach, Wm. B. Binford, Mac...

LOCAL NO. 168, TORONTO, ONT., CANADA Transfers issued: Wm. A. (Bud) Muir, A. Smrk.

LOCAL NO. 169, PHILADELPHIA, PA. New members: Joseph Barone, Charles Berger, Jr.,...

LOCAL NO. 175, SYRACUSE, N. Y. New members: O. H. Johnson, Kenneth Reynick, Wm. B...

LOCAL NO. 176, SEATTLE, WASH. Transfers issued: Henry Lombardo, Melvin Moore, Rind...

LOCAL NO. 177, BEAVER FALLS, PA. Resigned: Beatrice Cole, Allen D. Schmidt, Harry W. A...

LOCAL NO. 178, SCHEMECTADY, N. Y. New members: Richard Bolarski, Purcell Frank, Roger...

LOCAL NO. 179, WATSEKA, ILL. Resigned: Gene Sells, G. Weldon Plesner, Robert Olson...

LOCAL NO. 184, TULSA, OKLA. New member: J. A. Tatrow. Traveling members: Ed Cahina, Mrs. Millard Good...

Transfers withdrawn: J. R. Chatswell, 511; R. J. Mc...

LOCAL NO. 163, COLUMBUS, OHIO New members: Patsy Tibery, Luciano Tibery, Robert...

LOCAL NO. 172, DALLAS, TEXAS Transfers issued: George Bach, Wm. B. Binford, Mac...

LOCAL NO. 168, TORONTO, ONT., CANADA Transfers issued: Wm. A. (Bud) Muir, A. Smrk.

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LOCAL NO. 184, TULSA, OKLA. New member: J. A. Tatrow. Traveling members: Ed Cahina, Mrs. Millard Good...

LOCAL NO. 185, BIRMINGHAM, ALA. Transfers issued: John Long, Paul Harmon, Henry...

LOCAL NO. 186, NEWARK, OHIO Traveling members: Carl (Deacon) Moore, Wm. De...

463; Charles Timmons, 200; Pete Brady, 4; H. H. Rey...

LOCAL NO. 137, CEDAR RAPIDS, IOWA New members: Wayne Elder, Robert Herson, Lester...

LOCAL NO. 140, DALLAS, TEXAS Transfers issued: George Bach, Wm. B. Binford, Mac...

LOCAL NO. 148, TORONTO, ONT., CANADA Transfers issued: Wm. A. (Bud) Muir, A. Smrk.

LOCAL NO. 151, ELIZABETH, N. J. New members: Lucille Lyman, Leonard Wolfson, John...

LOCAL NO. 153, CENTERVILLE, MASS. Erased: Emerson Lucas, Heron Balliet.

LOCAL NO. 161, WASHINGTON, D. C. New member: Mrs. Kathryn Reese.

LOCAL NO. 165, SHREVEPORT, LA. New members: Mrs. Marie Fuller, Donald Cannon, J. B...

LOCAL NO. 166, GLOVERVILLE, N. Y. Transfers deposited: Jack Snipes, Hyman Bernstein, Al...

LOCAL NO. 174, NEW ORLEANS, LA. New member: Angelo Castiglino.

LOCAL NO. 183, SELOIT, WIS. Transfers deposited: Marvin Beeler, 240.

LOCAL NO. 190, WINNIPEG, MAN., CANADA New members: Ed Peterson, Graham McLeod, William...

LOCAL NO. 185, MARITONOV, WIS. New members: Kenneth Setzer, Erwin Kliment, Donald...

Transfers withdrawn: Jose Majol, John Martindale, Geo...

LOCAL NO. 203, HAMMOND, IND. New members: Eddie Powers, Norman Hoke, Matt Shih...

LOCAL NO. 204, NEW BRUNSWICK, N. J. New members: Wm. Andrew Seeman, Edward Stone, Wil...

LOCAL NO. 218, MARQUETTE, MICH. New member: Robert Lindstrom.

LOCAL NO. 223, STEUBENVILLE, OHIO New members: Carl Petroff, Paul DeFrances, William...

LOCAL NO. 231, TAUNTON, MASS. Transfers issued: George Swettler.

LOCAL NO. 235, WHITE PLAINS, N. Y. Transfers deposited: Louis Bagon, Byman Ruben, both...

LOCAL NO. 236, ABERDEEN, WASH. New members: Martin Howell, Ray Lowell, Tommy...

LOCAL NO. 243, MONROE, WIS. Resigned: Kenneth Howell.

LOCAL NO. 244, SLABBORG, MO. Offers for 1939: President, Byron White; vice-pres...

LOCAL NO. 245, MONROE, WIS. Resigned: Kenneth Howell.

LOCAL NO. 263, BAKERFIELD, CALIF. New members: Bennet Christensen, Richard Web...

LOCAL NO. 274, PHILADELPHIA, PA. New members: William Helton, Thomas Pinkett, Leadi...

LOCAL NO. 286, KANKAKEE, ILL.
New members: Leonard Stallman, Sam Billon, Henry Figuro...

LOCAL NO. 282, SANTA ROSA, CALIF.
New members: Oliver Wilkinson, Jr., Emilie Rounala, Charles Perkins...

LOCAL NO. 294, LANCASTER, PA.
New members: Edward H. Benedict, Betty Jane Samson, Warren A. Hinkley...

LOCAL NO. 305, SAN LUIS OBISPO, CALIF.
Change in officers: President, Harold Twyford.

LOCAL NO. 324, BLOUCESTER-MANCHESTER, MASS.
New members: Pavik Nikola, Douglas W. Hazard, Charles F. Hackett...

LOCAL NO. 325, SAN DIEGO, CALIF.
New members: LaVonne Welmar, Ray Waskey, Leonard Smith, David Bowman, Jr.

LOCAL NO. 332, EUREKA, CALIF.
New members: Chet Phillips, Harold Pollard, Frank McDonald.

LOCAL NO. 333, EUREKA, CALIF.
New members: Chet Phillips, Harold Pollard, Frank McDonald.

LOCAL NO. 335, MT. VERNON, OHIO.
Transfers issued: Carl Schuit, Homer Wilson, George H. Warner...

LOCAL NO. 343, NORWOOD, MASS.
New members: W. J. Kelley, J. M. Fratelli, C. E. Shiley, A. Caralis...

LOCAL NO. 350, COLLINGSVILLE, ILL.
New members: Vernon L. Bonn, Clifford King, Leo Howard, David A. Thomas...

LOCAL NO. 367, VALLEJO, CALIF.
New member: O. Harris.
Transfers deposited: Jefferson Hanton, Uthel Weston...

LOCAL NO. 378, OKLAHOMA CITY, OKLA.
New members: Glenn L. Hughes, J. M. Shreer, Leo Allen, Lewis W. Myers...

LOCAL NO. 379, ARNHEVILLE, N. C.
Officers for 1939: President, H. Rurd; vice-president, Charles Glass...

LOCAL NO. 402, YORKERS, N. V.
New member: Lera Drathshmidt.
Resigned: Lena Brodie.

LOCAL NO. 406, MONTREAL, QUE., CANADA.
New members: Jean-Marie Heand, Russell R. Isidor (Russell), Robert Gowan...

LOCAL NO. 422, BEAVER DAM, WIS.
Resigned: Leo Brauchle, LaVern Reinhardt, Art Land.
Transfer issued: Hayden Bussella.

LOCAL NO. 423, HANPA, IDAHO.
New members: Elmer C. Warner, Lyle M. Egan, Paul Millan.
Resigned: Gertrude W. Smith.

LOCAL NO. 469, IOWA CITY, IOWA.
Officers for 1939: Earl Harrington, president; Vette Kall, treasurer...

LOCAL NO. 483, WINONA, MINN.
Transfer deposited: Robert Boyem.
Resigned: Dewey Stort, Hannibal Litcher.

LOCAL NO. 484, BEAUMONT, TEXAS.
New members: G. Osho, Robert Leo Johnson.
Transfers deposited: Johnnie Sullivan, Larry Lambert...

LOCAL NO. 486, EL PASO, TEXAS.
New member: C. Herman Scheurer.
Transfer deposited: C. Herman Scheurer, 73.

LOCAL NO. 472, YORK, PA.
New members: Joseph E. Jennings.
Resigned: Edward H. Fisher.

LOCAL NO. 478, VANDERGRIFT, PA.
New member: James Elmes.

LOCAL NO. 485, GRAND FORKS, N. D.
New members: Marvin Propp, Robert Stalheim, Leo Raymond Swanson...

LOCAL NO. 488, GRAND FORKS, N. D.
Transfers deposited: Leo Schmidt, 229; Everett Lium, 287...

LOCAL NO. 481, PRINCETON, WIS.
Transfers deposited: W. C. Marshall, Rhea Marshall, both 77.

LOCAL NO. 490, MISSOULA, MONT.
New members: Alan Freyberger, Nute Lang, Leslie H. Smith.

LOCAL NO. 501, WALLA WALLA, WASH.
New members: F. J. Stubbler, Ray Watson.
Resigned: Bob Dunn, John Jackson, Lloyd Loftus...

LOCAL NO. 506, SARATOGA SPRING, N. Y.
New members: Alfred Edward Verriani, Martin E. Albertine, Margaret M. Collins, Tony Maccardi.

LOCAL NO. 538, ST. CLOUD, MINN.
Transfers deposited: Lem Henderson, Mildred Henderson, Ernest Henderson.

LOCAL NO. 539, BATON ROUGE, LA.
New member: H. W. Caldwell.
Resigned: Albert Reay, Yvonne White, H. W. Caldwell.

LOCAL NO. 541, BAPA, CALIF.
Resigned: Jack C. Murphy.

LOCAL NO. 550, CLEVELAND, OHIO.
New members: Reiford Luch, Randall Showers, Rufus Wiggs, Troy Ninger...

LOCAL NO. 557, FREELAND, PA.
New members: Hal Capone, William Chaska, Louis Cline, George Farrar...

LOCAL NO. 561, ALBERTOWN, PA.
New members: James A. Red, Edward T. Daniels, Leslie P. Plouffers...

LOCAL NO. 570, MICHIGAN CITY, IND.
Transfer deposited: Fred Murray, 253.
Transfers withdrawn: Jack Markowitz, Hugo Plato, G. E. Greenberg...

LOCAL NO. 586, PHOENIX, ARIZ.
New members: Anthony (Tony) Corral, Henry Corral, Ruben Quintero...

LOCAL NO. 585, VINELAND, N. J.
New members: Charles Goshin, Leonard Pflum, Salvatore Stank, Joseph Di Marco...

LOCAL NO. 588, UNIONTOWN, PA.
New members: Mary Lucius, Edward Rytan, Leslie Lynch, Ted Gropf...

LOCAL NO. 620, JOPLIN, MO.
Transfers issued: Glen West, Clarence Johnson, James H. Ferguson...

LOCAL NO. 627, KANSAS CITY, MO.
Transfers issued: Joseph Keys, Rozell Claxton, Bos Douglas.

LOCAL NO. 638, ANTIGO, WIS.
Resigned: Frank Tomko, Michael Tomko, Harold Cohn, Allen F. LaBoga.

LOCAL NO. 640, GRAND RAPIDS, MINN.
New members: Aldo Virginia, Lyle Hachey, Ray J. Emley, LeRoy M. Hanson...

LOCAL NO. 644, CORPUS CHRISTI, TEXAS.
New Officer: Pinio Caeres, vice-president.
Transfer members: Robert Hunter, 65; David Knight Baker, 306.

LOCAL NO. 646, GRAND RAPIDS, MINN.
New members: Aldo Virginia, Lyle Hachey, Ray J. Emley, LeRoy M. Hanson...

LOCAL NO. 648, CORPUS CHRISTI, TEXAS.
New Officer: Pinio Caeres, vice-president.
Transfer members: Robert Hunter, 65; David Knight Baker, 306.

LOCAL NO. 648, SAYRE, PA.
Officers for 1939: President, Thomas Watts; vice-president, James Fields...

LOCAL NO. 648, OCCONE FALLS, WIS.
Transfer deposited: Eddie Morrow, 205.
Letter of courtesy issued: Ruth Pottler, 174.

LOCAL NO. 651, CARROLL, IOWA.
Officers for 1939: President, Earl Thompson; vice-president, William Vason...

LOCAL NO. 653, MIAMI, FLA.
New members: Maurice M. Munn, Donald Chadderdon, Charles Spiegler...

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LOCAL NO. 654, STATE COLLEGE, MISS.
Transfer issued: James Bennett.

LOCAL NO. 661, ATLANTIC CITY, N. J.
New members: Edwin H. Carr, Jules De Sio.
Erased: Harry D. Alexander, Leonard Hayden, Thos. Kelly.

SUB-LOCAL LOCAL NO. 661, ATLANTIC CITY, N. J.
Transfers deposited: Robert Cunningham, James Heck, Clifton Hraie...

LOCAL NO. 663, ESCANABA, MICH.
Change in officers: Chester Morton, president; John Raymond, vice-president.

LOCAL NO. 665, MT. VERNON, N. Y.
Transfer withdrawn: Glen Reddin, 10.
Transfer deposited: George A. Esposito, 802.

LOCAL NO. 711, WATSONVILLE, CALIF.
Resigned: Vernon Brunley.
Transfer entered: Anthony Vyska.
Transfer member dropped: Paul Ziesing.

LOCAL NO. 721, TAMPA, FLA.
New members: Jacob Dunn, Jos. Madrux, Neal Cordosa, Indalecio Linares...

LOCAL NO. 730, LEANON, PA.
New members: Frederick T. Breen, Jr., Wm. Robert Renshoff...

LOCAL NO. 736, AUSTIN, MINN.
Transfers deposited: Er. Edstrom, Stanley Armshous, Lemo Thompson...

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Partial view of another page containing local notices and advertisements.

UNFAIR LIST OF THE AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Akbar Band, Dunkirk, N. Y. Barrington Band, Camden, N. J. Brian Boru Pipe Band, Harrison, N. J. Bristol Military Band, Bristol, Conn. Cameron Pipe and Drum Band, Montclair, N. J. 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. Held's, Earl, Girl Band and Orchestra, Easton, Pa. High School Band, Mattoon, Illinois. International Harvester Co. Farmall Band, Rock Island, 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, Emmaus, Pa. Lincoln-Logan Legion Band, Lincoln, Illinois. Mackert, Frank, and His Lorain City Band, Lorain, O. Martin, Curley, and His Band, Springfield, Ohio. North Park Boys' Band, San Diego, Calif. Oneonta Military Band, Oneonta, N. Y. Sokol Band, Cleveland, Ohio. South Perinton Band, South Perinton, N. Y. Varel, Joseph, and His Juvenile Band, Breese, Ill.

PARKS, BEACHES and GARDENS

Blue Ridge Park, Summit Station, Pa. Casino Gardens, Windsor, Ontario, Canada. Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grand View Park, Sligac, N. J. Green River Gardens, J. W. Poling, Mgr., Henderson, Ky. Japanese Gardens, Salina, Kan. Jefferson Gardens, The South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Lakeside Park, Wichita Falls, Texas. Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind. Palm Gardens, Five Corners, Totowa Boro, N. J. Peony Park, Omaha, Neb. Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa. Ski-A-Bar Gardens, Kansas City, Mo. Sunnyside Park, Baumgart Sisters, Williamsport, Pa. Woodcliff Park, Poughkeepsie, N. Y.

ORCHESTRAS

Ambassador Orchestra, Kingston, N. Y. Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J. Berkes, Bela, 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. Clark, Juanita Mountaineers Orchestra, Spokane, Wash. Cole, Forest, and His Orchestra, Marshfield, Wis. Cornelius, Paul, and His Dance Orchestra, Dayton, Ohio. Corallo, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y. Dunsbar, Wayne, Orchestra, Poughkeepsie, N. Y. Duren, Frank Orchestra, Casenovia, Wis. Ernestine's Orchestra, Hanover, Pa. Esposito, Peter, and His Orchestra, Stamford, Conn. Farrell, Gene, Traveling Orchestra. Flanders, Hugh, Orchestra, Concord, N. H.

French, Bud, and His Orchestra, Springfield, Ohio. Gindu's International Orchestra, Kulpmont, Pa. Givens, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex., Orchestra, Clarksburg, W. Va. Graf, Karl, Orchestra, Fairfield, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt's, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alb., Canada. Howard, James H. (Jimmy), Orchestra, Fort Arthur, Texas. Hummel Orchestra, Grand Junction, Colo. Imperial Orchestra, Earle M. Freilburger, Manager, Bartlesville, Okla. 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. Miloslavich, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. O'Brien's, Del. Collegians, San Luis Obispo, Calif. Oliver, Al., and His Halliwalls, Edmonton, Alb., Canada. Quackenbush (Randall, Ray), and His Orchestra, Kingston, N. Y. Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y. Ryerson's Orchestra, Stoughton, Wis. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stromeyer, Gilbert, Orchestra, Preston, Iowa. Terrace Club Orchestra, Peter Wanat, Lender, Elizabeth, N. J. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Tony Corral's Castillians, Tucson, Ariz. Vertheim, Arthur, Orchestra, Ableman, Wis. Wade, George, and His Corn Huskers, Toronto, Ont., Canada. Williams' Orchestra, Mt. Pleasant, Iowa. Zemburski Polish Orchestra, Naugatuck, Conn.

French, Bud, and His Orchestra, Springfield, Ohio. Gindu's International Orchestra, Kulpmont, Pa. Givens, Jimmie, Orchestra, Red Bluff, Calif. Goldberg, Alex., Orchestra, Clarksburg, W. Va. Graf, Karl, Orchestra, Fairfield, Conn. Griffith, Chet, and His Orchestra, Spokane, Wash. Hawkins, Lem, and His Hill Billies, Fargo, N. D. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt's, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alb., Canada. Howard, James H. (Jimmy), Orchestra, Fort Arthur, Texas. Hummel Orchestra, Grand Junction, Colo. Imperial Orchestra, Earle M. Freilburger, Manager, Bartlesville, Okla. 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. Miloslavich, Charles, and Orchestra, Stockton, Calif. Mott, John, and His Orchestra, New Brunswick, N. J. Myers, Lowell, Orchestra, Fort Wayne, Ind. O'Brien's, Del. Collegians, San Luis Obispo, Calif. Oliver, Al., and His Halliwalls, Edmonton, Alb., Canada. Quackenbush (Randall, Ray), and His Orchestra, Kingston, N. Y. Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y. Ryerson's Orchestra, Stoughton, Wis. Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky. Stromeyer, Gilbert, Orchestra, Preston, Iowa. Terrace Club Orchestra, Peter Wanat, Lender, Elizabeth, N. J. Thomas, Roosevelt, and His Orchestra, St. Louis, Mo. Tony Corral's Castillians, Tucson, Ariz. Vertheim, Arthur, Orchestra, Ableman, Wis. Wade, George, and His Corn Huskers, Toronto, Ont., Canada. Williams' Orchestra, Mt. Pleasant, Iowa. Zemburski Polish Orchestra, Naugatuck, Conn.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

MOBETO: Rendevous Club, Ed. Davis, Owner. OAKLAND: De Azevedo, Soares, Fauset, George, Lerch, Hermie. SACRAMENTO: Lee, Bert. SAN DIEGO: Romero, C. E. SAN FRANCISCO: Kahn, Ralph. SAN JOSE: Triena, Phillip. SOUTH SAN FRANCISCO: Bourbon, Ray. STOCKTON: Sharon, C. Sparks, J. B., Operator, Dreamland Ballroom. VALLEJO: Rendevous Club, Adeline Cota, Owner, and James O'Neil, Manager.

COLORADO DENVER: Canino's Casino, Tom Canino, Proprietor. Marble Hall Ballroom. Oberfelder, Arthur M. GRAND JUNCTION: Mile Away Ballroom. GREELEY: Dance Promotions of J. Warrick Norcross, Helen R. Norcross and Norcross Enterprises. Warnoco Ballroom. PUEBLO: Congress Hotel.

CONNECTICUT BRIDGEPORT: Klein, George. FAIRFIELD: Damshak, John. HARTFORD: Doyle, Dan. Foot Guard Hall. MERIDEN: Green Lantern Grill, Michael Krupa, Owner. NEW HAVEN: Fleming, Mrs. Sarah L. Nixon, C. E., Dance Promoter. Women's Civic League, The. SOUTH NORWALK: Evans, Greek. WATERBURY: Fitzgerald, Jack.

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

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

GEORGIA VALDOSTA: Wilkes, Lamar. IDAHO PRESTON: Persiana Dance Hall. ILLINOIS AURORA: Rex Cafe. BELLEVILLE: Club Royal, Chas. Davis and Jess Doyle, Owners. BLOOMINGTON: Abraham Lincoln School. Bent School. Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School. CHAMPAIGN: Piper, R. N., Piper's Beer Garden. CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor. Bernet, Sunny. Fine, Jack, Owner, "Play Girls of 1938." Frear Show, Century of Progress Exposition, Duke Mills, Proprietor.

INDIANA EVANSVILLE: Adams, Frank. Green Lantern Ballroom. Jos. Beltman, Manager. FORT WAYNE: Fisher, Ralph L., International Twins' Association. Mitten, Harold R., Manager, Uptown Ballroom. Reader, Jack. GARY: Martin, Joseph. Neal's Barnyard. Young Women's Christian Association. INDIANAPOLIS: Dickerson, Matthew. Harding, Howard. Kane, Jack, Manager, Keith Theatre. Marott Hotel. Riviera Club. Spink Arms Hotel. MISHAWAKA: McDonough, Jack. Rose Ballroom. Welty, Elwood. MUNCIE: Bide-A-Wee Inn, Paul E. Irwin, Proprietor. ROSE CITY: Kintso, Stanley. SOUTH BEND: DeLeury - Reeder Advertising Agency. Green Lantern, The. Show Boat. TERRE HAUTE: Hooster Ensemble. Ulmer Trio. IOWA ARNOLDS PARK: Azarki, Larry, Manager, Central Ballroom. AUDUBON: American Legion Auxiliary. Hollenbeck, Mrs. Mary. BOONE: Dorman, Laurence. CASCADE: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DES MOINES: Hughes, R. E., Publisher, Iowa Unionist. Reed, Harley, Mgr., Avon Lake. Young, Eugene R. EAGLE GROVE: Orr, Jesse. FORT DODGE: Moore Lodge Hall. Yetmar, George. LEANS: Wagner, L. F., Manager, Whitewas Pavilion. MARION: Jurgensen, F. H. BELLEVILLE: Moonlite Pavilion. STAMPA: Baker, C. G. WATERLOO: K. C. Hall (also known as Reichert Hall). Moose Hall. KANSAS HUTCHINSON: Brown Wheel Night Club. Fry Brown, Proprietor. Woodman Hall. MANHATTAN: Sandell, E. E. Dance Promoter.

MISSOURI ALBER: John J. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. 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. Phi Kappa Sigma Fraternity. Pythian Castle (colored). Swithgall, Samuel, Proprietor, Rall Inn. The Summit, J. C. Lipsy, Manager. ST. LOUIS: Junior College of Meriden. Senior High School of Meriden. MISSOURI MISSOURI UNIVERSITY CHAPTER OF PI KAPPA ALPHA. JOPLIN: Central High School Auditorium. KANSAS CITY: Fox, S. M. Kansas City Club. McFadden, Lindy, Booking Agent. Watson, Charles C. Wildwood Lake. NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach. MASSACHUSETTS BOSTON: Fisher, Samuel. Ford Theatrical Enterprises, Inc. Losses, William. Moore, Emmett. Paladino, Rocky. Royal Palms. Thorne, Clement. CHELSEA: Heese, Fred. DANVERS: Batastini, Eugene. LOWELL: Paradise Ballroom. Porter, R. W. NANTUCKET: Sheppard, J. K. NEW BEDFORD: Cook School. New Bedford High School Auditorium. PITTSFIELD: High School Auditorium. WESTFIELD: Park Square Hotel. 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. DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. Berman, S. R. Bonmarito, Joe. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. DOWNTOWN CASINO, The. Elks' Club. Elks' Temple. Fischer's Alt Heidelberg. Fraser, Sam. Peacock, Alley. WWJ Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. GLADSTONE: Klondyke Tavern, Mrs. Wilfred LaFave, Operator.

Graham, Ernest, Graham Artists' Bureau. Grey, Milton. Lightfoot, Bob. Opera Club. Pacelli, William V. Palais des Gardes. Pintozzi, Frank. Quodbach, Al. Sacco Creations, Tommy, affiliated with Independent Booking Circuit. Sherman, E. G. Singleton, Dr. R. E. Sipchen, R. J., Amusement Co. Sistare, Horace. Stanton, James B. Thomas, Otis. Young Republican Organization of Illinois. FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. Mineola Hotel. FREEPORT: Hille, Kenneth & Fred. I. O. O. F. Temple. Lotta, Bill. Lotta, Chris. Lotta, Joe. Lotta, Sam. March, Art. KANKAKEE: Devlyn, Frank, Booking Agent. MATTOON: Pyle, Silas. U. S. Grant Hotel. MOLINE: Rendevous Nite Club. NORTH CHICAGO: Dewey, James, Promoter of Exposition. PATTON: Green Lantern. PEORIA: Betar, Alfred. PRINCETON: Bureau County Fair. QUINCY: Quincy College Auditorium. Quincy High School Auditorium. Three Pigs, M. Powers, Manager. Ursa Dance Hall, William Korvis, Manager. Vic's Tavern. Vincent, Charles E. ROCK ISLAND: Beauvettie Night Club. SPRINGFIELD: Station WTAX. STERLING: Flock, R. W. INDIANA EVANSVILLE: Adams, Frank. Green Lantern Ballroom. Jos. Beltman, Manager. FORT WAYNE: Fisher, Ralph L., International Twins' Association. Mitten, Harold R., Manager, Uptown Ballroom. Reader, Jack. GARY: Martin, Joseph. Neal's Barnyard. Young Women's Christian Association. INDIANAPOLIS: Dickerson, Matthew. Harding, Howard. Kane, Jack, Manager, Keith Theatre. Marott Hotel. Riviera Club. Spink Arms Hotel. MISHAWAKA: McDonough, Jack. Rose Ballroom. Welty, Elwood. MUNCIE: Bide-A-Wee Inn, Paul E. Irwin, Proprietor. ROSE CITY: Kintso, Stanley. SOUTH BEND: DeLeury - Reeder Advertising Agency. Green Lantern, The. Show Boat. TERRE HAUTE: Hooster Ensemble. Ulmer Trio. IOWA ARNOLDS PARK: Azarki, Larry, Manager, Central Ballroom. AUDUBON: American Legion Auxiliary. Hollenbeck, Mrs. Mary. BOONE: Dorman, Laurence. CASCADE: Durkin's Hall. CEDAR RAPIDS: Jurgensen, F. H. DES MOINES: Hughes, R. E., Publisher, Iowa Unionist. Reed, Harley, Mgr., Avon Lake. Young, Eugene R. EAGLE GROVE: Orr, Jesse. FORT DODGE: Moore Lodge Hall. Yetmar, George. LEANS: Wagner, L. F., Manager, Whitewas Pavilion. MARION: Jurgensen, F. H. BELLEVILLE: Moonlite Pavilion. STAMPA: Baker, C. G. WATERLOO: K. C. Hall (also known as Reichert Hall). Moose Hall. KANSAS HUTCHINSON: Brown Wheel Night Club. Fry Brown, Proprietor. Woodman Hall. MANHATTAN: Sandell, E. E. Dance Promoter.

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MINNESOTA BRAINERD: Little Pine Resort. FAIRMONT: Graham, H. R. MINNIE: Pitmon, Earl. NEW ULM: Becker, Jess, Prop., Nightingale Night Club. MINNEAPOLIS: Borchart, Charles. OWATONNA: Bendorf, Clarence R., Box 452. PIPESTONE: Bobzin, A. E., Manager, Playmor Dance Club. ROCHESTER: Deenoysers & Son. ST. CLOUD: Ahles, Frances. ST. PAUL: Fox, S. M. WALKER: Fisher's Barn. MISSISSIPPI MERIDEN: Junior College of Meriden. Senior High School of Meriden. MISSOURI MISSOURI UNIVERSITY CHAPTER OF PI KAPPA ALPHA. JOPLIN: Central High School Auditorium. KANSAS CITY: Fox, S. M. Kansas City Club. McFadden, Lindy, Booking Agent. Watson, Charles C. Wildwood Lake. NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach. MASSACHUSETTS BOSTON: Fisher, Samuel. Ford Theatrical Enterprises, Inc. Losses, William. Moore, Emmett. Paladino, Rocky. Royal Palms. Thorne, Clement. CHELSEA: Heese, Fred. DANVERS: Batastini, Eugene. LOWELL: Paradise Ballroom. Porter, R. W. NANTUCKET: Sheppard, J. K. NEW BEDFORD: Cook School. New Bedford High School Auditorium. PITTSFIELD: High School Auditorium. WESTFIELD: Park Square Hotel. 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. DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. Berman, S. R. Bonmarito, Joe. Cavanaugh, J. J., Receiver, Downtown Theatre. Collins, Charles T. DOWNTOWN CASINO, The. Elks' Club. Elks' Temple. Fischer's Alt Heidelberg. Fraser, Sam. Peacock, Alley. WWJ Detroit News Auditorium. FLINT: Central High School Auditorium. High School Auditorium. GLADSTONE: Klondyke Tavern, Mrs. Wilfred LaFave, Operator.

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SALINA: Cottage Inn Dance Pavilion. Dreamland Dance Pavilion. Eagles' Hall. Twin Gables Night Club. TOPEKA: Egyptian Dance Halls. Kellams Hall. McOwen, R. J., Stock Co. Washburn Field House. Women's Club Auditorium. WICHITA: Bedinger, John. KENTUCKY HOPKINSVILLE: Steele, Lester. LEXINGTON: Wilson, Sylvester A. LOUISVILLE: Elka's Club. Inn Logola, Arch Wetterer, Proprietor. Norman, Tom. Offutt, L. A., Jr. Walker, Norval. MIDDLEBORO: Green, Jimmie. LOUISIANA ABBEVILLE: Roy's Club, Roy LeBlance, Manager. MONROE: City High School Auditorium. Neville High School Auditorium. Ouchita Parish High School Auditorium. Ouchita Parish Junior College. NEW ORLEANS: Ches Parec. Coconut Grove. Hyland, Chauncey A. Mitchell, A. T. SHREVEPORT: Adams, E. A. Castle Club. Tompkins, Jasper, Booking Agent. West, Adam. MAINE NORTH KENNEBUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor. OLD ORCHARD: Palace Ballroom, Charles Usen, Proprietor.

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CLIFTON: I'berstein, Joseph L., and Eitelson, Samuel.
GLENSBORO: Green Hills Inn, Mr. and Mrs. John Sandago.
IRVINGTON: Club Windsor, Philhower, H. W.
JERSEY CITY: Dickinson High School Auditorium.
LONG BRANCH: Shapiro, Mrs. Louis Rembar, Manager, Hotel Scarborough.
NEWARK: Angster, Edward, Clark, Fred R., Devanny, Forest, Prom. Kravant, Norman. Meyers, Jack. N. A. A. C. P. Pat & Don's. Robinson, Oliver, Mummies Club. Rutan Booking Agency. Santoro, V. Sapienta, J. Skyway Restaurant, Newark Airport Highway. Stewart, Mrs. Rosamond. Triputti, Miss Anna.
NEW BRUNSWICK: Block's Grove, Morris Block, Proprietor.
ORANGE: Schlesinger, M. R.
PASSAIC: Kanter's Auditorium.
PATERSON: De Ritter, Hal.
PRINCETON: Lawrence, Paul.
TRENTON: Laws, Oscar A.
UNION CITY: Passion Play Auditorium.
WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.
WILDWOOD: Bernard's Hofbrau. Club Avalon, Joseph Totarella, Manager.
NEW MEXICO
ALBUQUERQUE: Maerta, Otis.
NEW YORK
ABIRONDACK: O'Connell, Nora, Proprietress, Watch Rock Hotel.
ALBANY: Bradt, John, Flood, Gordon A.
ARMOH: Embassy Associates.
BALLSTON SPA: Francesco, Tony, Manager, Stockade Club. Hearn, Gary, Manager, Stockade Club.
BEACON: Neville's Mountain Farm Grill.
BINGHAMTON: Bentley, Bert.
BROOKLYN: Hared Productions Corp.
BUFFALO: Clore, Wm. R. and Joseph, Operators, Vendome Hotel. Erickson, J. M. German-American Musicians Association. Kaplan, Kei., Mgr., Buffalo Swing Club. King Productions Co., Geo. Meadowbrook Country Club. McVan's, Mrs. Lillian McVan, Proprietor. Michaels, Max, Miller, Robert, Nelson, Art, Shultz, E. H. Vendome Hotel. W. & J. Amusement Corp.
CATSKILL: 50th Annual Convention of the Hudson Valley Volunteer Firemen's Ass'n.
ELLENVILLE: Cohen, Mrs. A., Manager, Central Hotel.
ELMIRA: Goodwin, Madalya, Rock Springs Dance Pavilion.
FIONKILL: Oriental Inn.
GLENS FALLS: The Royal Pines, Tony Reed, Proprietor.
KIANGSHA LAKE: Mayfair, The.
LACKAWANNA: Chic's Tavern, Louis Clearall, Proprietor.
LEON ONELAKANG: Club Riviera, Felix Amstel, Proprietor.
NEWBURN: Matthews, Bernard H.
NEW YORK CITY: Benson, Edgar A. Blythe, Arthur, Booking Agent. Dodge, Wendell P. Dyruzi, Nicholas. Faggan, Jay. Grant & Wadsworth and Harris, Inc. Herk, I. H., Theatrical Promoter. Immerman, George. Jermoo, John J., Theatrical Promoter. Katz, George, Theatrical Promoter. Levy, A. and Nat, Former Owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers License No. 803). Makler, Harry, Manager, Folley Theatre (Brooklyn). Mayhem, Od. Fedor. Murray, David. Palais Royale Cabaret. Pearl, Harry. Phi Rho Pi Fraternity.

"Right This Way," Carl Reed, Manager. Seidner, Charles. Shayas, Tony, Promoter. Solomonoff, Henry. Sokin, James. "SO" Shampoo Company. Wade, Frank. Weinstein, Joe.
ONEONTA: Oneonta Post No. 259, American Legion, G. A. Dockstader, Commander.
POUGHKEEPSIE: Germania Singing Society. Poughkeepsie High School Auditorium.
PURLING: Gutrie's Purling Palace.
ROCHESTER: Genesee Electric Products Co. Gorin, Arthur. Medwin, Barney. Pulifer, E. H. Todd, Union of University of Rochester and Gymnasium.
SCHENECTADY: Gibbons, John F., Manager, Club Palorama. Maurillo, Anthony.
STONE RIDGE: DeGraff, Walter A.
SYRACUSE: Horton, Don. Most Holy Rosary Alumni Association.
TROY: Lambda Chi Alpha. Phi Kappa. Phi Mu Delta. Pi Kappa Alpha. Pi Kappa Phi. Theta Nu Epsilon. Theta Upsilon Omega.
UTICA: Molinoux, Alex. Sigma Psi Fraternity, Epelion Chapter.
WHITE PLAINS NORTH: Charlie's Rustic Lodge.
WHITESBORO: Guido, Lawrence.
WINDSOR BEACH: Windsor Dance Hall.
LONG ISLAND, N. Y.
HICKSVILLE: Seaver, Mgr., Hicksville Theatre.
LINDENHURST: Fox, Frank W.
NORTH CAROLINA
ASHEVILLE: Asheville Senior High School Auditorium. David Millard High School Auditorium. Hall-Fletcher High School Auditorium. Associated Orchestra Corporation, Al A. Travers, Proprietor.
DURHAM: Aiston, L. W. Ferrell, George. Mills, J. N. Pratt, Fred.
GREENSBORO: American Business Club.
HIGH POINT: Trumpeters' Club, The. J. W. Bennett, President.
RALEIGH: Carolina Pines. Hugh Merson High School. Needham Broughton High School. New Armory, The. Rideswood. Washington High School.
SALISBURY: Rowan County Fair.
WILMINGTON: Ocean Terrace Hotel, Mrs. John Snyder, Owner and Mgr., Wrightsville Beach.
WINSTON-SALEM: Hill, E. C. Piedmont Park Association Fair. Robert E. Lee Hotel, John Peddycord, Orch. Leader.
NORTH DAKOTA
BISMARCK: Coman, L. R. Coman's Court.
GRAND FORKS: Point Pavilion.
OHIO
AKRON: Brady Lake Dance Pavilion. Katz, George, DeLux Theatre. Williams, J. P., DeLux Theatre.
ALLIANCE: Castle Night Club, Charles Naines, Manager. Curtis, Warren.
BRIDGEPORT: Kenny Mara Club, 517 Lincoln Ave.
BRYAN: Thomas, Mori.
CAMBRIDGE: Lash, Frankie (Frank Lashinsky).
CANTON: Beck, L. O., Booking Agent. Bender, Harvey. Bender's Tavern, John Jacobs, Manager. Canton Elks' Lodge.
CINCINNATI: Rutherford, C. E., Manager, Club Bavarian. Scott, Richard.
CINCINNATI: Cincinnati Club, Minor, Manager. Cincinnati Country Club. Elks' Club No. 1. Hartwell Club. Jones, John. Kenwood Country Club. Thompson, Manager. Larchmont Country Club. Hitch Ross, Owner. Mahanwah Country Club. Worburton, Manager.

Queen City Club, Clemen, Manager. Rainey, Lee. Spat and Slipper Club. Western Hills Country Club. Waxman, Manager. Williams, Horace G. Manager, Williamson Entertainment Bureau.
CLEVELAND: Hanna, Rudolph. Order of Sons of Italy. Grand Lodge of Ohio. Senes, Frank. Sindelar, E. J. Weisenberg, Nate, Mgr., Mayfair or Euclid Casino.
COLUMBUS: Askina, Lane. Askina, Mary. Gyro Grill.
DAYTON: Club Ark, John Hornia, Owner. Eib, Dwight. Stapp, Phillip B. Victor Hugo Restaurant.
GREENVILLE: Darke County Fair.
HANSBERRY: Foley, W. R., Mgr., Coliseum Ballroom. Ringold Night Club.
HARISBURG: Eagles' Lodge. Morris, H. W.
MARIETTA: Anderson, Walter.
MEDINA: Brandow, Paul.
PORTAGE LAKE: Riley's Tavern.
PORTSMOUTH: Smith, Phil.
SANDUSKY: Anchor Club, Henry Leitson, Proprietor. Brick Tavern, Homer Roberts, Manager. Crystal Rock Nite Club. Alva Halt, Operator. Fountain Terrace Nite Club. Alva Halt, Manager.
SIDNEY: Woodman Hall.
SPRINGFIELD: Lord Lansdowne's Bar, Pat Finnigan, Manager. Marshall, J. Operator, Gypsy Village. Prince Hunley Lodge No. 469, A. B. P. O. E.
TOLEDO: Cavender, E. S. Frank, Steve and Mike, Owners and Managers, Frank Bros. Cafe. Johnson, Clem.
WARREN: Windom, Chester. Young, Lin.
YOUNGSTOWN: Lombard, Edward.
OKLAHOMA
OKLAHOMA CITY: Buttrick, L. E. Walters, Jules, Jr., Manager and Promoter.
TULSA: Akdar Temple Uniform Bodies, Claude Rosenstein, General Chairman. Mayfair Club, John Old, Manager. Rainbow Inn. Tate, W. J.
OREGON
ALBANY: Cottonwoods Oriental Ballroom.
KLAMATH FALLS: James, A. H.
SALE: Steelhammer, John F. and Carl G.
PENNSYLVANIA
ALLEGHENY: Young Republican Club. Robert Cannon.
ALLENTOWN: Connors, Earl. Mealy, William F.
ALTOONA: Wray, Eric.
ANDRUS: Golden Slipper Cafe and Adjacent Picnic Grounds.
BEANSVILLE: Snyder, C. L.
BETHLEHEM: Reagan, Thomas.
BRADFORD: Fiesel, Francis A.
BROWNVILLE: Hill, Clifford, President, Triangle Amusement Co.
CHESTER: Reading, Albert A.
COLUMBIA: Hardy, Ed.
CONNEAUT LAKE: McGuire, T. P.
DRAVESBURG: Yaras, Max.
DRUMS: Green Gables.
EASTON: Circion, The. Neal Rumbaugh, Proprietor.
ELMSTOWN: Watro, John, Mgr., Showboat Grill.
EMERSON: McNarney, W. S.
ERIE: Masonic Ballroom and Grill.
FRACKVILLE: Casa Loma Hall.
FRANKLIN: Rocky Grove High School.
GIRARDVILLE: Girardville Hosiery Co.
GLENS LYON: Gronka's Hall.
GREENVILLE: Moose Hall and Club.
HOBOKEN (Tennessee): Baldwin, Dominic. Gilbert, Lee.
HUNTSVILLE: Triana Club, Tom Vlachos, Operator.

JACKSONVILLE: Jacksonville Cafe, Mrs. "Doc" Gilbert, Mgr.
KELAYESS: Condora, Joseph.
KULPSBURG: Liberty Hall. Nell Rich's Dance Hall.
LANCASTER: Parker, A. R. Weinbrom, Jos., Manager, Rocky Springs Park. Wheatland Tavern Palm-room, located in the Miller Hotel; Paul Heine, Sr., Operator.
LAVOISE: Yingling, Charles M.
LEBANON: Fishman, Harry K.
LENIGHTON: Reiss, A. Henry.
MT. CARMEL: Mayfair Club, John Pogesky and John Ballont, Mgrs. Reichwein's Cafe, Frank Reichwein, Proprietor.
NANTON: Knights of Columbus Dance Hall. St. Joseph's Hall, John Ronka, Manager.
NAYTON: Eagles' Lodge.
NEW EXFORD: Green Cove Inn, W. K. Stall-smith, Proprietor.
NEW SALEM: Maher, Margaret.
HOSBACH, H. E., Manager and Owner, Hosbach's Bungalow Inn.
PHILADELPHIA: Arcadia, The International Restaurant. Blake, James. Fogelman, Benjamin H., Owner and Mgr., Benny-the-Bum's Glass, Davy. Hirst, Issy. Martin, John. Nixon Ballroom. Peisoi, F., Manager, Philadelphia La Scala Opera Co. Philadelphia Federation of the Blind. Stone, Thomas. Street, Benny. Swing Club, Messrs. Walter Finney and Thos. Moyle. Temple Ballroom. Tioga Cafe, Anthony and Sabatino Marrara, Mgrs. Willner, Mr. and Mrs. Max Zeld, Mr. Hart's Beauty Culture School.
PITTSBURGH: Bland's Night Club. Gold Road Show Boat, Capt. J. W. Menkes, Owner. Matecic, Frank. New Penn Inn, Louie Alex and Jim Passarella, Proprietors.
POTTSVILLE: Paul's Tap Room and Grille. Paul Davis, Proprietor.
QUAKERTOWN: Bucks County Fair.
READING: Kenhorst Fire Co. Mountain Springs Association. Business Agent. San Rita Inn, Gus Paskopoulis, Manager.
RIDGWAY: Benign, Silvia. Liberty Hall.
SHAMONK: Boback, John. Shamokin Moose Lodge Grill.
SHARON: Marino & Cohn, former Operators Clover Club. Williams' Place, George.
STONY CREEK HILLS: Eagles' Mountain Home.
SUNBURY: Sober, Melvin A.
TAMMERT: Camp Tammert.
TWIN OAKS (Shamokin County): Falls, William, Prop. Golden Slipper Cafe and Adjacent Picnic Grounds.
UNIONTOWN: Maher, Margaret. Abmeyer, Gustave K.
WEBERVILLE: South Mountain Manor Hotel, Mr. Berman, Manager.
WILKES-BARRE: Cohen, Harry. Kozley, William. McKane, James.
WILLIAMSPORT: Moose Club. Stover, Curley.
WYOMISSING: Lunine, Samuel M.
YATESVILLE: Bianco, Joseph, Operator, Club Mayfair.
VERMONT
KIBBLER, Gordon. Penn Hotel, Charles Walsh, Proprietor. Weinbrom, Jos.
RHODE ISLAND
NORWOOD: Hollywood Casino, Mike and Joe D'Antuono, Owners and Managers.
PROVIDENCE: Bangor, Ruben. Goldsmith, John, Promoter. Kronson, Charles, Promoter.
WARREN: D'Antuono, Mike. Hollywood Casino.
WOONSCOTT: Kornstein, Thomas.
SOUTH CAROLINA
CHARLESTON: Hamilton, E. A. and James

GREENVILLE: Allen, E. W. Goodman, H. E., Manager, The Pines. Greenville Women's College Auditorium.
SOUTH DAKOTA
BERESFORD: Muhlentorf, Mike.
LEBANON: Schneider, Joseph M.
SIOUX FALLS: Plaza (Night Club).
TRIPL: Maxwell, J. E.
YANKTON: Kosta, Oscar, Manager, Red Rooster Club.
TENNESSEE
BENTWOOD: Palma Night Club.
BRISTOL: Pinehurst Country Club, J. C. Rates, Manager.
CHATTANOOGA: Doddy, Nathan. Reeves, Harry A.
JACKSON: Clark, Dave.
JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club.
MEMPHIS: Atkinson, Elmer. Avery, W. H. Hulbert, Maurice.
NASHVILLE: Carter, Robert T. Conno, C. V. Eakle, J. C. Scottish Rite Temple.
TEXAS
ABILENE: Sphinx Club.
AMARILLO: Aviatix Night Club. Municipal Auditorium.
AUSTIN: Gregory Auditorium. Hogg Memorial Auditorium. Phi Gamma Delta Fraternity. Pi Kappa Alpha Fraternity. Rowlett, Henry, Operator, Cotton Club.
BRECKENRIDGE: Breckenridge High School Auditorium.
CLARKSVILLE: Dickson, Robert G.
DALLAS: Bagdad Night Club. Goldberg, Bernard. Johnson, Clarence M. Malone, A. J., Mgr., Trocadero Club.
DERTON: North Texas State Teachers' Auditorium. Texas Women's College Auditorium.
EL PASO: Shivers, Bob.
FORT WORTH: Bowers, J. W. Carnahan, Robert, Owner, Show Boat, Lake Worth. Merritt, Morris John. Plantation Club. Southwestern Exposition and Stock Show, Rodeo and Roundup Club.
FREDERICKSBURG: Hilltop Night Club.
SALVESTON: Page, Alex. Purple Circle Social Club.
NARLINEEN: Municipal Auditorium.
NEUSTON: Beust, M. J., Operator of El Coronado. El Coronado Club, Roger Seaman and M. J. Beust, Managers. Grigoby, J. B. Lamantia, A. Merritt, Morris John. Orchestra Service of America. Pasner, Hanek, Owner and Manager, Napoleon Grill. Pivor, Napoleon, Owner and Manager, Napoleon Grill. Richards, O. K. Robey, Don. Robinowitz, Paul. Seaman, R. J., Operator of El Coronado.
LUBBOCK: Lubbock High School Auditorium.
PORT ARTHUR: Lighthouse, The, Jack Meyers, Manager. Silver Slipper Night Club. V. B. Berwick, Manager.
RANGER: Ranger Recreation Building.
SAN ANTONIO: Shadowland Night Club.
TEKARKANA: Gant, Arthur. Marshall, Eugene.
TOZARKANA, TEXAS: High School Auditorium.
WAGO: Williams, J. R.
WICHITA FALLS: Hyatt, Roy C. Robinson, Eddie, Operator, Klub Trocadero.
UTAH
SALT LAKE CITY: Allan, George A. Cromar, Jack, alias Little Jack Hornar.
VIRGINIA
ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager. Nightingale Nite Club.
BLACKSBURG: V. P. L. Auditorium.
DANVILLE: City Auditorium. George Washington High School Gym.
HOPEWELL: Hopewell Cotillion Club.
LYONSBURG: Happy Landing Lake, Cassell Beverly, Manager.

NEWPORT NEWS: Newport News High School Auditorium.
NEWPORT: Club 500, F. D. Wakley, Manager. DeWitt Music Corporation, U. H. Maxey, president; C. Coates, vice-president.
NOTON: Pagram, 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. Village Barn.
WASHINGTON
SEATTLE: Meany Hall. West States Circus.
SPokane: Davenport Hotel.
WEST VIRGINIA
BLUEFIELD: Florence, C. A.
CHARLESTON: Brandon, William. Embassy Inn, E. E. Saunders, Manager. White, R. L., Capito, Booking Agency.
FAIRMONT: Carpenter, Samuel H.
HUNTINGTON: Epperson, Tiny, and Hewett, Tiny, Promoters. Marathon Dances.
MORGANTOWN: Elks' Club.
WHEELING: Lindolf, Mike, Proprietor, Old Heidelberg Inn.
WISCONSIN
ANTIGO: Langlade County Fair Grounds & Fair Association.
APPLETON: Apple Creek Dance Hall. Sheldon Stammer, Mgr., Konzelmann, E. Mackville Tavern Hall, William Bogacs, Manager. Miller, Earl.
ARCADIA: Schade, Cyril.
BARABOO: Dunham, Paul L.
SELOIT: Illinois Tavern, Tom Ford, Proprietor.
CUSTER: Bronk, Karl. Glodokas, Arnold.
DAROTA: Passarelli, Arthur.
HEAFFORD JUNCTION: Killinski, Phil., Prop., Phil's Lake Natomis Resort.
JANESVILLE: CHE Lodge.
JUMP RIVER: Erickson, John, Manager, Community Hall.
KENOSHA: Emerald Tavern. Grand Ridge Tavern. Prince Tavern. Shangri-La Nite Club.
LA CROSSE: McCarthy, A. J. Mueller, Otto.
LEPOLIS: Brackob, Dick.
MADISON: Bascom Hall.
MANITOWOC: Chops Club.
MARSHFIELD: Bakerville Pavilion. Wenzel and Andrew Seidler, Frope.
MERRILL: Battery "F," 130th Field Artillery.
MILWAUKEE: Caldwell, James. Cubie, Iva. Liberty Hall, Tony Esbaum, Operator. Thomas, James.
MT. CALVARY: Stuck, Steve.
MT. MORIS: Peterson, Alfred, Manager, Parkway.
NEW LONDON: Veterans of Foreign Wars Organization.
NORTH FREEDOM: Klingensmeyer's Hall.
OSCONOWOC: Jones, Bill, Silver Lake Resort.
PHILIPS: Liebelt, Rudy.
POTOSI: Stoll's Garage. Turner's Bowery.
SHINELANDER: Waverly Beach Dance Hall, Hank Turban, Mgr.
ROTHSCHILD: Rhyner, Lawrence.
SHOSHYGAN: Kohler Recreation Hall.
SLINGER: Bus, Andy, alias Boggy Andy.
SPLIT ROCK: Fabitz, Joe, Manager, Split Rock Ballroom.
STEVENSON: Midway Dance Hall.
STOUTEN: Barber Club, Barber Brothers, Proprietors.

STRAITFORD: Kraus, L. A., Manager, Rosellville Dance Hall. STURDEON BAY: DeFoe, F. O. SUPERIOR: Willett, John. TIGERTON: Michalske, Ed., Manager, Tigerton Dolls Resort. TOMAM: Cramm, E. L. VALDERS: Mallman, Joseph. WAUSAU: Vogl, Charles. WAUTOMA: Passarelli, Arthur.

WYOMING

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

DISTRICT OF COLUMBIA

WASHINGTON: Alvis, Ray G. Ambassador Hotel. Berenguer, A. C. Burroughs, H. F., Jr. Columbian Musicians' Guild, W. M. Lynch, Manager. Constitution Hall. D. A. R. Building. Dede Ranch. Faerber, Matthew J. Hayden, Phil. Hi-Hat Club. Hule, Lim, Manager, La Paree Restaurant. Hurwitz, L., Manager, The Cocoanut Grove. Kavakos Cafe, Wm. Kavakos, Manager. Kipnis, Benjamin, Booker. Lynch, Buford. Melody Club. Pirate's Den.

CANADA

ALBERTA

CALGARY: Dowsley, C. L.

BRITISH COLUMBIA

VICTORIA: Shrine Temple.

MANITOBA

WASSAGAMING: Pedlar, C. T., Dance Hall, Clear Lake.

ONTARIO

CORUNNA: Pier, William Richardson, Proprietor.

HAMILTON: Delta High School Auditorium. Dumbbells Amusement Co., Capt. M. W. Plunkett, Manager. Technical High School Auditorium. Westdale High School Auditorium.

LONDON: Coey, Sam A. Palm Grove.

NIAGARA FALLS: Niagara Falls Badminton and Tennis Club. Saunders, Chas. E., Lessee of The Prince of Wales Dance Hall.

OTTAWA: Lido Club.

PETERSBOROUGH: Collegiate Auditorium. Peterborough Exhibition.

SARNIA: Blue Water Inn, Thomas Kemsley, Proprietor.

TORONTO: Andrews, J. Brock. Central Toronto Liberal Social Club. Clarke, David. Cockerill, W. H. Eden, Leonard. Elsen, Murray. Henderson, W. J. LaSalle, Fred, Fred LaSalle Attractions. O'Byrne, Margaret. Savarin Hotel. Silver Slipper Dance Hall. Urban, Mrs. Marie.

WOODSTOCK: South Side Park Pavilion.

QUEBEC

MONTREAL: Weber, Al. Wynness, Howard.

SHERBROOKE: Eastern Township Agriculture Association.

ST. MARQUERITE: Domaine D'Estereil.

SASKATCHEWAN

SASKATOON: Cuthbert, H. G.

MISCELLANEOUS

American Negro Ballet. Blaufox, Paul, Manager, Pee Bee Geo Production Co., Inc. Bowley, Ray. Brau, Dr. Max, Wagnerian Opera Co. Carr, June, and Her Parisienne Creations. Curry, R. C. Darktown Scandals, Ida Cox and Jake Shankle, Mgrs. Darragh, Don. Del Monte, J. P. Edmonds, E. E., and His Enterprises. Ellis, Robert W., Dance Promoter. Fiesta Company, George H. Bolea, Manager. Gabel, Al. J., Booking Agent. Ginsburg, Max, Theatrical Promoter. Gonla, George F. Hanover, M. L., Promoter.

Helm, Harry, Promoter. Helney, Robt., Trebor Amusement Co. Hendershot, G. B., Fair Promoter. Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoxie Circus, Jack. Hyman, S. Jazzmania Co., 1934. Kane, Lew, Theatrical Promoter. Katz, George. Kaunonga Operating Corp., F. A. Scheffel, Secretary. Kessler, Sam, Promoter. Kinsey Players Co. (Kinsey Comedy Co.). Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawton, Miss Judith. Lester, Ann. London Intimate Opera Co. McConkey, Mack, Booker. McFryer, William, Promoter. McKay, Gail B., Promoter. McKinley, N. M. Miller's Rodeo. Monmouth County Firemen's Association. Monoff, Yvonne. Mumm, Edward F., Promoter. Nash, L. J. National Speedathon Co., N. K. Antrim, Manager. O'Hanrahan, William. Opera-on-Tour, Inc. Rogers, Harry, Owner, "Prisco Follies." Rudnick, Max, Burlesque Promoter. Santoro, William, Steamship Booker. Scottish Musical Players (traveling). Shavitch, Vladimir. Snyder, Sam, Owner, International Water Follies. Sponsor, Les. Steamship Lines: American Export Line. Savannah Line. Thomas, Gene. Thompson, J. Nelson, Promoter. Todd, Jack, Promoter. "Uncle Ezra Smith Barn Dance Follie Co." Walkathon, "Moon" Mullins, Proprietor. Welsh, Finn and Jack Schenck, Theatrical Promoters. Wheelock, J. Riley, Promoter. White, Jack, Promoter of Style Shows. Wiley, Walter C., Promoter of the "Jitterbug Jamboree." Wolfe, Dr. J. A. Yokel, Alex, Theatrical Promoter. "Zorine and Her Nudists."

CONNECTICUT

BRIDGEPORT: Park Theatre. DARIEN: Darien Theatre. HARTFORD: Crown Theatre. Liberty Theatre. MYSTIC: Strand Theatre. NEW CANAAN: Play House. NEW HAVEN: White Way Theatre. TAFTVILLE: Hillcrest Theatre. WESTPORT: Fine Arts Theatre. WINDSTED: Strand Theatre.

DELAWARE

MIDDLETOWN: Everett Theatre.

FLORIDA

HOLLYWOOD: Florida Theatre. Hollywood Theatre. Ritz Theatre. LAKELAND: Lake Theatre. WINTER HAVEN: Ritz Theatre.

IDAHO

BLACKFOOT: Mission Theatre. Nuart Theatre. IDAHO FALLS: Gayety Theatre. Rio Theatre. REXBURG: Elk Theatre. Romance Theatre. ST. ANTHONY: Rialto Theatre. Roxy Theatre.

ILLINOIS

CARLINVILLE: Marvel Theatre. FREEPORT: Winnishiek Players Theatre. GENEVA: Fargo Theatre. LINCOLN: Grand Theatre. Lincoln Theatre. ROCK ISLAND: Riviera Theatre. STREATOR: Granada Theatre.

INDIANA

INDIANAPOLIS: Civic Theatre. Mutual Theatre. NEW ALBANY: Grand Picture House. Kerrigan House. TERRE HAUTE: Rex Theatre. VINCENNES: Moon Theatre.

IOWA

COUNCIL BLUFFS: Liberty Theatre. Strand Theatre. DUBUQUE: Spensley-Orpheum Theatre. SIOUX CITY: Self Theatre Interests. WASHINGTON: Graham Theatre.

KANSAS

EL DORADO: Eric Theatre. INDEPENDENCE: Beldorf Theatre. KANSAS CITY: Art Theatre. Midway Theatre. LAWRENCE: Dickinson Theatre. Granada Theatre. Jayhawk Theatre. Pattee Theatre. Varsity Theatre. LEAVENWORTH: Abdallah Theatre. M'PHERSON: Ritz Theatre. PARSONS: Ritz Theatre. WINFIELD: Ritz Theatre.

KENTUCKY

ASHLAND: Capitol Theatre. Grand Theatre. LAKE CHARLES: Palace Theatre. WEST MONROE: Happy Hour Theatre.

LOUISIANA

PORTLAND: Cameo Theatre. Derring Theatre. Keith Theatre.

MAINE

BALTIMORE: Delnor Theatre. Boulevard Theatre. Community Theatre. Forrest Theatre. Grand Theatre. Jay Theatrical Enterprises. Palace Picture House. Regent Theatre. Rivoli Theatre. State Theatre. Temple Amusement Co. ELKTON: New Theatre.

MARYLAND

BALTIMORE: Delnor Theatre. Boulevard Theatre. Community Theatre. Forrest Theatre. Grand Theatre. Jay Theatrical Enterprises. Palace Picture House. Regent Theatre. Rivoli Theatre. State Theatre. Temple Amusement Co. ELKTON: New Theatre.

MASSACHUSETTS

ATTLEBORO: Bates Theatre. Union Theatre. BOSTON: Casino Theatre. Park Theatre. Tremont Theatre.

COLORADO

COLORADO SPRINGS: Liberty Theatre. Tompkins Theatre.

BROCKTON: Majestic Theatre. Modern Theatre. CHARLESTOWN: Thompson Square Theatre. FITCHBURG: Majestic Theatre. Strand Theatre. HAVERHILL: Lafayette Theatre. HOLYOKE: Holyoke Theatre. LOWELL: Lowell Theatre. Crown Theatre. Gates Theatre. Rialto Theatre. Tower Theatre. MEDFORD: Medford Theatre. Riverside Theatre. NEW BEDFORD: Baylies 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. 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. OGDON: Michigan Theatre. SAULT STE. MARIE: Temple Theatre.

MINNESOTA

HIBBING: Astor Theatre. NEW ULM: Lyric Theatre. Time 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

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

KANSAS CITY: Liberty Theatre. ST. JOSEPH: Lewis Charwood Theatre. ST. LOUIS: Ambassador Theatre. Loew's State Theatre. Missouri Theatre. St. Louis Theatre. WEBB CITY: Civic Theatre. WEBSTER GROVES: Ozark Theatre.

MONTANA

MISSOULA: Fox Wilma Theatre.

NEBRASKA

BRAND ISLAND: Empress Theatre. Island Theatre. KEARNEY: Empress Theatre. Kearney Opera House. NEW HAMPSHIRE: ASHMA: Colonial Theatre. Park Theatre.

NEW JERSEY

ATLANTIC CITY: Royal Theatre. BOBOTA: Queen Ann Theatre. BOUND BROOK: Lyric Theatre. BUTLER: New Butler Theatre. CARTERET: Ritz Theatre. CLIFTON: Strand Theatre. FLEMINGTON: Strand Theatre. FRENCHTOWN: Gem Theatre. GLASSBORO: Glassboro Theatre. HACKETTSTOWN: Strand Theatre. JERSEY CITY: Cameo Theatre, Mr. Mo-Keon, Manager. Capitol Theatre. Fulton Theatre. Majestic Theatre. Monticello Theatre. Rialto Theatre. State Theatre. Tivoli Theatre. Transfer Theatre. LANCASTER: Strand 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: Borough 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. DOLGEVILLE: Strand Theatre. FALCONER: State Theatre. GLENS FALLS: State Theatre. GOSHEN: Goshen Theatre. JOHNSTOWN: Electric Theatre. MT. KISCO: Playhouse Theatre. NEWBURGH: Academy of Music. NEW YORK CITY: Apollo Theatre. Arcade Theatre. Beacon Theatre. Belmont Theatre. Beneson Theatre. Blenheim Theatre. Grand Opera House. Irving Place Theatre. Jay Theatres, Inc. Loonla Theatre. Olympia Theatre. People's Theatre (Bowery). Provincetown Playhouse. Schwartz, A. H., Century Circuit, Inc. Washington Theatre (145th St. and Amsterdam Ave.) West End Theatre. NIAGARA FALLS: Hippodrome Theatre. OLEAN: Palace Theatre. PELHAM: Pelham Theatre. Poughkeepsie: Liberty Theatre. Playhouse Theatre. TROY: Bijou Theatre.

LONG ISLAND, N. Y.

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NORTH CAROLINA

DURHAM: New Duke Auditorium. Old Duke Auditorium. GREENSBORO: Carolina Theatre. Imperial Theatre. National Theatre. HENDERSON: Moon Theatre. HIGH POINT: Center Theatre. Paramount Theatre. KANAPOLIS: New Gem Theatre. Y. M. C. A. Theatre. LENOIR: Avon Theatre. NEWTON: Catawba Theatre. WINSTON-SALEM: Colonial Theatre. Hollywood Theatre.

NORTH DAKOTA

FARGO: Princess Theatre.

OHIO

AKRON: DeLuxe Theatres. FREMONT: Fremont Opera House. Faramount Theatre. LIMA: Faurot Theatre. Lyric Theatre. Majestic Theatre. MARIETTA: Hippodrome Theatre. Putnam Theatre. MARION: Ohio Theatre. State Theatre. MARTINS FERRY: Elzane Theatre. Fenray Theatre. SPRINGFIELD: Liberty Theatre.

OKLAHOMA

BLACKWELL: Hays Theatre. Midwest Theatre. Palace Theatre. Rivoli Theatre. CMICKABNA: Ritz Theatre. ENID: Aztec Theatre. Criterion Theatre. New Mecca Theatre. NORMAN: Sooner Theatre. University Theatre. Varsity Theatre. OKMULGEE: Inca Theatre. Orpheum Theatre. Yale Theatre. PICHER: Winter Garden Theatre. SHAWNEE: Odeon Theatre.

OREGON

MEDFORD: Holy Theatre. Hunt's Criterion Theatre. PORTLAND: Broadway Theatre. Moreland Theatre. Oriental Theatre. Playhouse Theatre. Studio Theatre. Venetian Theatre. SALEM: Hollywood Theatre.

PENNSYLVANIA

ERIE: Colonial Theatre. HAZLETON: Capitol Theatre. Bud Irwin, Manager. PALMERTON: Colonial Theatre. Palm Theatre. PHILADELPHIA: Apollo Theatre. Bijou Theatre. PITTSBURGH: Pittsburgh Playhouse. READING: Borman, Lew, United Chain Theatres, Inc. YORK: York Theatre.

LAKEWOOD: Palace Theatre. Strand Theatre. LITTLE FALLS: Oxford Theatre. LONG BRANCH: Paramount Theatre. LYNDHURST: Ritz Theatre. NETCONG: Palace Theatre. NEWARK: Court Theatre. Essex Theatre. NEWTON: Newton Theatre. PATERSON: Capitol Theatre. Plaza Theatre. State Theatre. PITMAN: Broadway Theatre. POMPTON LAKES: Pompton Lakes Theatre. SUMMIT: Strand Theatre. TOMS RIVER: Traco Theatre. WESTWOOD: Westwood Theatre.

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RHODE ISLAND

EAST PROVIDENCE: Hollywood Theatre. NEWPORT: Shea's Faramount Theatre. PAWTUCKET: Strand Theatre. PROVIDENCE: Bijou Theatre. Homes Liberty Theatre. Capitol Theatre. Empire Theatre. Hope Theatre. Liberty Theatre. Palace Theatre. Park Theatre. Playhouse Theatre. Uptown Theatre.

SOUTH CAROLINA

COLUMBIA: Town Theatre.

TENNESSEE

FOUNTAIN CITY: Palace Theatre. JOHNSON CITY: Criterion Theatre. Liberty Theatre. Majestic Theatre. Tennessee Theatre. MEMPHIS: Princess Theatre. Susore Theatre, 869 Jackson Ave. Susore Theatre, 279 North Main St.

TEXAS

BROWNSVILLE: Capitol Theatre. Dittman Theatre. Dreamland Theatre. Queen Theatre. BROWNWOOD: Queen Theatre. EDINBURGH: Valley Theatre. FORT WORTH: Little Theatre. LA FERIA: Bijou Theatre. LONGVIEW: Liberty Theatre. LUBBOCK: Lindsey Theatre. Lyric Theatre. Palace Theatre. Rex Theatre. LUFKIN: Texan Theatre. MEXIA: American Theatre. MISSION: Mission Theatre. PHARR: Texas Theatre. PLAINVIEW: Fair Theatre. PORT NECHES: Lyric Theatre. RAYMONDVILLE: Ramon Theatre. SAN ANGELO: City Auditorium. Ritz Theatre. Texas Theatre. SAN ANTONIO: Zaragosa Theatre.

**SAN BENITO:**  
Palace Theatre.  
Rivoli Theatre.

**TEMPLE:**  
High School Auditorium.

**TYLER:**  
High School Auditorium  
Theatre.

**UTAH**

**LOGAN:**  
Capitol Theatre.  
Lyric Theatre.

**VIRGINIA**

**LYNCHBURG:**  
Belvedere Theatre.  
Gayety Theatre.

**ROANOKE:**  
American Theatre.  
Park Theatre.  
Rialto Theatre.  
Roanoke Theatre.

**WINCHESTER:**  
New Palace Theatre.

**WEST VIRGINIA**

**CHARLESTON:**  
Capitol Theatre.  
Keane Theatre.

**CLARKSBURG:**  
Opera House.  
Robinson Grand Theatre.

**GRUNDY:**  
Lynwood Theatre.

**HOLIDAYSCOVE:**  
Lincoln Theatre.  
Strand Theatre.

**HUNTINGTON:**  
Palace Theatre.

**NEW GUMBERLAND:**  
Manos Theatre.

**WEIRTON:**  
Manos Theatre.  
State Theatre.

**WELLSBURG:**  
Palace Theatre.  
Strand Theatre.

**WISCONSIN**

**ANTIGO:**  
Horns Theatre.

**CHIPPWA FALLS:**  
Loop Theatre.  
Rivoli Theatre.

**MENASHA:**  
Orpheum Theatre.

**MERRILL:**  
Cosmo Theatre.

**WATERTOWN:**  
Savoy Theatre.

**WAUSAU:**  
Ritz Theatre.

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Rialto Theatre.  
Universal Chain Theatrical  
Enterprises.

**CANADA**

**MANITOBA**

**WINNIPEG:**  
Beacon Theatre.  
Dominion Theatre.  
Garrick Theatre.  
Rialto Theatre.

**ONTARIO**

**HAMILTON:**  
Granada Theatre.  
Lyric Theatre.

**OTTAWA:**  
Center Theatre.  
Little Theatre.  
Rideau Theatre.

**PETERBOROUGH:**  
Regent Theatre.

**ST. CATHARINES:**  
Granada Theatre.

**ST. THOMAS:**  
Granada Theatre.

**TORONTO:**  
Arcadian Theatre.  
Brock Theatre.  
Capital Theatre.  
Century Theatre.  
Community Theatre.  
Crown Theatre.  
Cum Bac Theatre.  
Granada Theatre.  
Madison Theatre.

**QUEBEC**

**MONTREAL:**  
Capitol Theatre.  
Imperial Theatre.  
Palace Theatre.  
Princess Theatre.  
Stella Theatre.

**SHERBROOKE:**  
Granada Theatre.  
His Majesty's Theatre.

**BASKATCHEWAN**

**REGINA:**  
Grand Theatre.

**SASKATON:**  
Capitol Theatre.  
Daylight Theatre.

**FIFE AND DRUM CORPS**

Drum and Bugle Corps,  
Walter R. Craig Post of  
the American Legion, Rock-  
ford, Ill.

Perth Amboy Post 45, Amer-  
ican Legion Fife, Drum  
and Bugle Corps, Perth  
Amboy, N. J.

**TREASURER'S REPORT**

**FINES PAID DURING JULY, 1939**

Alberti, Julian	100.00
Athens, James	50.00
Austin, Fred	10.00
Allen, Hubert	2.00
Bindon, Fred	10.00
Bigelow, Jimmy	10.00
Balms, Leonard	10.00
Becker, David	10.00
Burke, Joe	15.00
Byson, Clyde	5.00
Boch, Harold J.	10.00
Bonisteel, Ken	1.44
Brooks, Leonard	10.00
Basto, Joe	10.00
Crawford, Jack	10.00
Crider, Ray	5.00
Cornute, Cordella	5.00
Copeland, Russell	5.00
Chaves, Alfonso	25.00
Clark, Robert Henry	10.00
Carter, Charles D.	1.80
Carter, Chet	25.00
Davis, Gilbert	10.00
Dominguez, Jose	10.00
DeVito, Frank	50.00
Daniels, Edward	10.00
DeVeos, Lee	5.00
Dies, Stewart	25.00
Dunham, Bert	5.00
Ebeling, Alfred	5.00
Ellinwood, Don	10.00
Edelbrock, Elbert	5.00
Fabian, Ted	10.00
Foster, Loy	25.00
Frans, John	10.00
Finney, Joe	10.00
Fasulo, Frank	10.00
Fenwick, W. T.	10.00
Gerrels, Warren	4.00
Gladson, Alex.	25.00
Guttenberg, Cappy	10.00
Grant, Bill	10.00
Gifford, Dave	2.70
Govoni, Carl	5.00
Horton, Eddie	15.00
Hay, Harry W.	5.00
Heath, Daniel	10.00
Hopkins, Claude	15.00
Hahn, John, Jr.	10.00
Himmelspach, Jack	5.00
Holsinger, Hershel	5.00
Haglund, Glenn	5.00
Hoar, Worth	12.50
Hurd, Martin	8.00
Hendricks, Warren	5.00
Hupp, Russell V.	10.00
Irving, Roland	5.00
Ingalls, Floyd	25.00
Jackson, Bob	10.00
Klaus, Glenn	10.00
Kelly, Boyd	20.00
Kinley, Hymher	25.00
Kittleston, Lester	5.00
Kellogg, Clayton	5.00
King, Virgil	10.00
Levine, Frank	20.00
Liebmann, Oscar	10.00
Lancaster, Gordon	5.00
Levine, Jack	100.00
LaClair, Joseph W.	50.00
Merrill, Ray	25.00
Motley, Lloyd C.	15.00
Meyer, Jacob	10.00
Monsour, Richard	7.15
Mendelson, Gerald	25.00
Mann, James A.	5.00
Marie, Frank	10.00
Meservey, Norman B.	10.00
Mueller, Gottfried	25.00
Mucello, Salvatore	25.00
Miller, Edward Hank	20.00
Mandel, Sanford	25.00
Minsky, Hymher	5.00
Morse, Paul E.	10.00
Merlino, Paul	5.00
Merlino, Nick	5.00
Merlino, Louis	5.00
Merlino, Joseph	5.00
Merlino, John	5.00
Morton, Norvell	10.00
Malmberg, Phillip	12.50
McDonald, Jack	10.00
Neville, Lloyd	20.00
Ohl, James	12.00
Oehmler, Joseph	1.55
Palmer, Clifford	10.00
Phillips, John A.	10.00
Perry, Herbert	5.00
Reed, George	7.50
Rowles, Jimmie	5.00
Rahn, Stanley W.	5.00
Radford, Henry	10.00
Ruckman, Clark	10.00
Romane, Jack	10.00
Rose, Irving	10.00
Redman, Don	1.89
Rickard, William	1.95
Samuelson, K.	5.00
Shelley, Lee	67.35
Secrest, John	25.00
Skora, Albert E.	10.00
Scognetti, Joseph	25.00
Scott, Cecil	5.00
Selzer, Bernice	5.00
Salisbury, G. W.	10.00
Scharf, Murray	10.00
Sievers, F. G. "Red"	53.10
Schub, George	5.00
Shapiro, Zeke	2.00
Stewart, Chester	5.00
Stoval, Don	13.00
Stewart, Phillip	25.00
Thatcher, William	2.00
Thomton, Roger	10.00
Tasler, Maurice	25.00
Tafors, Fred	13.00
Yellrath, Werner	10.00
Weyermann, Carl	10.00
Weaver, Joe	5.00
Wise, Forrest E.	10.00
Wilhide, Gene	9.00
Watson, Howard	2.00
Winter, Ernest	10.00
Widmer, William "Bus"	10.00
Youman, George	25.00
Youman, Jack	25.00
Youman, Sidney	25.00
Zymet, Philip	10.00
Zahradka, Joe	10.00
Zwiera, J. Stewart	10.00

Durso, Mike	30.00
Erickson, Frank	10.00
Eckel, Charles	25.00
Fisher, Buddy	75.00
Friml, Rudolf, Jr.	4.54
Farley, Edward	30.00
Goodman, Freddy	75.85
Hawkins, Erskine	25.00
Haymes, Joe	10.00
Jurko, Paul	45.00
Jahna, A.J.	57.50
King, Leonard	100.00
Love, Steve	10.00
Local No. 340	25.00
Lown, Bert	15.00
Lain, John	13.00
LeBaron, Eddie	5.50
Local No. 452	281.00
Metcalfe, Mark	25.00
Marsella, Mark	10.00
Marshall, Reg. D.	50.00
McDonald, Jack	7.00
Plovich, George R.	19.00
Rapp, Barney	30.00
Ream, Jack	15.00
Raymond, Harold	5.00
Randel, Charles	27.13
Selip, Norman	1.00
Snyder, Lloyd	15.00
Slater, Loyal	13.00
Sherman, Maurice	3.29
Wyatt, Francis	10.00
Whiteides, Neil J.	5.00

Respectfully submitted,  
**HARRY E. BRENTON,**  
Financial Secretary-Treasurer.

**AT LIBERTY**

**AT LIBERTY**—Clean, sober, Bass Viol and Bb Horn player; dance band preferred, member Local 38; travel or on a hold down; age 26; colored. Woodrow Price, 808 Southampton Ave., Norfolk, Va.

**AT LIBERTY**—Excellent 1st Trumpet, name band experience, doubling Mellophone; consistent high and low range, full tone, fast take off; Union; 24 years old; available after September 6. Kenneth Harbour, Pleasant View Hotel, Clark Lake, Mich.

**AT LIBERTY**—Bb Tuba player, member of Local 149, A. F. of M., Toronto, Ont., Canada; accustomed to any class of music; have played with some of the leading bands of world. Fred A. White, 225 Ranleigh Ave., Toronto, Ont., Canada.

**AT LIBERTY**—Bass player, String and Brass; Union; concise, reliable, sober; will travel or locate; age 22; seven years' experience with dance and symphony orchestras; also play Accordion and Violin; have Universal Recording machine and P. A. System. Howard G. Elliott, 623 North Valmar St., Little Rock, Ark.

**FOR SALE OR EXCHANGE**

**FOR SALE**—Taylor Cello Trunk, never used on road, like new, \$25.00. M. Drogmann, 268 Monroe St., Passaic, N. J.

**FOR SALE**—Alto Clarinet, wood, like new, in case; also Bass Clarinet; will sacrifice for cash. Musician, Box 24, Crestline, Ohio.

**FOR SALE**—Heckel Model Bassoon, Conn Double Bell Euphonium, Buffet Alto Saxophone; trade Exakta, Leica, Contax Camera, Gatz, 876 West 180th St., New York, N. Y.

**FOR SALE**—Conn Eb Alto, gold-plated, good condition, case; first \$50.00 takes it. Argueso, 30 Clinton Place, New Rochelle, N. Y.

**FOR SALE**—One 30-inch hand screw Ludwig Tympani in Taylor Trunk, good condition; two 4 1/2 Octave Leedy Xylophone-Mirambas concert grand in trunks, fine shape, sacrifice quick cash sale. H. N. Gouiden, 95 Catherine St., Bridgeport, Conn. Phone 3-4707.

**WANTED**

**WANTED** for the New Jersey State Hospital at Greystone Park, N. J., piano-organ player, one who doubles on other instrument will be preferred; applicants must be United States citizens and residents of New Jersey; ward duty is expected; salary is \$55.00 per month with room, board and laundry. Otto Novak, New Jersey State Hospital, Greystone Park, Morris County, N. J.

**LAST RESORT**

"How are your kids, Mac?"  
"Fine, Jim. Tony wants to be a gangster, and Molly wants to be a chorus girl."  
"What happened to Joe?"  
"Oh, we had to shoot him. He wanted to go to college."

**LESSON ONE**

New Circus Actress—"You know, sir, this is my first job in a circus. You'd better tell me what to do to keep from making mistakes."  
Manager—"Well, don't ever undress in front of the bearded lady."  
—Mercury.

**WHERE'S THAT CHLOROFORM?**  
Head Clerk—"I am very sorry to hear of your partner's death. Would you like me to take his place?"  
Manager—"Very much, if you can get the undertaker to arrange it."  
—Pitt Panther.

**OFFICIAL PROCEEDINGS**

(Continued from Page Seventeen)

procure all of this information through the state officers and/or conferences or whatever other sources feasible, and to keep a complete list of all legislation, both Federal and State, affecting musicians, in the office of the President, for the information and use of all the locals and members of the A. F. of M.

Upon motion, the substitute is adopted.

**RESOLUTION No. 8**

Whereas, There is evidently much delay in the hearing and deciding of cases appealed to the International Executive Board; and

Whereas, When cases are further appealed to the Convention, a great deal of the Convention's time is taken up with such cases before the delegates who have had no opportunity to study the evidence in the cases; and

Whereas, Decisions of the Convention in such cases usually emanate from sympathy for the members affected or are dependent on the oratory of those presenting the cases to the Convention; and

Whereas, We believe that the hearing of appeals should be speeded up and that such appeals should not be brought on the Convention floor, unless the case presents an issue between two or more Locals or between a Local and the American Federation of Musicians;

Be It Therefore Resolved, That the President shall appoint a Committee of five to recommend more effective and speedier handling of appeals, considering the advisability of having the first appeal to a special group of three of the International Executive Committee with a final appeal to the other members of the International Executive Committee; also whether after a case is once tried in a local whether the papers should not be limited to the appeal, answer and rebuttal, allowing no new material after the appeal and answer.

This Committee to report its recommendations to the Convention of 1940.

**OSCAR APPLE,**  
**EDGAR W. HUNT,**  
**J. ELMER MARTIN,**  
Local No. 40.

The Committee offers the following substitute.

Be It Resolved, That the President shall appoint a Committee to devise ways and means for speedier handling of appeals and to report its findings to the Convention of 1940.

President Weber and Secretary Birnbach make explanations.

Discussed by Chairman Cluesmann, Delegates Suber, Martin, Steeper.

The substitute of the Committee is defeated.

The original resolution is rejected by the Convention.

**RESOLUTION No. 10**

Add to Section 11-A, Article III, of the National By-Laws:

This tax shall not be collected from "extras," that is, members not regularly engaged by theatre but who are employed from week to week as needed and who would not be entitled to strike benefits in case orchestra called out of theatre or orchestra locked out.

**OSCAR APPLE,**  
**EDGAR W. HUNT,**

**J. ELMER MARTIN,**  
Local No. 40.  
The Committee report is unfavorable. Adopted by the Convention.

**RESOLUTION No. 13**

Whereas, Musicians unemployed or unable to work because of illness for long periods at a time should be granted an Out of Work Card which would relieve them of payment of dues until such a time as said member would get employment. Therefore, this Local feels certain that many suspensions and expulsions could be avoided if this were a uniform and National Law.

**J. S. GREER,**  
Local No. 156.  
Leave is granted to the introducer to withdraw.

**RESOLUTION No. 14**

Whereas, The Wagner Act was written into law for the purpose of giving to labor the rights which had since the birth of our nation been denied to it; and

Whereas, It was only after many years of bitter struggle and sacrifice that labor was able to have its rights become a part of our National Law; and

Whereas, Our Union as well as the entire labor movement has made enormous gains by this law; and

Whereas, Forces which are detrimental to labor and progress are now persistently clamoring for amendments to the Wagner Act which would take away precious rights it has given us; and

Whereas, Contemplated amendments which it is claimed will remove defects from the act and its administration would lead to its destruction by reactionary forces;

Therefore, Be It Resolved, That the international brotherhood of the A. F. of M. fully recognizing the benefits gained by it and clearly realizing the danger of trying to change it goes on record as strongly opposed to any change in the Act.

**J. S. GREER,**  
Local No. 156.  
The Committee report is unfavorable. President Weber makes an explanation. The Convention concurs in the unfavorable report.

To be continued in the September Issue.

**THE WAYS OF GENIUS**

The distinguished but absent-minded lecturer was traveling by train but when asked for his ticket was unable to find it.

"Never mind, sir," said the conductor, who knew him well, "I know you bought one, so it will be all right."

"Thanks very much," said the lecturer, "but hang it all, man, I've got to find it to know where I'm going."—Exchange.

**A DIPLOMAT**

That a certain young man is wise beyond his years was proved when he paused before answering a widow who had asked him to guess her age.

"You must have some idea," she said.

"I have several ideas," said the young man, with a smile. "The only trouble is that I hesitate whether to make you ten years younger on account of your looks or ten years older on account of your intelligence."—Exchange.

**CLAMS PAID DURING JULY, 1939**

Albert, Don	52.81
Anderson, Clarence "Andy"	2.50
Anderson & Sneed	25.00
Bleyer, Archie	110.00
Burke, Hal	2.00
Britton, Milt	50.00
Bradshaw, Tiny	25.00
Candullo, Harry	10.00
Coburn, Jolly	21.23
Coe, Russell	10.25
Carter, Chet	15.00
DeRoster, E.	5.00
Davies, Ramona	6.22